

ABSTRACT

Title of Dissertation: THIRTY-TWO TRANSCRIPTIONS FOR PIANO
OF ORGAN CHORALES OF J.S. BACH

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Thirty-two new piano transcriptions of selected Bach organ chorales comprise this dissertation. Examples of the various types of the organ chorale are included. Seven pieces from the recently-discovered Neumeister Collection have also been transcribed.

Each transcription is accompanied by a commentary which includes the text and translation of the German Reformation hymn upon which the piece is based, a discussion of the music itself and its relationship to the hymn text, and a description of the specific method used in transcribing the piece for piano.

The transcriptions themselves cover a range of technical difficulties, from pieces intended for the student to compositions for public performance. Furthermore, some are arranged for piano duet, duo, and in one case, for two pianos, eight hands.

The method of transcription varies from an attempt to approximate the organ sound to an approach in which creating a new, thoroughly

pianistic timbre is the goal. In some cases significant portions of Bach's originals have been arranged in order to accommodate the piano and its sound.

THIRTY-TWO TRANSCRIPTIONS FOR PIANO
OF ORGAN CHORALES
OF J.S. BACH

by

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PREFACE

The origins of the organ chorale can be traced to Jan Peter Sweelinck's development of partitas or variations on hymn tunes around 1600. Ironically, these compositions served not in the church service (the Dutch Reformed Church employed unaccompanied singing only) but as concert pieces intended for the daily organ recitals in the churches of Amsterdam (Williams, 1972, p. 11). Only when adopted by the Lutheran organists did such pieces begin to appear in the church service itself.

Bach's own order of service at Leipzig in 1723 included eight separate occasions for organ music, of which at least two required organ chorales either singly or in sets (Williams, 1972, p. 9).

The function of the chorale seems to have been regarded as three-fold: to establish tonality for the singing which was to follow; to inform the congregation of the tune; and to inspire the worshippers.

Broad and absolute statements about the architectural forms of Bach's organ chorales are difficult to make with accuracy; classification of the forms has been the topic of gentlemanly disagreement among scholars (Tusler, 1956, p. 99). Nevertheless, certain general trends can be observed.

The terms "organ chorale" and "chorale prelude", though often used interchangeably, actually delineate two classifications of pieces. "Organ chorale" refers to all those pieces composed on the Reformation hymn tune, whereas the "chorale prelude" is a certain species within the larger family of organ chorales. (These terms are sometimes used loosely and interchangeably, resulting in confusion.) What distinguishes the

chorale prelude is that it uses the chorale tune in its entirety, whether conjunctly or disjunctly, as opposed to other types of the organ chorale, such as the chorale fugue, which may be constructed from only an opening motif of the hymn tune. (Even here we must admit exceptions, such as *In dir ist Freude*, BWV 615, universally included among the chorale preludes but composed like a chorale fantasia, using a short motif like the chorale fugue, but employing free rather than fugal treatment.)

The chorale prelude itself may be based on one of several procedures:

1. The hymn tune may be placed in the soprano voice of the organ, while the other voices provide accompaniment, usually of greater interest than simple homophony, and often contrapuntal without distracting from the primacy of the chorale tune.

2. The hymn tune in the soprano may be ornamented to the extent that the tune might or might not be immediately and obviously recognizable as a hymn.

3. The hymn may be placed in any of the four voices, but usually in long note values, and often the phrases are separated from one another by several measures, so that the other voices provide all the musical material between phrases of the hymn.

4. The hymn tune may be treated as the subject of a canon, appearing in all voices. This device is occasionally combined with the procedure described in example three above, so that all voices rehearse the hymn tune, but it appears as a cantus firmus in one specific voice in longer note values, and with widely separated phrases.

Four additional forms related to the chorale prelude exist.

1. The chorale fugue is constructed from a fragment of the hymn which acts as the fugue subject. Because the subject does not generally encompass the entire hymn tune, the chorale fugue is not considered to be a chorale prelude in the strict sense.

2. The fantasia, similar to the fugue, is likewise developed from a melodic fragment, but in freer form, not following the strictures of fugal composition.

3. The motet chorale, in which each phrase of the hymn serves as a point of imitation, is not unlike the Renaissance motet. However, the hymn tune is sometimes superimposed over the motet structure, producing a hybrid that might be more properly categorized among the chorale preludes.

4. The chorale variations or chorale partitas present a declamatory and (usually) homophonically harmonized hymn and then proceed with several variations which, individually, bear resemblance to the fantasia style previously mentioned. (Keller, 1967, p. 176)

Many of the organ chorales do not fall readily into the above categories; some, such as the motet described above, seem to fit into two classifications at once; others begin as, for example, a melody chorale and subsequently break into fantasia form. The salient point here is that some effort at typology, even if imperfect, must be undertaken so that the styles and structures of the various organ chorales can be discussed with a measure of clarity.

That the music of Bach has been the subject of countless transcriptions is appropriate in that the composer himself was an

industrious transcriber of his own music and that of others. His "Schübler" chorale preludes are arrangements of cantata movements; his Concerto for Four Harpsichords (BWV 1065) is a transcription of Vivaldi's Concerto for Four Violins and String Orchestra, Op. 3 no. 10, and most of Bach's other keyboard concerti are arrangements of either his own earlier work or of others' work. At times Bach adapted the piece for new instrumentation but maintained all the original notes; occasionally he altered or augmented the harmony and counterpoint. (Williams, Vol. II, 1980, p. 103)

These activities foreshadowed those of the nineteenth century insofar as transcriptions continued to flourish, and composers re-worked their own and other composers' material. However, the centrality of the piano in musical life and the rise of the bourgeois music audience created a new impetus (and, it must be added, a new market) for transcribers.

That the piano occupied an important place in the social life (and in the drawing room) of the middle-class European family meant that any piece of music, whether orchestral, chamber or choral, could be introduced into the home by means of the transcription for piano. In this arena Franz Liszt was the pre-eminent figure; his arrangements of symphonies, songs, chamber works, fantasies, and paraphrases, are legion. And as the so-called "Bach Revival" was also under way led by Felix Mendelssohn, Liszt re-introduced in piano transcription several of the forgotten organ works of Bach.

The influence of Liszt as general trend-setter was great. For this reason, among the number of great pianists who followed his generation can be found several who imitated their mentor in transcribing Bach's

music for the piano.

Carl Tausig, the young and tempestuous student of Liszt, prepared an organ toccata and fugue of Bach for piano that at one time was the fashionable piece for beginning any recital.

Alexander Siloti, another Liszt student and the cousin of Rachmaninoff, was likely the busiest of the Bach-transcribers. His projects included organ pieces, cello suites, violin works, and even a prelude from the Well-Tempered Clavier with a new melodic line appended.

Ferruccio Busoni is known today more for his Bach transcriptions than his original compositions, and even his legendary playing, confined now to one scratchy and faint recording, is eclipsed by his two sets of chorale prelude arrangements. Though used mainly for concert performance, Busoni also intended that these works should serve a pedagogical purpose; that is, to introduce students to the subtleties of Bach.

The late twentieth century has seen some diminishment of the Bach transcription and of transcriptions in general. The recording industry may be partially responsible for this; it is no longer necessary to play an unfamiliar work on an instrument to gain its acquaintance. Perhaps of even more influence has been the advent of musicology as a standardized field of study, with its emphasis on original instruments, performance practice, and urtext editions. Nevertheless, some piano transcriptions of Bach have survived, most notably Busoni's arrangement of the violin Chaconne in d minor. Many of these, such as the two-piano arrangements by H.C. Stuart Duncan, serve the student rather than the concert artist; Duncan's settings are deliberately manageable by less

confident fingers. Still, a pianist occasionally will be found to transcribe an organ piece for concert use. Harold Bauer, Isidor Phillip, and Wilhelm Kempff all made contributions of this kind.

This edition resulted from a personal interest in Bach transcriptions for piano. Having performed many and listened to many more, the writer has attempted to make a contribution of his own, with the goal that he and others may add new transcriptions to recital programs.

In addition, as a teacher of piano, the writer believes that certain organ pieces of Bach, if arranged for the student, could serve well as teaching pieces. Furthermore, such teaching material, if transcribed in duet or duo form, may prove useful in the instruction of ensemble playing. For this reason several transcriptions in this collection were prepared especially for student duo and duet use.

The writer encountered the following questions in undertaking transcriptions: Shall the goal be to retain or to transform? That is, does one wish to approximate the sound of the organ on the piano, or to create an altogether different sound? Secondly, How faithful should one be to the original score? In other words, what changes to Bach's notes are desirable or permissible? Finally, How should the organ's pedal notes find accommodation on the piano keyboard?

The great strength of the organ lies in its rows of stops, each providing a separate tone color, and all available to sound jointly and severally. Additionally, because the organ sound does not fade after the initial attack but continues indefinitely, and the piano sound begins to die immediately upon inception and lacks the tonal variation of the organ,

the transference of music from the organ to the piano can become problematic. The piano may claim, however, the tonal richness of the damper pedal and the ability to vary the volume of individual notes.

Whereas the organist may simply select an appropriate stop for the *cantus firmus*, the pianist must achieve the same result through projection. Therefore one task of the transcriber is to provide a pianistic layout such that the *cantus firmus* can be voiced successfully.

Obstacles to this ease of voicing include passages in which the *cantus firmus* is closely surrounded by other notes and situations wherein the hand is awkwardly employed. When it became necessary to decide between retaining the original configuration of the notes and providing a reasonable manner of voicing the chorale tune, the latter was chosen. At times a redistribution of notes from one hand to the other was undertaken. Under more complicated circumstances passages were transposed up or down an octave or even rewritten altogether.

In certain instances the solution lay in allowing the pianist's right hand to act alone in voicing the *cantus firmus* by transferring all other notes to the left. Naturally, this was not always possible, but at times provided a ready and effective resolution, as in *Wenn wir in höchsten Nöten sein* (see Figure 1). Although the left hand part then becomes much more involved, and is clearly not ideal for a small hand, in the writer's opinion the benefit of clear voicing would seem to outweigh any perceived accompanimental complications. It is also possible to roll the larger stretches in the left hand. This, of course, would represent a significant departure from organ performance practice.



Figure 1. *Wenn wir in höchsten Nöten sein*, m. 3. Original and transcribed form.

An example of passing the *cantus* from one hand to the other may be observed in *Alle Menschen müssen sterben*, wherein the tune is placed in the hand with the least accompanimental figuration at the time (See Figure 2).

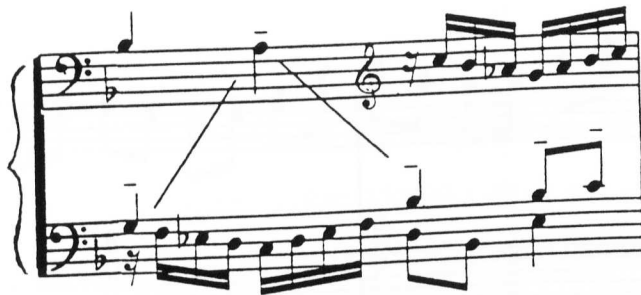


Figure 2. *Alle Menschen müssen sterben*, m. 2. Original and transcribed form.

Another solution, possible only in an ensemble setting, is the separation of the hymn tune from the surrounding figuration by means of placing the tune in a different instrument. This effectively eliminates any technical complications in clearly marking the melody (See Figure 3).

The image displays two systems of musical notation for the piece 'Dies sind die heil'gen zehn Gebot', measures 8-9. The first system is the original manuscript, featuring a complex arrangement of notes and rests across three staves. The second system is a transcribed version, showing a more structured and legible arrangement of the same music. The transcribed form includes a 'marcato' marking above the right-hand part in the second measure of the system.

Figure 3. *Dies sind die heil'gen zehn Gebot'*, mm. 8-9. Original and transcribed form.

Notes of the *cantus firmus* were usually indicated with *tenuto* markings throughout this volume.

Often it was necessary to consider exactly how dependent upon

organ timbre the original composition might be. If transferred to the piano, would the piece "survive" ?

If an overall trend on this issue appears in the present volume, it is toward attempting to retain the full organ sound while endeavoring to transform the more "stop-dependent" compositions. *Dies sind die heil'gen zehn Gebot'* follows in this pattern with its full two-piano scoring. *Wenn wir in höchsten Nöten sein* would be an example of the opposite, as this transcription depends wholly upon the pianist's ability to shape and color phrases, rather than the organ's ability to registrate them.

In a few measures of sparse texture in *Was Gott thut, das ist wohlgetan*, where the organ timbre would be critical in maintaining convincing and interesting sound, the piano transcription has received an entirely new texture. Accents, staccato touches and added appoggiaturas create the timbral substance otherwise missing in the piano (See Figure 4).

In considering fidelity to the original score, a range of possibilities exists, from rigorous note-to-note transference from organ to piano, to free arrangements in which the transcriber contributes original material.

In this project transcriptions appear across the spectrum from precise to free. An example of the latter is *Herzlich thut mich verlangen*, in which the ending has been rewritten and extended (See Figure 5).

In general, however, the guiding factor in deciding exactly what sort of treatment an individual piece was to receive is as follows: when the original composition seemed to rely heavily upon a full organ sound, the writer sought to approximate that texture by including octave doublings and added chordal tones. On the other hand, when the original



Figure 4. *Was Gott thut, das ist wohlgetan*, mm. 13-14. Original and transcribed form.

seemed to center around a more subtle and understated variety of organ stops, the approach was to “replace” those organ timbres with pianistic articulations and phrasings, with the goal of providing a new textural integrity appropriate to the piano.

Yet one more consideration is the method in which the pedal notes of organ music shall be managed on the piano keyboard. Often the organ's notes were simply too widely spaced to be accommodated on the piano, in which case it became necessary to rewrite portions of the composition.

The image displays two systems of musical notation for the ending of the piece 'Herzlich thut mich verlangen'. The first system consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The second system consists of two staves: an upper staff with a treble clef and a lower staff with a bass clef. The upper staff in the second system is marked with a measure number '19' and contains a complex melodic line with many sixteenth notes. The lower staff in the second system contains a bass line with wide intervals, marked with 'poco marcato' and 'pp'. A dynamic marking 'pp' is also present in the lower staff of the first system. The piece concludes with a final cadence in both systems.

Figure 5. *Herzlich thut mich verlangen*, ending. Original and transcribed form.

Redistributing notes was also a common practice. When the writer wished to double the bass at the octave in *Jesu, meine Freude* (BWV 610), most of the tenor's notes were assigned to the right hand (See figure 6).

The image displays two musical staves for the piece 'Jesu, meine Freude' (BWV 610). The top staff is the original manuscript, featuring a treble clef with a 'Man.' (Mandolin) part and a bass clef with a 'Ped.' (Pedal) part. The bottom staff is a transcribed version, showing a grand staff with a treble clef and a bass clef. The transcription includes a 'pp' (pianissimo) dynamic marking in the bass and an 'm.d.' (mezzo-dolce) dynamic marking in the treble. The notation shows the redistribution of notes from the original tenor part to the right hand of the piano.

Figure 6. *Jesu, meine Freude*, mm. 1-2. Original and transcribed form.

This volume of transcriptions is presented not in the presumption that any of Bach's works are in need of improvement, but with the hope that these great compositions might receive a wider hearing, and that pianists and their listeners might be enriched.

DEDICATION

Soli Deo Gloria

ACKNOWLEDGEMENTS

The author gratefully acknowledges
Jesus Christ for having mercy
and Linda Mortensen for having patience.

Ach, Gott und Herr

BWV 714

A specimen from the Neumeister chorales, *Ach Gott* is, among other things, an interesting study in chorale prelude form. The first section seems to be thematically unrelated to the chorale melody except perhaps by the most vague and tenuous associations, which are elaborated below. The opening proceeds in strict four-part writing coupled with rhythmic conservatism, until the eighteenth measure, wherein the voices begin moving in quicker rhythmic divisions of quarters. In measure 37 the composer reaches a cadence on the parallel major, thus concluding the first section.

As the second part begins, the cantus firmus entrances are marked in the sources, and these indications are carried over into the modern Yale University Press edition, making the discovery of chorale melody entrances a simple matter indeed. These marked entrances are clear evidence that the second section functions as a small phrase chorale within the larger structure of the whole piece. Furthermore, each entrance in the soprano is followed one measure later by an imitative entrance in the tenor, creating a setting of the cantus in canon at the octave (with the exception of measures 52 through 55, where the canon appears at the ninth, although in altered and imperfect form due to harmonic constraints).

The relationship between the first section of the piece and the chorale melody may lie in the occasional use of brief canon, or at least of imitation, in measures 25 through 29. Whether or not this is intentional on the part of the composer is a matter of conjecture.

Interestingly, the second section was later published as a composition unto itself, without the accompanying introduction. This is one reason that the Neumeister chorales are widely regarded as authentic works of Bach.

As a transcription, *Ach Gott* has been arranged in the form of a duet. Preponderances of notes have been avoided because this transcription is intended for use by beginning students. This chorale prelude offers the students instruction on several issues. First, rehearsal skills and cooperation must be developed if any duet piece is to be played successfully. Second, the beginning pianists have the opportunity to experience ensemble playing and the necessity of strict rhythm that accompanies it. Additionally, the students may gain an understanding of voicing and balance for the projection of the cantus firmus entrances. Finally, the experience of witnessing Bach's compositional craft should prove valuable; playing firsthand such devices as canon, imitation, and exemplary voice-leading may nurture the best possible musical sensibilities in the students.

The text and translation of the chorale melody are included below.

*Ach, Gott un Herr,
wie gross und schwer
sind mein' begangne Sünden!
Da ist Niemand,
der helfen kann,
in dieser Welt zu finden.*

(Johann Major, Martin Rutilius, 1613)

Ah, God and Lord,

*How great and heavy
Are my sins!
There is no one to be found
In this whole world
Who can help.*

(Translation: John Mortensen)

*German texts in this edition are taken from Bach, *J.S. Chorale Collection*.
Elvera Wonderlich, ed. New York: Appleton, Century, Crofts, 1948, unless
otherwise noted.

Ach, Gott und Herr

Ah, God and Lord

Serioso

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking 'Serioso' is placed above the first staff. The first measure is marked with a '1' and a 'p' (piano) dynamic. The music features a mix of half notes, quarter notes, and eighth notes, with some notes beamed together. The bass line includes some double bar lines and a fermata over a note in the second measure.

The second system of the musical score consists of four staves, continuing from the first system. It maintains the same key signature and time signature. The music continues with similar rhythmic patterns and melodic lines. The bass line features several chords and a fermata over a note in the final measure.

12

Musical score for measures 12-17. The system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two sharps (F# and C#). The music features a melodic line in the upper treble staff and a bass line in the lower bass staff. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

18

Musical score for measures 18-23. The system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two sharps (F# and C#). The music continues with a melodic line in the upper treble staff and a bass line in the lower bass staff. The melody includes some sixteenth-note passages, and the bass line features a steady eighth-note accompaniment.

24

Musical score for measures 24-29. The system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is two sharps (F# and C#). The music continues with a melodic line in the upper treble staff and a bass line in the lower bass staff. The melody includes some sixteenth-note passages, and the bass line features a steady eighth-note accompaniment.

30

Musical score for measures 30-35. The score is written for piano in G major (one sharp). It consists of four staves: two treble clefs and two bass clefs. The melody in the upper treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment in the lower staves features a steady eighth-note bass line in the left hand and chords in the right hand.

36

Choral

Musical score for measures 36-41. The score is written for piano in G major. It consists of four staves. The upper treble staff contains a vocal line with the word "Choral" above it. The piano accompaniment continues with eighth-note bass lines and chords. The word "Choral" appears again above the second measure of the vocal line.

42

Choral

Musical score for measures 42-47. The score is written for piano in G major. It consists of four staves. The upper treble staff contains a vocal line with the word "Choral" above it. The piano accompaniment continues with eighth-note bass lines and chords. The word "Choral" appears again above the second measure of the vocal line.

48 Choral *f* Choral

54 Choral *f* Choral

58 *8va*

Alle Menschen müssen sterben

BWV 1117

Cast in what would appear to be free form but is actually a loose version of cantus firmus or phrase style, *Alle Menschen* places the melody first in the tenor, while the bass and soprano alternately comment upon it in rising and falling (inverting to falling and rising) sixteenths.

Alle Menschen müssen sterben employs a melody different from that of the chorale included among Bach's 371 chorale harmonizations, although identical to that of the composer's other chorale prelude of this title which is found in the *Orgelbüchlein*.

The most intriguing feature of this particular piece is its tentative and shadowy use of the melody from which it derives its name. While the first phrase appears forthrightly in the tenor at the opening of the composition, thereafter the occurrences and location of the tune are somewhat veiled. The second phrase is hinted at in the soprano in measures 5 through 8 in the sense that the soprano's figuration passes through the melodic notes and thus outlines the phrase. At times, such as on the downbeat of measure 6, the melodic notes are provided by another voice and in octave displacement. In measure 9 the tune returns solidly to the soprano, but the rhythm is altered enough to obscure any "chorale-like" associations. All this seems to indicate that Bach intended to use the hymn as a unifying compositional element on a level that is not entirely audible. The effect is that the tune is merely suggested rather than declared.

In the second half of the piece the melody makes a few more partially-veiled appearances while the accompanying figuration increases in rhythmic

energy. This leads to an *adagio* coda in which a chorale-like tune is expressed, which seems to bear little relation to the *Alle Menschen* melody.

In the first half of the piece the primary alterations undertaken during the transcription process are those of redistribution between the hands, simply for the sake of ease of execution. However, as the running sixteenths begin in measure 13 octaves were added to the bass, and the sixteenth-note anacrusis of each measure was marked with staccato indications.

As previously mentioned, *Alle Menschen* passes from its first to its second section while the rhythmic activity doubles. In order to express and amplify this augmentation of energy the idea of *increase* was implemented wherever possible. Measure 17 is indicated to be played with pedal. In measure 19 the right hand melody moves up an octave and receives extra chordal support beneath, while the right hand's off-beat notes are changed to chords. The bass passagework in the twentieth measure finds added emphasis with extra lower octaves on each primary beat, while the right hand chords are filled out. The right hand's flourish in measure 21 is moved up an octave and then doubled in the left hand a tenth below. This writer used similar techniques through measure 24. In the *adagio* conclusion, the largest possible sonority was sought through extra bass notes, expanded chords, and *fortissimo* dynamics.

This transcription is of considerable difficulty due to rapid passagework and complex accompanimental figurations.

The text and translation are quoted below.

*Alle Menschen müssen sterben,
alles Fleisch ist gleich wie Heu;*

*was da lebet, muss verderben,
soll es anders werden neu.*

*Dieser Leib der muss verwesen,
wenn es anders soll genesen
zu der grossen Herrlichkeit,
die den Frommen ist bereit'.*

(J.G. Albinus, 1652)

*All mankind must die,
All flesh is as grass;
What lives must perish,
if it is to become something new.*

*This body must wither away,
if it is to attain
to the great splendour
which is prepared for the righteous.*

(Translation: Peter Williams)

Alle Menschen müssen sterben

All Mankind Must Perish

Non allegro
mf
marcato il canto

p

The musical score is presented in three systems. The first system consists of two staves: a bass staff on top and a bass staff on the bottom. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a melodic line starting with a half note G2, followed by quarter notes A2, Bb2, and C3. A dynamic marking of *mf* is placed above the first measure. A first ending bracket labeled '1' spans the first two measures. A *p* dynamic marking is placed above the first measure of the second system. The bottom staff of the first system is a bass line starting with a half note G2, followed by quarter notes A2, Bb2, and C3. A *p* dynamic marking is placed above the first measure. The second system consists of two staves: a treble staff on top and a bass staff on the bottom. The top staff continues the melodic line with quarter notes D3, E3, F3, and G3. The bottom staff continues the bass line with quarter notes D3, E3, F3, and G3. The third system consists of two staves: a treble staff on top and a bass staff on the bottom. The top staff continues the melodic line with quarter notes A3, Bb3, C4, and D4. The bottom staff continues the bass line with quarter notes A3, Bb3, C4, and D4. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for measures 7-8. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 7 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Measure 8 continues the melodic and bass lines, with a fermata over the final note of the treble staff.

Musical score for measures 9-10. Measure 9 begins with a *pp* (pianissimo) dynamic marking. The treble staff has a melodic line with a slur over the first four notes. The bass staff has a bass line with a slur over the first four notes. Measure 10 continues the melodic and bass lines.

Musical score for measures 11-12. Measure 11 begins with a *mf* (mezzo-forte) dynamic marking. The treble staff has a melodic line with a slur over the first four notes. The bass staff has a bass line with a slur over the first four notes. Measure 12 continues the melodic and bass lines, with a *crescendo* marking in the bass staff.

Musical score for measures 13-14. Measure 13 begins with a *mf* (mezzo-forte) dynamic marking. The treble staff has a melodic line with a slur over the first four notes. The bass staff has a bass line with a slur over the first four notes. Measure 14 continues the melodic and bass lines.

15

f *diminuendo*

This system contains measures 15 and 16. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes. The left hand has a steady eighth-note accompaniment. Dynamics include a forte (*f*) marking and a *diminuendo* instruction.

17

leggiero *p* *cresc poco a poco*

This system contains measures 17 and 18. The right hand has a light, flowing melody marked *leggiero*. The left hand has a simple accompaniment starting with a piano (*p*) dynamic and a *cresc poco a poco* instruction.

con pedale

18

This system contains measures 18 and 19. The right hand continues the melody from the previous system. The left hand has a simple accompaniment.

19

f

This system contains measures 19 and 20. The right hand has a simple accompaniment. The left hand has a complex rhythmic pattern with sixteenth and thirty-second notes, marked with a forte (*f*) dynamic.

20

Musical score for measures 20-21. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth notes and rests, including a fermata over the final measure. The lower staff is in bass clef and contains a dense, rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is present at the beginning of the system.

21

Musical score for measures 21-22. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth notes and rests, including a fermata over the final measure. The lower staff is in bass clef and contains a dense, rhythmic accompaniment of eighth notes. A dynamic marking of *ff* is present at the beginning of the system.

22

Musical score for measures 22-23. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth notes and rests, including a fermata over the final measure. The lower staff is in bass clef and contains a dense, rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is present at the beginning of the system.

23

Musical score for measures 23-24. The piece is in B-flat major (one flat) and 4/4 time. Measure 23 features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line. Measure 24 continues with similar textures, including a trill in the right hand.

24

Musical score for measures 24-25. Measure 24 continues the previous texture. Measure 25 features a trill in the right hand and a more active bass line with sixteenth-note patterns.

adagio

25

Musical score for measures 25-26. The tempo marking "adagio" is present. Measure 25 features a trill in the right hand. Measure 26 concludes with a final chord in both hands, marked with a fermata.

Alle Menschen müssen sterben

BWV 643

This composition uses the same text and melody as the other organ chorale of the same name, BWV 1117, which precedes this transcription.

The form of this organ chorale matches closely that of the original hymn harmonization: the first (musical) phrase repeats, in that the first two phrases of text are assigned to identical musical material. The subsequent phrases proceed with novel harmonization until the end of the piece.

Alle Menschen is found in the section of the *Orgelbüchlein* in which the compositions are associated with death and dying. As is known, Bach did not necessarily associate death with lugubriousness, but rather with the expectation of celestial joy. Such is the sentiment conveyed in the piece.

A small motive of three sixteenths and two eighths permeates the piece, and Williams (Vol. II, p. 98) has suggested the possibility that this motive derives from the final cadence, where (if ornamental notes are disregarded) the pitches G-F#-G occur. If this is so, then quite possibly Bach did not intend the relationship to be audible, for the ornamentation certainly obscures any perceptible connection between the cadence in the melody and the notes of the motive.

The motive is neither uncommon nor unprecedented; it can be seen in *Herr Christ, der ein'ge Gottes-Sohn* as well as in *Herzlich Lieb hab ich dich, o Herr*, both included in this collection. But use in previous compositions does not preclude originality in the present work. In fact, *Alle menschen* is regarded by Spitta (Vol. I p. 590), Schweitzer (1905, p. 350), and others as one of Bach's finest examples of the organ chorale.

Some of the richness of *Alle Menschen* can be attributed to the liberal use of thirds and sixths in the harmonization. A pleasing effect is also produced by the undecorated melody proceeding over an intricate accompaniment. The composer creates an antiphonal relationship between the bass and the middle voices; while the bass recites the motive, the alto and tenor respond in rhythmic unison with each other.

This writer has arranged *Alle Menschen* as a piano duet. Its difficulties are not great, although the texture is quite full. The three upper voices have all been placed in the *primo* part, and soprano, alto, and tenor sound an octave higher than originally written. Furthermore, the cantus firmus in the soprano has been doubled with an additional octave above. Chord tones have been placed within the soprano's octaves to fill out harmonies. The *secondo* plays the bass doubled in octaves along with (in most instances) an added third above. Additionally, the second pianist also executes the alto and tenor at original pitch. Thus the texture is rather rich, and emphasis is laid upon the melody and the conversational nature of the alto and tenor with the bass.

The level of difficulty is appropriate for advanced students, for although the tempo is slow, the texture is thick.

The *secondo* part should be especially restrained in dynamics, as it could otherwise obscure the melody.

Alle Menschen müssen sterben

All Mankind Must Perish

Adagio

The musical score is written for piano and voice. It consists of two systems of staves. The first system includes a vocal line and two piano accompaniment staves. The vocal line begins with a first ending bracket and the instruction *ben marcato il canto*. The piano accompaniment starts with a piano (*p*) dynamic. The second system also includes a vocal line and two piano accompaniment staves. The vocal line has a third ending bracket and the instruction *simile*. The piano accompaniment continues with the instruction *simile*.

5

Musical score for measures 5 and 6. The score is written for piano in G major (one sharp). It consists of four staves: a single treble staff at the top and three staves (treble and two bass) grouped by a brace on the left. A long slur covers the top staff across both measures. The middle treble staff contains a melodic line with eighth and sixteenth notes. The upper bass staff features a complex rhythmic pattern with many beamed notes. The lower bass staff provides a steady accompaniment with eighth notes.

7

Musical score for measures 7 and 8. The score is written for piano in G major (one sharp). It consists of four staves: a single treble staff at the top and three staves (treble and two bass) grouped by a brace on the left. A long slur covers the top staff across both measures. The middle treble staff continues the melodic line. The upper bass staff has a complex rhythmic pattern with many beamed notes. The lower bass staff provides a steady accompaniment with eighth notes.

9

pp *poco crescendo* *mf*

11

pp *rit* *tr*

Allein Gott in der Höh' sei Ehr'

BWV 711

Of the eleven chorale preludes on this hymn, this is perhaps the most unusual in that it consists of only a cantus firmus and a single-voiced counterpoint. The first phrase of the cantus finds a precursor in the compound melodic structure of the obbligato. That is, the melody is suggested in the high points of the left-hand part in the first four measures. While it is common in Bach's chorale preludes to find points of imitation in the accompanying voices that employ the hymn tune, an outline of the tune in a compound melody in a secondary voice is more out of the ordinary.

This writer's transcription includes detailed fingerings for the execution of the left hand part. This was seen as necessary because of the wide skips and (sometimes) awkward intervals found therein. Lightness, clarity, and a *staccato* touch are suggested for the accompaniment, and a forthright *legato* reading of the cantus firmus is in order.

Allein Gott, while not heavy of texture, is nevertheless a difficult piece to perform because of the left hand's leaps.

The text of the hymn and a translation follow.

*Allein Gott in der Höh' sei Ehr'
und Dank für seine Gnade,
darum, dass nun und nimmermehr
uns rühren kann keine Schade.
Ein Wohlgefall'n Gott an uns hat,
nun ist gross Fried ohn Unterlass,*

all Fehd hat nun ein Ende.

(N. Decius, 1522)

Alone to God on high be honor

And thanks for his grace,

Since that now and for ever

No harm can touch us.

God is well pleased with us;

Now is great peace without intermission,

All strife is now at an end.

(Translation: Peter Williams)

Allein Gott in der Höh' sei Ehr

To God Alone on High Be Honor

Allegro e energico

Measures 1-4 of the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a forte (*f*) dynamic. The bass line features a rhythmic pattern of eighth notes with various fingering indications: 2, 1, 2, 3, 5, 5, 2, 3, 1, 2.

Measures 5-8 of the piano accompaniment. The dynamics shift from *f* to *p* (piano) with a *diminuendo* marking. The bass line continues with eighth-note patterns and includes fingering such as 1, 4, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 3, 1, 2, 3.

Measures 9-12 of the piano accompaniment. The dynamics increase with a *crescendo* marking. The bass line features a complex eighth-note pattern with numerous fingering indications: 4, 4, 3, 5, 4, 2, 1, 5, 3, 2, 1, 5, 1, 2, 3, 4, 1, 4, 4, 1, 4, 2, 3, 1, 4, 2, 3, 3, 1, 4, 2, 3, 1, 4, 2.

Measures 13-16 of the piano accompaniment. The dynamics decrease from *f* to *p* with a *diminuendo* marking. The bass line continues with eighth-note patterns and includes fingering such as 5, 3, 2, 1, 1, 4, 1, 2, 3, 2, 1, 2, 1, 2, 1.

17

2 4 2 1 4 4 3 4 5 5 4 3 4 3 2 5 4 2 1 3 4 3 5

21

4 4 1 4 2 3 1 4 2 1 1 2 1 1 2 1

25

4 2 1 2 1 4 2 1 2 1 5 1 2 1 2 4 5 1 3 5

29

4 3 2 1 4 4 4 5 4 1 4 5 5 5 4 3 3 1

33

1 4 5 4 5 2 4 5 4 5 2 1 4 5 4 5 1 2 1 1

37

2 1 4 2 1 2 1 5 3 2 1 2 1 5 1

41

f

diminuendo --- *p*

2 1 1 2 1 3 1 2 3 5 4 2 1 4 5 4 2 1 4 4 4 2 1 2 5 1 1 2 4 5 4 3

45

4 1 2 3 4 4 1 4 2 4 4 1 2 3 4 2 4 4 1 4 2 3 1 4 2 4 3 5 4 3

Fugue on *Allein Gott in der Höh' sei Ehr'*

BWV 716

This cantus firmus was apparently favored by Bach; he set it no fewer than eleven times, the most of any hymn tune. This is a three-voice fugue on *Allein Gott*, placed in an unassuming texture of long notes which gradually give way to the only slightly greater rhythmic activity of quarters.

The first subject is, not surprisingly, derived from the first phrase of the hymn, and enters in the soprano. The alto provides what is very nearly a real answer except for one note, the G in measure 10. No episode stands between the entrance of the upper voices and that of the bass.

An unobtrusive second subject begins to percolate in the alto in measure 28, where the first quarter notes appear. This subject finds its origins in the second phrase of the hymn tune, although Bach now interprets the rhythmic values at twice the speed of the first phrase; hence the quarters in place of half-notes. The second subject is certainly less literal in its derivation; rather than a note-for-note translation, it seems to be more of a general allusion to the overall melodic contour of the second phrase of the hymn tune. As the soprano undertakes to expostulate on the same subject, the bass rests until its next entrance, at which time it too presents the second subject, but now in longer note values, twice that of the upper voices, so that the occurrence of an exposition of the second subject may not be obvious to the listener.

At measure 70 the bass presents not only the first subject but the second as well, in what may be considered a true instance of cantus firmus technique. This illustrates the difficulty of making precise categorizations of

the organ chorales, in that a true cantus firmus presentation does not "belong" in a chorale fugue.

The upper voices continue their development of the second subject until the end of the piece, except for the soprano's brief restatement of the first theme eight measures from the end.

Allein Gott has been prepared as a piano duet suitable for intermediate students. The difficulties have been deliberately minimized, with no more than one note in each hand at a time (with the exception of the final chord) and certain passages with only one part for each performer. At times the bass line is doubled at the octave. Several clef changes are found in both parts due to the wide tessitura of the voices. Hence a freedom of movement at the piano (and a sense of cooperation) should be developed in the students. Few accidentals beset the piece, and rhythmic challenges are limited to tied notes and an occasional simple syncopation.

The text and translation appear below:

*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.*

(N. Decius, 1522)

To God alone on high be glory

*And thanks for his grace,
Which, now and evermore
Shall keep us from all harm.
God takes pleasure in us,
And now we have peace without limit,
All conflict is now at an end.*

(Translation: John Mortensen)

Fugue on Allein Gott in der Höh' sei Ehr

To God Alone on High be Honor

Molto moderato

The first system of the fugue consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a first-measure rest, followed by a half note G4, a quarter note A4, and a half note B4. The lower staff is in bass clef and contains rests for the first four measures. A dynamic marking of *mf* is placed below the first measure of the upper staff. Hairpins indicate a crescendo from the second measure to the third, and a decrescendo from the third to the fourth.

The second system continues the fugue with two staves. The upper staff has rests for the first four measures, followed by a half note G4 and a quarter note A4 in the fifth measure. The lower staff contains rests for all five measures. A dynamic marking of *mf* is placed below the fifth measure of the upper staff.

The third system consists of two staves. The upper staff begins with a sixteenth measure rest, followed by a half note G4, a half note A4, a half note B4, a half note C5, and a half note B4. The lower staff contains rests for all five measures.

The fourth system consists of two staves. The upper staff begins with a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, and a half note A4. The lower staff contains rests for all five measures. Hairpins indicate a crescendo from the first measure to the second, and a decrescendo from the second to the third.

11

mf

16

mf

21

Musical score for measures 21-25. The score is written for four staves in two systems. The top system consists of a grand staff (treble and bass clefs) with a treble clef on the upper staff and a bass clef on the lower staff. The bottom system also consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a melodic line in the upper staves and a bass line in the lower staves. There are slurs and ties across measures. A fermata is present over the final measure of the system.

26

Musical score for measures 26-30. The score is written for four staves in two systems. The top system consists of a grand staff (treble and bass clefs) with a treble clef on the upper staff and a bass clef on the lower staff. The bottom system also consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a melodic line in the upper staves and a bass line in the lower staves. There are slurs and ties across measures. A fermata is present over the final measure of the system. The dynamic marking *p* (piano) is indicated in the upper staff of the second system.

30

Musical score for measures 30-32. The score is written for piano in G major (one sharp). It consists of two systems of staves. The first system has a treble clef staff with a whole note G4, a sharp sign, and a half note G4 with a slur over it. The bass clef staff has whole rests. The second system has a treble clef staff with a quarter-note melody: G4, A4, B4, C5, B4, A4, G4. The bass clef staff has whole rests. The third system has a treble clef staff with a quarter-note melody: G4, A4, B4, C5, B4, A4, G4. The bass clef staff has whole rests. In the second measure of the third system, two diagonal lines point from the treble staff down to the bass staff, indicating a cross-staff relationship between the notes G4 and A4.

33

Musical score for measures 33-35. The score is written for piano in G major (one sharp). It consists of two systems of staves. The first system has a treble clef staff with a quarter-note melody: G4, A4, B4, C5, B4, A4, G4. The bass clef staff has whole rests. The second system has a treble clef staff with a quarter-note melody: G4, A4, B4, C5, B4, A4, G4. The bass clef staff has whole rests. The third system has a treble clef staff with a quarter-note melody: G4, A4, B4, C5, B4, A4, G4. The bass clef staff has whole rests.

36

Musical score for measures 36-38. The score is written for two systems of piano accompaniment. The first system consists of a treble and bass clef staff. The second system also consists of a treble and bass clef staff. The key signature is one sharp (F#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. Slurs and ties are used to indicate phrasing across measures. The notation includes quarter notes, eighth notes, and half notes.

39

Musical score for measures 39-41. The score is written for two systems of piano accompaniment. The first system consists of a treble and bass clef staff. The second system also consists of a treble and bass clef staff. The key signature is one sharp (F#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. Slurs and ties are used to indicate phrasing across measures. The notation includes quarter notes, eighth notes, and half notes. A dynamic marking of *f* (forte) is present in the third measure of both systems.

42

Musical score for measures 42-44. The score is written for piano in G major (one sharp). It consists of two systems of two staves each. The first system (measures 42-43) shows a treble staff with a melodic line of eighth notes and a bass staff with a bass line of quarter notes. The second system (measure 44) shows a treble staff with a melodic line of eighth notes and a bass staff with a bass line of quarter notes.

45

Musical score for measures 45-47. The score is written for piano in G major (one sharp). It consists of two systems of two staves each. The first system (measures 45-46) shows a treble staff with a melodic line of eighth notes and a bass staff with a bass line of quarter notes. The second system (measure 47) shows a treble staff with a melodic line of eighth notes and a bass staff with a bass line of quarter notes.

48

Musical score for measures 48-50. The score is written for piano in G major (one sharp). It consists of three systems of staves. The first system has a treble clef staff and a bass clef staff. The second system has a bass clef staff and a bass clef staff. The third system has a bass clef staff and a bass clef staff. The music features a mix of eighth and quarter notes, with some rests and ties.

51

Musical score for measures 51-53. The score is written for piano in G major (one sharp). It consists of three systems of staves. The first system has a treble clef staff and a bass clef staff. The second system has a bass clef staff and a bass clef staff. The third system has a bass clef staff and a bass clef staff. The music features a mix of eighth and quarter notes, with some rests and ties.

54

Musical score for measures 54-56. The score is written for piano in G major (one sharp). It consists of three systems of staves. The first system has a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. The second system continues the melodic and accompaniment lines. The third system concludes the passage with a final chord in the grand staff and a fermata over a whole note in the bass clef staff.

57

Musical score for measures 57-60. The score is written for piano in G major (one sharp). It consists of three systems of staves. The first system has a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. A crescendo hairpin is present in the first measure of the treble staff. The second system continues the melodic and accompaniment lines, with a mezzo-piano (*mp*) dynamic marking in the second measure of the treble staff. The third system concludes the passage with a final chord in the grand staff and a fermata over a whole note in the bass clef staff.

60

p

p

This system contains measures 60, 61, and 62. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 61 contains a half note G4. Measure 62 contains a half note A4. The middle staff is in treble clef and contains whole rests for all three measures. The bottom staff is in bass clef with a key signature of one sharp (F#). It begins with a quarter note G2, followed by quarter notes A2, B2, and C3. Measure 61 contains a half note G2. Measure 62 contains a half note A2. The dynamic marking *p* (piano) is placed in the first measure of both the top and bottom staves.

63

This system contains measures 63, 64, and 65. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by quarter notes A4, B4, and C5. Measure 64 contains a half note G4. Measure 65 contains a half note A4. The middle staff is in treble clef and contains whole rests for all three measures. The bottom staff is in bass clef with a key signature of one sharp (F#). It begins with a quarter note G2, followed by quarter notes A2, B2, and C3. Measure 64 contains a half note G2. Measure 65 contains a half note A2. A dynamic marking *p* is present in the first measure of the bottom staff. In measure 65, there is a fermata over the half note A4 in the top staff and a fermata over the half note A2 in the bottom staff, with a downward-pointing arrow indicating a hairpin dynamic change.

66

Musical score for measures 66-68. The score is written for piano in G major (one sharp). It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The bass clef has whole rests. Dynamics include a crescendo hairpin in the first system and a decrescendo hairpin in the second system.

69

Musical score for measures 69-71. The score is written for piano in G major (one sharp). It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The bass clef has whole rests. Dynamics include a crescendo hairpin in the first system, a decrescendo hairpin in the second system, and a fortissimo (*ff*) dynamic marking in the second measure of the second system. There are also some markings in the bass clef of the second system, including a bass clef symbol and a note with a fermata.

78

Musical score for measures 78-80. The score is in G major (one sharp) and 4/4 time. It consists of three systems. The first system (measures 78-79) has a treble staff with eighth-note runs and a bass staff with a half-note accompaniment. The second system (measure 80) features a treble staff with a half-note chord and a bass staff with a half-note chord. The key signature is G major, and the time signature is 4/4.

81

Musical score for measures 81-83. The score is in G major (one sharp) and 4/4 time. It consists of three systems. The first system (measures 81-82) has a treble staff with eighth-note runs and a bass staff with a half-note accompaniment. The second system (measure 83) features a treble staff with a half-note chord and a bass staff with a half-note chord. The key signature is G major, and the time signature is 4/4.

84

ff

ff

87

rit.

rit.

Allein zu dir, Herr Jesu Christ

BWV 1100

A three-voice phrase chorale from the Neumeister Collection, *Allein zu dir* presents an active accompanimental figure in the introduction. The figure is comprised of a sixteenth rest followed by four stepwise sixteenths. After the first appearance of the figure the rest is replaced with the last note of the previous instance of the aforementioned figure, thereby creating forward momentum.

While many organ chorales begin with a point of imitation, here the first voice acts alone for a full two and a half measures before the second voice begins imitation. In this case the imitation is at the fifth, and rhythmically displaced by half a measure-- that is, the first voice appears immediately after the second beat of the measure, while the imitating voice begins just after the fourth beat of its measure.

The cantus is found in the soprano voice, and the episodes between phrases are so short that one might suggest that the form approaches that of the melody chorale rather than the cantus firmus style. Nevertheless, an instance of an entire measure of rest (such as measures 14 and 26) in the soprano would be difficult to reconcile with the form of the melody chorale.

Perhaps the most remarkable aspect of Bach's treatment of the melody is its rhythmic displacement; his own four-part harmonizations of the same tune begin on the anacrusis and place the G on the downbeat of the following measure. In the the present work, the first C has been lengthened to a half-note and placed on the downbeat. Thus the entire first phrase is half a measure "off". Oddly, the second phrase has been "repaired" so as to match the metrical outline of the original, but the succeeding phrases to the end of

the piece return to the altered form of the opening phrase. One possible interpretation of this practice is that Bach simply needed to alter the rhythmic placement of the notes to match a certain harmonic rhythm which he favored for the piece.

Whatever the case, such a situation might illustrate that even in the early organ chorales Bach regarded compositional considerations as of higher importance than perfunctory ones: the composer may have been more interested in producing music of thorough integrity than in making it easy for the congregation to hear the cantus firmus in its most accessible form.

The vigorous activity of the accompaniment has been mentioned. In the second half of the piece a new motive appears in the secondary voices, also displaying agogic vitality. While the alto presents a new idea characterized by repeated notes, the bass punctuates each beat with descending eighth notes. These figures, traded between the two lower voices, permeate measures 15 through 19. From measure 20 through the end of the piece assorted new motives show up in the accompaniment, culminating in a return to the original figure at measure 24.

Because of the interesting qualities of the lower two voices, they have received some consideration in the transcription of *Allein zu dir*. The opening passagework is divided between the hands for the facilitation of execution. The aforementioned repeated notes have been marked *staccato* in order to emphasize their rhythmic insistence, and the concurrent eighth notes in the bass appear as *staccato* octaves. Both accompanimental parts are indicated *piano* and *leggiero* at that point.

The trill in the upper voice in measure 5 should also be mentioned. It does not appear in the manuscript, which was very likely a copyist's error. It

seems entirely appropriate that a trill should occur at that point, particularly since an ornament is indicated at the matching location for the lower voice.

The transcription is of some difficulty in that the right hand is responsible for two separate voices and the tempo is rapid.

*Allein zu dir, Herr Jesu Christ,
mein Hoffnung steht auf Erden.
Ich weiß, daß du mein Tröster bist,
kein Trost mag mir sonst werden.
Von Anbeginn ist Nichts erkor'n,
auf Erden ist kein Mensch gebor'n,
der mir aus Nöthen helfen kann;
ich ruf' dich an,
zu dem ich mein Vertrauen han.*

(Anonymous)

*In Thee alone Lord Jesus Christ
I place my firm reliance.
With Thee my Hope and Trust and Guide
I bid the world defiance.
On earth has there been born no man,
no mortal found since time began,
who in my need can succor me.
I cry to Thee,
that Thou my Help and Comfort be.*

(Translation: Henry S. Drinker)

Allein zu dir, Herr Jesu Christ

To Thee Alone

1 *Allegro*

f *tr* *p*

Measures 1-3 of the piano accompaniment. Measure 1 starts with a forte (*f*) dynamic. Measure 3 features a trill (*tr*) and a piano (*p*) dynamic.

4 *tr*

Measures 4-6 of the piano accompaniment. Measure 6 features a trill (*tr*).

7 *marcato il canto*

Measures 7-9 of the piano accompaniment. Measure 7 is marked *marcato il canto* and *p*.

10

Measures 10-12 of the piano accompaniment.

13

piu marcato

p *leggiero*

Musical score for measures 13-15. The right hand features a melodic line with slurs and a repeat sign. The left hand provides a rhythmic accompaniment. Dynamics include *p* and *piu marcato*.

16

Musical score for measures 16-18. The right hand continues the melodic line with slurs. The left hand has a complex rhythmic pattern. Dynamics include *p*.

19

dim.

Musical score for measures 19-21. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *dim.*

22

f

p

Musical score for measures 22-24. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *f* and *p*.

25 *f* *f*

Musical score for measures 25-27. The piece is in a minor key. Measure 25 starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment of eighth notes. Measure 26 continues the melodic development. Measure 27 concludes with a final melodic flourish and a fermata over the final note.

28

Musical score for measures 28-29. Measure 28 features a melodic line with a chromatic descent in the right hand and a steady eighth-note accompaniment in the left hand. Measure 29 continues the melodic line with a chromatic ascent, ending with a fermata.

30 *rall.* *tr*

Musical score for measures 30-31. Measure 30 begins with a *rall.* (ritardando) marking. The right hand has a melodic line with a chromatic descent, and the left hand has a simple accompaniment. Measure 31 features a trill (*tr*) in the right hand over a sustained note, with a fermata over the final note.

Als Jesus Christus in der Nacht

BWV 1108

This represents another hybrid form of the organ chorale. The Neumeister Collection, in which *Als Jesus* is found, abounds with such formal anomalies. In this case, elements of the cantus firmus style are perhaps more evident than any other. The piece consists of two sections, the first being a rather clear example of cantus firmus technique, with the tune in the soprano. The accompanying voices find unity in the rhythmic device of an eighth rest followed by three stepwise eighth notes.

In the second section (beginning at measure 25), titled *Variatio*, the tune appears by successive phrases in the soprano, alto, soprano, and bass respectively. The idea of a variation of course suggests the form of the chorale partita, which is simply a series of variations (“partitas”) on the chorale. Here, however, a single variation would not seem to imply the style of the partita, primarily because the partitas have numerous variations. Furthermore, the partita features variations on the original chorale. In the case of *Als Jesus*, the variation is not on the original cantus firmus but on the immediately preceding setting thereof.

The accompanimental figure seen in the first section undergoes variation as well; manifested as sixteenths, the figure maintains its original stepwise motion (both ascending and descending) but develops that motive in extended passages such as that of measure 34 in the bass.

Als Jesus Christus in der Nacht is here presented in transcription for piano, four hands. The level of difficulty is appropriate for intermediate or advanced students. In all appearances of the cantus firmus, in both the

opening and the *Variatio*, the tune is doubled at the octave. The soprano and alto are doubled upward, the bass downward. During the alto's presentation of the tune in the *Variatio* the soprano part is of necessity placed an octave higher than originally written in order to make room for the alto.

The text and translation are included below.

*Als Jesus Christus in der Nacht,
darin erward verrathen,
auf unser Heil war ganz bedacht,
dasselb' uns zu erstaten.*

(Johann Heerman, 1636)

*That night when Jesus Christ our Lord
By His disciple was betray'd,
To us on earth He gave his Word
That expiation would be made.*

(Translation: Elvera Wonderlich)

Als Jesus Christus in der Nacht

The Night That Jesus Christ Was Betrayed

Moderato

The first system of the musical score consists of four staves. The top staff is for the vocal line, marked 'canto' and 'mf', with a fermata over the first measure. The second staff is the right-hand piano part, starting with a 'mp' dynamic. The third and fourth staves are the left-hand piano part, also starting with a 'mp' dynamic. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a moderate tempo.

The second system of the musical score consists of four staves. The top staff is for the vocal line, marked 'canto' and 'mf', with a fermata over the first measure. The second staff is the right-hand piano part, starting with a 'p' dynamic. The third and fourth staves are the left-hand piano part, also starting with a 'p' dynamic. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a moderate tempo.

Musical score for piano, measures 9-12. The score is written in G major (one sharp) and 2/4 time. It consists of four staves: two for the right hand and two for the left hand. The right hand part features a melodic line with a crescendo hairpin and a fermata over the final two measures. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Musical score for piano, measures 13-16. The score is written in G major (one sharp) and 2/4 time. It consists of four staves: two for the right hand and two for the left hand. Measure 13 is marked with the number '13' and the dynamic 'mf'. The word 'canto' is written above the first staff. The right hand part features a melodic line with a crescendo hairpin and a fermata over the final two measures. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

17 *canto*

21

Variatio

canto

Musical score for measures 24-26. The score is in G major (one sharp) and 4/4 time. It consists of four staves: two for the right hand and two for the left hand. Measure 24 features a forte (*f*) piano accompaniment in the right hand and a piano (*p*) accompaniment in the left hand. Measures 25 and 26 are marked piano (*p*) and feature a vocal line (*canto*) in the upper right staff, which begins with a fermata. The piano accompaniment continues with various rhythmic patterns and dynamics.

Musical score for measures 27-29. The score is in G major (one sharp) and 4/4 time. It consists of four staves: two for the right hand and two for the left hand. Measure 27 features a piano accompaniment in the right hand and a piano accompaniment in the left hand. Measures 28 and 29 are marked forte (*f*) and feature a vocal line (*canto*) in the upper right staff, which begins with a fermata. The piano accompaniment continues with various rhythmic patterns and dynamics.

30

pp

pp

33

canto

crescendo

crescendo

crescendo

36

Musical score for measures 36-38. The score is written for piano and includes a vocal line. The key signature is one sharp (F#). Measure 36 shows a vocal line with a whole note chord and a piano accompaniment with a rhythmic pattern. Measures 37 and 38 continue the piano accompaniment with more complex rhythmic patterns and a vocal line that is mostly silent.

39

Musical score for measures 39-43. The score is written for piano and includes a vocal line. The key signature is one sharp (F#). Measure 39 shows a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. Measures 40-43 continue the piano accompaniment with more complex rhythmic patterns and a vocal line that is mostly silent. At the bottom of the page, there is a section labeled "canto" with a forte "ff" dynamic and a series of notes.

canto
ff

42

Musical score for measures 42-43. The score is written for piano in G major (one sharp). It consists of four staves: two treble clefs and two bass clefs. The first two staves are grouped by a brace on the left. The first treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final note. The second treble staff contains a more active line with eighth and sixteenth notes, some beamed together. The first bass staff is mostly empty, with a few notes in the second measure. The second bass staff contains a few notes in the second measure. The key signature is G major, indicated by a sharp sign on the F line.

44

Musical score for measures 44-45. The score is written for piano in G major (one sharp). It consists of four staves: two treble clefs and two bass clefs. The first two staves are grouped by a brace on the left. The first treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final note. The second treble staff contains a more active line with eighth and sixteenth notes, some beamed together. The first bass staff is mostly empty, with a few notes in the second measure. The second bass staff contains a few notes in the second measure. The key signature is G major, indicated by a sharp sign on the F line. A dynamic marking *p* (piano) is present in the second measure of the first treble staff and the second measure of the first bass staff.

Christ, unser Herr, zum Jordan kam

BWV 684

The key signature implies a Dorian treatment, and in fact the cantus firmus is modal, containing no A-flats and five A-naturals. While at times the harmony seems to gravitate toward G minor or major (the cantus cadences on G three times) nevertheless C is maintained as the tonal center of the piece, and its close on a G major chord is clearly understood to be on, and not in, the dominant.

The text relates the narrative of Christ's baptism in the Jordan, and the perpetual sixteenth notes can be regarded as symbolic of the literal water as well as the symbolic flood which will "drown the bitterness of death".

The opening eighth note figure in the upper parts has elicited some speculation as to its symbolic significance. Williams (1980, p. 216) has suggested that the figure forms the sign of the cross. Another possibility is that descent into death (as symbolized by baptism) and subsequent resurrection is being pictured by the large leap down and the still larger skip upward.

An interesting and attractive feature of the piece is the periodic punctuation with sequences, the first of which appears in the fourth measure. The descending bass (another symbol?) of the passacaglia forms the harmonic underpinning of the dropping 7-6 pattern.

The main alterations undertaken in this transcription are instances of transposing material up or down an octave for the sake of facility. For example, in measure 8 the sixteenth-notes in the bass are too far from the tenor, but the left hand must negotiate both. The first five sixteenths of the

measure were therefore moved up one octave.

The level of difficulty is fairly high.

*Christ, unser Herr, zum Jordan kam
nach seines Vaters Willen,
von Sanct Johann 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.*

(Martin Luther, 1541)

*Christ our Lord came to the Jordan
According to His Father's will,
And was baptized by John the Baptist
His Work and Duty to fulfill.
There He instituted for us the Water
To wash away our sins
And to drown the bitterness of death
Through his own blood and wounds;
It was worth a new life.*

(Translation: John Mortensen)

Christ, unser Herr

Christ Our Lord

Allegro energico

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked *Allegro energico*. The first measure is marked with a '1' and a fermata. The first staff begins with a dynamic marking of *f* (forte). The second staff begins with a dynamic marking of *mp* (mezzo-piano). The music features a rhythmic pattern of eighth and sixteenth notes.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamic marking *f* is present in the upper staff.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamic marking *p* (piano) is present in the upper staff, and *f* (forte) is present in the lower staff.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamic marking *mf* (mezzo-forte) is present in the lower staff.

9

9

10

f

This system contains measures 9 and 10. The key signature has two flats (B-flat and E-flat). Measure 9 features a treble clef with a melodic line of eighth and quarter notes, and a bass clef with a steady eighth-note accompaniment. Measure 10 continues the accompaniment and includes a dynamic marking of *f* (forte).

11

11

12

This system contains measures 11 and 12. Measure 11 shows a treble clef with a melodic line and a bass clef with eighth-note accompaniment. Measure 12 continues the accompaniment with a melodic line in the treble clef.

13

13

14

p

This system contains measures 13 and 14. Measure 13 features a treble clef with a melodic line and a bass clef with eighth-note accompaniment. Measure 14 includes a dynamic marking of *p* (piano) and a melodic line in the treble clef.

15

15

16

f

This system contains measures 15 and 16. Measure 15 features a treble clef with a melodic line and a bass clef with eighth-note accompaniment. Measure 16 includes a dynamic marking of *f* (forte) and a melodic line in the treble clef.

17

Musical score for measures 17-18. The piece is in a minor key (one flat). The right hand features a melodic line with grace notes and slurs. The left hand plays a rhythmic accompaniment of eighth notes. A fermata is placed over the final note of measure 18.

19

Musical score for measures 19-20. The right hand continues the melodic line with grace notes and slurs. The left hand features a piano (*p*) section with a sixteenth-note accompaniment. A fermata is placed over the final note of measure 20.

21

Musical score for measures 21-22. The right hand has a complex melodic line with many slurs and grace notes. The left hand continues with a rhythmic accompaniment of eighth notes.

23

Musical score for measures 23-24. The piece includes a first ending (1.) and a second ending (2.). The right hand has a melodic line with grace notes and slurs. The left hand has a rhythmic accompaniment. A mezzo-piano (*mp*) dynamic marking is present in measure 24.

26

Musical score for measures 26-27. The piece is in B-flat major (two flats) and 4/4 time. Measure 26 features a treble clef with a melody of eighth and quarter notes, and a bass clef with a steady eighth-note accompaniment. Measure 27 continues the accompaniment and adds a half-note melody in the treble.

28

Musical score for measures 28-29. Measure 28 begins with a dynamic marking of *f* (forte) and features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 29 continues the accompaniment and features a treble clef with a melody of eighth notes, marked *sempre f* (always forte).

30

Musical score for measures 30-31. Measure 30 features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 31 continues the accompaniment and features a treble clef with a melody of eighth notes, marked *ff* (fortissimo).

32

Musical score for measures 32-33. Measure 32 features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 33 continues the accompaniment and features a treble clef with a melody of eighth notes.

34

mp

This system contains measures 34 and 35. The key signature has two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, including a grace note in measure 34. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *mp* (mezzo-piano) is present in measure 35.

36

f

This system contains measures 36 and 37. The right hand continues with a melodic line, featuring a grace note in measure 36. The left hand maintains the eighth-note accompaniment. A dynamic marking of *f* (forte) is present in measure 36.

38

p
f

This system contains measures 38 and 39. The right hand has a melodic line with a grace note in measure 38. The left hand continues with the eighth-note accompaniment. Dynamic markings of *p* (piano) in measure 38 and *f* (forte) in measure 39 are present.

40

This system contains measures 40 and 41. The right hand features a melodic line with eighth notes and a grace note in measure 40. The left hand continues with the eighth-note accompaniment.

42

Musical score for measures 42-43. The piece is in B-flat major (two flats) and 3/4 time. Measure 42 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 43 continues the melodic line with some rests and accents.

44

Musical score for measures 44-45. Measure 44 shows a treble clef with a melodic line featuring a grace note and a bass clef with a consistent eighth-note accompaniment. Measure 45 continues the melodic line with a slur and a fermata over the final note.

46

Musical score for measures 46-47. Measure 46 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 47 continues the melodic line with a slur and a fermata over the final note.

48

Musical score for measures 48-49. Measure 48 features a treble clef with a melodic line of eighth notes, a piano (*p*) dynamic marking, and a bass clef with a steady eighth-note accompaniment. Measure 49 continues the melodic line with a slur and a fermata over the final note, and a forte (*f*) dynamic marking in the bass.

50

Measures 50-51 of a piano piece. The music is in a minor key (one flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Measure 51 ends with a fermata over a half note.

52

Measures 52-53. The right hand continues with a melodic line, including some grace notes. The left hand maintains the eighth-note accompaniment. Measure 53 ends with a fermata over a half note.

54

Measures 54-55. The right hand has a more active melodic line with sixteenth-note runs. The left hand continues with the eighth-note accompaniment. Measure 55 ends with a fermata over a half note.

56

Measures 56-57. The right hand features a complex melodic line with many sixteenth notes. The left hand continues with the eighth-note accompaniment. Measure 57 ends with a fermata over a half note.

58

Musical score for measures 58-59. The piece is in a minor key, indicated by two flats in the key signature. The music is written for piano in a 2/4 time signature. Measure 58 features a complex texture with sixteenth-note runs in both the treble and bass staves. Measure 59 continues this texture, with some notes marked with accents.

60

sempre ff

Musical score for measures 60-61. Measure 60 shows a continuation of the sixteenth-note patterns. Measure 61 features a more melodic line in the treble staff, with a dynamic marking of *sempre ff* (sempre fortissimo) indicating a consistent loud volume.

62

Musical score for measures 62-63. Measure 62 continues the sixteenth-note texture. Measure 63 features a more melodic line in the treble staff, with a dynamic marking of *sempre ff*.

64

Musical score for measures 64-65. Measure 64 continues the sixteenth-note texture. Measure 65 features a more melodic line in the treble staff, with a dynamic marking of *sempre ff*.

Dies sind die heil'gen zehn Gebot'

BWV 678

Dies sind die heil'gen zehn Gebot' is cast in the form of a cantus firmus chorale with each phrase appearing in canon at the octave, the two canonic entrances separated by as little as one measure and as much as three. This is due, of course, to the difference in melodic contour of the various phrases; in order that the phrase might harmonize with itself, a certain point of imitation must be selected, and those particular points will naturally differ inasmuch as the phrases themselves differ.

Ironically, however, the cantus is not the focus of musical attention in this composition, due to its melodically static character amid highly animated and thematically significant counterpointing voices. In fact, the extreme variety amongst the voices led Albert Schweitzer to comment that "each of the separate parts goes its own way, without regard for the others. This musical disorder represents the moral state of the world before the law. Then the law is revealed. It is represented by a majestic canon upon the melody of the chorale, running through the whole movement" (Schweitzer, 1905, p. 346). While Schweitzer's analysis is certainly intriguing, one might take exception to his thesis in that the variety of rhythmic and melodic activity amongst the voices does not really produce a chaotic musical effect. Nevertheless, the view of the strict canon as representative of the Covenant of Sinai is compelling. Another instance of symbolism may be that this piece appears as the tenth chorale prelude in the *Clavierübung III*. Furthermore, the idea is suggested of Moses as the Old Testament Lawgiver being followed and superseded (in the form of two canonic voices) by Christ the Fulfiller of

the Law. Most significantly, however, is the pun implied: "canon" and "law" are synonyms.

The declamatory demeanor of the text is reflected in the opening measures of the chorale, where quarter notes outline the dominant triad over a dominant pedal point. Following this event rhythmic diminution begins and continues unabated until the end of the piece.

The following arrangement of *Dies sind die heil'gen zehn Gebot'* represents a more fundamental transformation of Bach's original. The scoring for two pianos introduces the element of ensemble, as well as the sense of dialogue created by duo-pianists. The transcription was undertaken with the fullest possible piano sonority in mind-- and hence a literal transference of notes from organ to piano is often less a consideration than the building of rich sound.

In transcribed form, these opening notes are not only doubled at the octave but also filled in with the implied dominant triadic tones in order that the greatest possible sonority might be produced. Similarly, the thematic idea appearing in measure 5 (in sixteenths and eighths) is augmented by the filling out of the third below the original notes.

Measure 6 features the alteration of registration for the sixteenth notes in the second half of the bar, mainly for the purpose of providing some coloristic distinction from the middle-register chords in piano I. These sixteenths are then doubled a sixth below, resulting in a sort of amplification of the passage. This is appropriate in that the running sixteenths (as opposed to the sixteenth-eighth combination) act as an important thematic element throughout the remainder of the composition, functioning as a counterpoint both to the sixteenth-eighth combination and to itself.

The first appearance of the cantus firmus transpires midway through measure 7. Placed entirely in the right hand of the second piano, the first chorale phrase makes a self-effacing debut; and while its next occurrence (in Measure 19) is somewhat highlighted, the cantus does not, on the whole, provide most of the musical interest. Rather, it serves as a compositional starting point. Part of the real craft of the piece is demonstrated by the fact that Bach has employed a rather uneventful chorale melody, placed it in academically correct canon, and then built a truly vigorous and lively piece around it.

At measure 13 this writer introduced a texture change that is not implied in the original. The bass, which heretofore had appeared in octaves, reduces itself to staccato single notes, and the doublings of upper voices cease. The dynamics diminish significantly. This was done partly because textural and dynamic shifts are interesting in themselves, but also in order to allow the following crescendo to be as long and gradual as possible. Throughout the crescendo slight increases in sonority and rhythmic intensity accumulate. For example, the rolled chords in measures 13 and 15 emphasize the downbeats of those bars, and expand in activity in the following two measures, where further subdivisions of the beat are pointed out. Measure 18 witnesses a return of octave-doubling in the bass along with fuller chords in the tenor. Passagework gains reinforcement a third below, and the cantus firmus appears again, this time in octaves, with each piano reciting one of the voices. The cumulative effect of all this building-up is seen in measure 29 as the pianos cadence decisively in the relative minor, following which the texture and dynamics are thinned out as gradually as they were augmented. A few embellishments should be mentioned. The first pianist's left

hand must cross the right in measure 40 to play a quick figuration that is reiterated in the second piano in the following two measures. This manner of drawing on the staccato brilliance of the piano's treble register is reminiscent of Rachmaninoff's own devices in his transcription of three movements of Bach's Partita in E for solo violin. The great Russian understood, no doubt, that the violin's particular strengths-- variable timbre and dynamics on a single note, and that note's indefinite duration-- are the piano's particular weaknesses. Hence, he made no attempt to imitate the sound of the violin in his transcription. Instead, the unique resources of the piano were applied; he added extra voices, drawing upon the polyphonic capabilities of his instrument. Implied chords were filled in, sometimes by harmonies that Bach would recognize, sometimes not. The result was a truly pianistic work in the sense that the piano had no need to sound like anything other than a piano.

The form of Bach's original *Dies sind die heil'gen zehn Gebot'* has been somewhat altered for the purpose of this transcription. Whereas the organ piece was written for ecclesiastical use, the purpose of the transcription is concert performance. The organ chorale first developed as a prelude to the singing of the hymn on which the organ piece was based. Hence, it is not uncommon for an organ chorale to end on the dominant in preparation for congregational singing to begin on the tonic-- a perfectly natural arrangement for the church, but rather unsatisfying in a concert situation where no congregational singing follows and the piece is then left unresolved on the dominant. Therefore, some formal restructuring of the piece was fitting not only so that the tonic could be reached, but also to provide an ending with drama appropriate to an energetic and virtuosic duo-piano work.

Hence the material from the middle of measure 56 to the end of the original piece was eliminated entirely. One and one-half measures of new material were composed by this writer, leading to a repeat of measures 55 through 56a, but upon repeat, transposed from B-flat to the tonic of C major. Following this, a long dominant pedal ensues (like that at the commencement of the work) over which the second thematic idea of running sixteenths reappears. Additionally, the cantus firmus is once again heard, but in rhythmic diminution, then in diminution together with melodic inversion. Finally, this writer composed a coda in which the opening declamatory imitation is brought back, so that a sense of completeness might be achieved.

The difficulty level of this piece is high, not only technically but in terms of ensemble as well.

The hymn text and a translation follow:

*Dies sind die heil'gen zehn Gebot',
die uns gab unser Herre Gott
durch Mose, seinen Diener treu,
hoch auf dem Berg Sinai.
Kyrie eleis!*

(Martin Luther, 1524)

*These are the holy Ten Commandments
That our Lord God gave us
Through Moses, His true servant,
High on Mount Sinai.
Lord have mercy!*

(Translation: John Mortensen)

Dies sind die heil'gen zehn Gebot'

These are the Holy Ten Commandments

Allegro risoluto

The first system of the musical score consists of two grand staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The upper staff begins with a series of chords and then moves to a more active melodic line with eighth notes. The lower staff provides a steady accompaniment with quarter notes. The dynamic marking *ff* (fortissimo) is placed in the lower staff. There are several accents (*v*) over the notes in the upper staff.

The second system of the musical score consists of two grand staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The upper staff features a more complex melodic line with sixteenth notes and eighth notes, often beamed together. The lower staff continues with a steady accompaniment. The dynamic marking *f* (forte) is present in the upper staff. There are several accents (*v*) over the notes in the upper staff.

6

Musical score system 1, measures 6-7. The system consists of two staves. The upper staff (treble clef) features a melodic line with eighth-note patterns and a complex sixteenth-note passage in measure 7. The lower staff (bass clef) provides a harmonic accompaniment with quarter and eighth notes.

Musical score system 2, measures 8-9. The system consists of two staves. The upper staff (treble clef) has a melodic line with eighth-note patterns. The lower staff (bass clef) has a melodic line with eighth-note patterns. A *marcato* marking is present in measure 9.

Musical score system 3, measures 10-11. The system consists of two staves. The upper staff (treble clef) features a melodic line with eighth-note patterns. The lower staff (bass clef) features a melodic line with eighth-note patterns.

Musical score system 4, measures 12-13. The system consists of two staves. The upper staff (treble clef) has a melodic line with eighth-note patterns. The lower staff (bass clef) has a melodic line with eighth-note patterns. A *marcato* marking is present in measure 13.

10

Musical score for measures 10-11. The top staff (treble clef) features a rapid sixteenth-note run in the right hand, followed by a melodic phrase. The bottom staff (bass clef) has a steady eighth-note accompaniment in the left hand, with a melodic line in the right hand. A fermata is placed over the final notes of both staves.

12

Musical score for measures 12-13. The top staff (treble clef) contains a melodic line with slurs and accents, ending with a fermata. The bottom staff (bass clef) has a melodic line with slurs and accents, also ending with a fermata. The word "diminuendo" is written in the right margin of both staves.

14

p

This system contains measures 14 and 15. It features two grand staves. The upper staff has a treble clef and a dynamic marking of *p*. It contains a melodic line with eighth-note runs and slurs. The lower staff has a bass clef and contains a bass line with eighth notes and rests.

16

This system contains measures 16 and 17. It features two grand staves. The upper staff has a treble clef and contains a melodic line with eighth-note runs and slurs. The lower staff has a bass clef and contains a bass line with chords and rests.

18

cresc poco a poco

f

marcato

This system contains measures 18 and 19. Measure 18 features a piano introduction with a treble clef staff containing a sixteenth-note arpeggiated figure and a bass clef staff with a simple accompaniment. Measure 19 begins with a forte (*f*) dynamic and a *marcato* marking, showing a more complex texture with multiple voices in both staves.

20

marcato

This system contains measures 20 and 21. Measure 20 continues the piano introduction with a treble clef staff of chords and a bass clef staff of accompaniment. Measure 21 features a treble clef staff with a melodic line and a bass clef staff with a more active accompaniment, marked with *marcato*.

22

Musical score for measures 22-23. The score is written for two systems of piano accompaniment. The first system consists of a treble clef staff and a bass clef staff. The second system also consists of a treble clef staff and a bass clef staff. The music features a mix of eighth and sixteenth notes, with some passages marked with slurs and accents. The key signature has one sharp (F#).

24

Musical score for measures 24-25. The score is written for two systems of piano accompaniment. The first system consists of a treble clef staff and a bass clef staff. The second system also consists of a treble clef staff and a bass clef staff. The music features a mix of eighth and sixteenth notes, with some passages marked with slurs and accents. The key signature has one sharp (F#).

26

Musical score for measures 26-27. The system consists of two grand staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef and contains a bass line with chords and single notes. The key signature has one sharp (F#).

28

Musical score for measures 28-29. The system consists of two grand staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef and contains a bass line with chords and single notes. The key signature has one sharp (F#). The dynamic marking *ff* (fortissimo) is present in both systems.

30

diminuendo

diminuendo

32

p

marcato

34

Musical score for measures 34-35. The score is written for piano and features four staves. The top staff contains a melody of half notes. The second and third staves contain a complex, fast-moving accompaniment with many sixteenth notes. The bottom staff contains a bass line with quarter notes and some accidentals.

36

Musical score for measures 36-37. The score is written for piano and features four staves. The top staff contains a melody of half notes. The second and third staves contain a complex, fast-moving accompaniment with many sixteenth notes. The bottom staff contains a bass line with quarter notes and some accidentals. The word *marcato* is written above the bass line in measure 36, with a line pointing to a specific note.

38

Musical score for measures 38-39. The system consists of two grand staves. The upper staff (treble clef) features a melodic line with eighth-note runs and slurs. The lower staff (bass clef) provides a harmonic accompaniment with eighth-note patterns and slurs. The key signature has one flat (B-flat), and the time signature is 3/4.

40

Musical score for measures 40-41. The system consists of two grand staves. The upper staff (treble clef) contains chords and melodic fragments. The lower staff (bass clef) includes a section marked "8vb" (8va) with a downward-pointing line, indicating an octave transposition. The key signature has one flat (B-flat), and the time signature is 3/4.

42

Musical score for measures 42-43. The score is written for two systems of piano. The first system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The second system also consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The key signature has one flat (B-flat).

44

Musical score for measures 44-45. The score is written for two systems of piano. The first system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The second system also consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The key signature has one flat (B-flat). The first system begins with a dynamic marking of *f*. The second system includes a dynamic marking of *f* and a *marcato* instruction.

46 *marcato*

Musical score for measures 46-47. The score is written for piano and features a *marcato* tempo. It consists of two systems of staves. The first system has a treble clef staff with a few notes and rests, and a bass clef staff with a rhythmic accompaniment of eighth notes. The second system has a treble clef staff with a melodic line of eighth notes and a bass clef staff with a simple harmonic accompaniment.

48

Musical score for measures 48-49. The score is written for piano and continues the piece. It consists of two systems of staves. The first system has a treble clef staff with a melodic line of eighth notes and a bass clef staff with a harmonic accompaniment. The second system has a treble clef staff with a melodic line of eighth notes and a bass clef staff with a harmonic accompaniment.

50

mf

mf

marcato

20.

Detailed description: This system contains measures 50 and 51. Measure 50 features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a rhythmic accompaniment of eighth notes. Measure 51 continues the melodic line in the treble and has a more active bass line. Dynamic markings include *mf* in both staves of measure 51 and *marcato* in the bass staff of measure 51. A *20.* marking is present in the bass staff of measure 51.

52

f

marcato

Detailed description: This system contains measures 52 and 53. Measure 52 features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a rhythmic accompaniment of eighth notes. Measure 53 continues the melodic line in the treble and has a more active bass line. Dynamic markings include *f* in the treble staff of measure 52 and *marcato* in the treble staff of measure 53.

First system of musical notation. The upper staff features a melodic line with a slur over the final two measures. The lower staff contains a complex rhythmic accompaniment with many sixteenth notes and rests.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a dense texture of sixteenth notes. A measure number '95' is visible at the end of the system.

Third system of musical notation. The upper staff has a melodic line with a slur. The lower staff features a complex accompaniment with many sixteenth notes. A dynamic marking 'ff' is present.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff has a complex accompaniment with many sixteenth notes. A dynamic marking 'ff' is present. A measure number '95' is visible at the end of the system.

58 *mf*

Two staves of music. The upper staff is in treble clef and contains a complex melodic line with many sixteenth notes and slurs. The lower staff is in bass clef and contains a simpler accompaniment with eighth notes and rests.

mf

Two staves of music. The upper staff has a few notes and rests, with a dynamic marking of *mf*. The lower staff continues the accompaniment from the previous system, featuring eighth notes and slurs.

60 *ff*

Two staves of music. The upper staff begins with a dynamic marking of *ff* and features a dense melodic texture with many sixteenth notes. The lower staff continues the accompaniment with eighth notes and rests.

ff

Two staves of music. The upper staff continues the *ff* melodic line with sixteenth notes. The lower staff features a more active accompaniment with eighth notes and slurs.

62

diminuendo

mf *sempre cresc molto*

sempre cresc molto

diminuendo *mf*

64

rit

rit

Fughetta on *Dies sind die heil'gen zehn Gebot'*

BWV 679

The fughetta derives its subject from the cantus firmus *Dies sind die heil'gen zehn Gebot*, but the tune has undergone significant alteration in order to be fit for fugal treatment. The general idea of the original tune-- repeated notes followed by stepwise motion upward-- is preserved in the fugal version, although the phrase has been lengthened and certain embellishing chordal leaps added.

The subject recalls its textual reference; Bach causes the tune to last for ten beats before the answer appears in the voice above, a reference to the Ten Commandments which the text celebrates. This is the case with each subsequent entry: ten beats long.

This composition makes great use of both the *perpetuum mobile* of the theme's repeated notes as well as the quarter-eighth pattern inherent in twelve-eight time. Later in the composition the latent sixteenths of the subject receive some development, adding velocity to the musical fabric.

In transcription much articulation has been suggested, most especially that the subject be treated with an energetic and light staccato touch. Two appearances of the cantus firmus, in the bass, have been placed in octaves.

The text and translation may be found in this volume with the two-piano arrangement of *Dies sind die heil'gen zehn Gebot'*.

Fughetta on "Dies sind die heil'gen zehn Gebot' *These are the Holy Ten Commandments*

1

energico ma non pesante

f

5

f

8

11

13

ff

con pedale

This system contains measures 13 and 14. The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 13 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of quarter notes. Measure 14 continues the melodic line in the treble and has a *ff* dynamic marking. The instruction *con pedale* is written at the end of the system.

15

This system contains measures 15 and 16. The melodic line in the treble clef continues with eighth notes, while the bass clef provides a steady accompaniment. The key signature and time signature remain consistent with the previous system.

17

ff

con pedale

This system contains measures 17 and 18. Measure 17 has a *ff* dynamic marking. The melodic line in the treble clef features some chords and eighth notes. The instruction *con pedale* is written below the bass line in measure 18.

19

fp

subito

This system contains measures 19 and 20. Measure 19 has a *fp* dynamic marking and the instruction *subito* is written below the bass line. The melodic line in the treble clef continues with eighth notes, and the bass clef has a rhythmic accompaniment. The key signature and time signature remain consistent.

21

Musical score for measures 21-22. The piece is in G major (one sharp) and 4/4 time. Measure 21 features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. Measure 22 continues the melodic line with some grace notes and rests.

23

pp

Musical score for measures 23-24. Measure 23 begins with a piano (*pp*) dynamic marking. The treble clef has a melodic line with some grace notes, while the bass clef has a steady accompaniment. Measure 24 continues the melodic development.

25

cresc poco a poco

Musical score for measures 25-26. Measure 25 includes the instruction *cresc poco a poco*. The treble clef features a melodic line with grace notes, and the bass clef has a rhythmic accompaniment. Measure 26 continues the melodic line.

27

sempre crescendo

Musical score for measures 27-28. Measure 27 includes the instruction *sempre crescendo*. The treble clef has a melodic line with grace notes, and the bass clef has a rhythmic accompaniment. Measure 28 continues the melodic line.

29

f

This system contains measures 29 and 30. The music is written for piano in a key with one sharp (F#). Measure 29 features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a steady eighth-note accompaniment. Measure 30 continues the melodic line in the treble and the accompaniment in the bass, marked with a forte (*f*) dynamic.

31

This system contains measures 31 and 32. The treble clef part has a melodic line with some chromaticism and slurs. The bass clef part continues with a consistent eighth-note accompaniment. There are some markings in the bass clef, possibly indicating fingerings or articulation.

33

ff

con pedale

This system contains measures 33 and 34. Measure 33 is marked with a fortissimo (*ff*) dynamic. The treble clef part features a series of chords and some melodic fragments. The bass clef part has a very active eighth-note accompaniment. The instruction *con pedale* is written below the bass clef.

35

ritenuto

This system contains measures 35 and 36. Measure 35 continues the eighth-note accompaniment in the bass and the melodic line in the treble. Measure 36 shows a change in the bass clef accompaniment and a final chord in the treble. The instruction *ritenuto* is written below the bass clef.

Ehre sei dir, Christe, der du leidest Not

BWV 1097

This is actually a cantus firmus prelude, although initial impressions may lead some to conclude that it is a chorale fugue. Certainly *Ehre sei dir* is very closely related to, and in some senses is very much like, a chorale fugue. Most of the entrances in each voice employ the chorale tune, and as the four parts chime in at the beginning the effect is indistinguishable from that of a fugue.

The difference, however, is that the several phrases of the chorale are used in order in the soprano, and separated by interludes. Furthermore, each appearance of a chorale phrase in the top voice is marked with either the word "Choral" or the letter "C". Were this piece a true chorale fugue, the soprano's entrances would be no more significant than any other, and the piece would likely be constructed on the basis of the first chorale phrase only.

This transcription has a pedagogical function in that a group of four students can play the piece simultaneously. Arranged for two pianos, eight hands (but playable by two pianos, four hands), the piece provides opportunity not only for exposure to the music of Bach but also for ensemble experience. For the eight-hand arrangement, each student plays one clef rather than a grand staff. For four hands, each performer plays a grand staff.

Certain voices receive doublings for the sake of sonority, such as the tenor in the first seven measures. The bass line is generally doubled, as are the appearances of the cantus firmus in the soprano. The original indications of the chorale phrases (by means of the word "Chorale" or the letter "C") are retained so that the students may understand more clearly the form of the

piece.

Advanced technique is not necessary for the performance of the piece, and the octaves which appear in some voices can be divided between the hands of the performer. An ability to negotiate tied rhythms is necessary. Above all, the student will need solid skills in counting. While none of the rhythms is unduly complex, the presence of four student performers could easily result in chaos if strict and accurate counting is not maintained.

*Ehre sei dir, Christe,
der du littest Not
an dem Stamm des Kreuzes
für uns den bitteren Tod,
und herrschest mit dem Vater in Ewigkeit,
hilf uns armen Sündern zu der Seligkeit.
Kyrie eleison. Christe eleison.*

(Anonymous)

*Honor be to you, Christ,
Who suffered the necessity
Of the cross
And tasted death for us,
And who rules with the Father in eternity;
Help us poor sinners to blessedness.
Lord have mercy. Christ have mercy.*

(Translation: John Mortensen)

Ehre sei dir, Christe

Honor be to You, Christ

Maestoso

1

f

f

5

f

9

Musical score for measures 9-12. The key signature is two sharps (F# and C#). The score is written for two systems of piano accompaniment. The first system has a treble clef on the upper staff and a bass clef on the lower staff. The second system also has a treble clef on the upper staff and a bass clef on the lower staff. A dynamic marking of *f* (forte) is present in the lower staff of the second system, under a slur covering measures 11 and 12.

13

Musical score for measures 13-16. The key signature is two sharps (F# and C#). The score is written for two systems of piano accompaniment. The first system has a treble clef on the upper staff and a bass clef on the lower staff. The second system also has a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various note values, rests, and slurs across all staves.

17

Chorale

f

mp

21

p

pp

25

mf

f

Chorale

29

f

Chorale

33

Musical score for measures 33-36. The score is written for two systems of piano accompaniment. The first system consists of a treble and bass clef staff. The second system also consists of a treble and bass clef staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble clef and a bass line in the bass clef. A large slur covers the first two measures of the first system. The notation includes eighth and sixteenth notes, as well as rests.

37

Chorale

f

Musical score for measures 37-40. The score is written for two systems of piano accompaniment. The first system consists of a treble and bass clef staff. The second system also consists of a treble and bass clef staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble clef and a bass line in the bass clef. A large slur covers the first two measures of the first system. The notation includes eighth and sixteenth notes, as well as rests. The word "Chorale" is written above the treble clef staff in the third measure, and the dynamic marking *f* is placed below the treble clef staff in the same measure.

41

p

p

This system contains measures 41 through 44. The music is in D major (two sharps) and 4/4 time. The first system (measures 41-42) features a treble clef with a half note chord (F#4, A4) and a bass clef with a half note chord (B2, D3). The second system (measures 43-44) features a treble clef with a half note chord (F#4, A4) and a bass clef with a half note chord (B2, D3). The dynamic marking *p* (piano) is present in both systems.

45

p

This system contains measures 45 through 47. The music is in D major (two sharps) and 4/4 time. The first system (measures 45-46) features a treble clef with a half note chord (F#4, A4) and a bass clef with a half note chord (B2, D3). The second system (measures 47) features a treble clef with a half note chord (F#4, A4) and a bass clef with a half note chord (B2, D3). The dynamic marking *p* (piano) is present in both systems.

48

Chorale

ff

51

Ein' feste Burg ist unser Gott

BWV 720

Luther's most famous hymn here provides the foundation for a rather free-form composition in the fantasia style. The first four lines of text are developed in measures 1-20, the voices passing the melody back and forth. This development is not done strictly. At times the tune is presented in the plainest possible attire; elsewhere the melody is almost obscured in ornamentation. In measure 11, for example, the lower voice recites the equivalent of the third line of the hymn in quite recognizable fashion. In measure 3, on the other hand, the upper voice contains the second line of the tune but in a more decorated form.

The fifth line of text finds development in bars 20-24, albeit highly paraphrased, and in imitation between alto and soprano over a bass in eighth-notes.

The next two lines of the hymn are presented in cantus firmus style in the bass in measures 25-33 while the upper voices move in imitation. Measures 35-39 find another formulation in two-part imitation above a bass line, and this time the eighth line of the hymn is under consideration. From measure 39 to the end of the piece the final line of text is realized both literally (in the soprano in measures 41-44, and in the alto in measures 50-54) and in paraphrase (such as the final descending passagework in the soprano, representing the descending melodic line of the hymn).

So that the text may be associated with the discussion above, the former is quoted below:

*Ein' feste Burg ist unser Gott,
ein gute Wehr und Waffen.
Er hilft uns frei aus aller Not,
die uns jetzt hat betroffen.
Der alte böse Feind
mit Ernst ers jetzt meint;
gross Macht und viel List
sein grausam Rüstung ist,
auf Erd ist nicht seinsgleichen.*

(Martin Luther, 1528)

*A mighty fortress is our God,
A bulwark never failing;
Our helper He amid the flood
Of mortal ills prevailing.
For our ancient foe
Seeks to work us woe;
His power is great,
And armed with cruel hate,
On earth is not his equal.*

(Translation: Frederick Henry Lodge)*

*Those translators not listed in the Bibliography are taken from Bach, J.S. *The 371 Chorales with English Texts and Twenty-three Instrumental Obligatos*. Frank D. Mainous and Robert W. Ottman, eds. New York: Holt, Rinehart and Winston, 1966, unless otherwise indicated.

This writer selected a literal approach to the transcription of *Ein' feste Burg*. That is to say, the original notes and harmonies were maintained as closely as possible while an attempt was nevertheless made to adapt the piece to performance on the piano. Certain redistributions became necessary, such as in measure 27, where the two upper voices would not have been readily manageable in one hand. In one instance the alto's registration changed to a lower octave simply for the sake of facilitated execution. Some of the cantus firmus appearances in the bass, as well as the final pedal point, received doubling at the lower octave, as such a doubling most closely approximates the sonority of the organ pedals.

The difficulties are considerable in this piece.

Ein feste Burg ist unser Gott

A Mighty Fortress

A piacere *f*

13

Musical score for measures 13-15. The piece is in D major (one sharp) and 2/4 time. Measure 13 features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. Measure 14 continues the melodic line with some grace notes. Measure 15 shows a more complex melodic passage with grace notes and a final cadence.

16

Musical score for measures 16-18. Measure 16 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 17 continues the melodic line with grace notes. Measure 18 features a more complex melodic passage with grace notes and a final cadence.

19

Musical score for measures 19-20. Measure 19 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 20 features a more complex melodic passage with grace notes and a final cadence. A dynamic marking of *f* (forte) is present in measure 20.

21

Musical score for measures 21-23. Measure 21 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 22 continues the melodic line with grace notes. Measure 23 features a more complex melodic passage with grace notes and a final cadence.

23

Musical score for measures 23-25. The piece is in G major (one sharp) and 3/4 time. Measure 23 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Measure 24 continues the melodic line in the treble and has a bass line of quarter notes. Measure 25 shows a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. A dynamic marking of *f* (forte) is present in measure 25.

26

Musical score for measures 26-28. Measure 26 has a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. Measure 27 continues the melodic line in the treble and has a bass line of quarter notes. Measure 28 shows a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes.

29

Musical score for measures 29-31. Measure 29 has a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. Measure 30 continues the melodic line in the treble and has a bass line of quarter notes. Measure 31 shows a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes.

32

Musical score for measures 32-34. Measure 32 has a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. Measure 33 continues the melodic line in the treble and has a bass line of quarter notes. Measure 34 shows a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes.

35 *p*

38 *mf*

41 *mf* *p*

44 *p*

47

Musical score for measures 47-49. Treble clef starts with a whole rest. Bass clef has a rhythmic pattern of eighth notes. Measure 49 has a fermata over the bass line.

50

f

Musical score for measures 50-52. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Measure 50 starts with a forte (*f*) dynamic.

53

crescendo molto

Musical score for measures 53-55. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Measure 53 starts with a *crescendo molto* instruction.

56

ff

ritenuto

Musical score for measures 56-58. Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Measure 56 starts with a fortissimo (*ff*) dynamic. Measure 58 has a *ritenuto* instruction.

Gott, durch deine Güte

BWV 600

This composition from the *Orgelbüchlein* is a strict canonic piece. The tenor follows the soprano by one measure, and only a very few departures from pure imitation can be found (e.g. mm 7 and 8). In addition, the distribution of rhythmic values between the four parts is noteworthy; the melody in the soprano and tenor is comprised primarily of whole notes and half notes, the bass entirely of quarters, and the alto of eighths. Such rigorous consistency would seem to be of one spirit with the canon.

The hymn on which *Gott, durch deine Güte* is based relates a prayer for general grace and help in life and death:

*Gott, durch deine Güte,
wollst uns arme Leute
Herze, Sinn, und Gemüte
für des Teufels Wüten
am Leben und im Todt
gnädiglich behüten.*

(J. Spangenberg, 1544)

*God, through your goodness,
[We beg you] us poor people
-Heart, mind and soul-
Against the raging of the Devil
In life and in death*

Graciously to preserve.

(Translation: Peter Williams)

In transcription the notes of the melody have been marked with *tenuto* indications. Naturally, the bass and alto should be dynamically reserved.

Gott, durch deine Güte

God, Through Your Goodness

Allegro
marcato il canto

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. It consists of four systems of music, each with two staves. The first system starts at measure 1 with a forte (*f*) dynamic and includes the instruction *marcato il canto*. The second system begins at measure 4 and features a piano (*p*) dynamic. The third system starts at measure 7. The fourth system begins at measure 10 and includes a mezzo-forte (*f*) dynamic and a mezzo-dolce (*m.d.*) dynamic. The melody in the treble clef is characterized by eighth-note patterns and rests, while the bass clef provides a steady accompaniment of quarter notes.

13

Measures 13-15 of a piano piece. The music is in a minor key and 3/4 time. The right hand features a melodic line with eighth-note patterns and a trill in measure 15. The left hand provides a harmonic accompaniment with chords and moving bass lines. A crescendo hairpin is present above the staff.

16

Measures 16-18 of a piano piece. The right hand continues with eighth-note patterns and a trill in measure 18. The left hand maintains the harmonic accompaniment. A crescendo hairpin is present above the staff.

19

Measures 19-21 of a piano piece. The right hand features a melodic line with eighth-note patterns and a trill in measure 21. The left hand provides a harmonic accompaniment with chords and moving bass lines. A crescendo hairpin is present above the staff.

22

Measures 22-24 of a piano piece. The right hand continues with eighth-note patterns and a trill in measure 24. The left hand maintains the harmonic accompaniment. A crescendo hairpin is present above the staff.

25

Measures 25-27 of a piano piece. The right hand features a melodic line with eighth-note patterns and a trill in measure 27. The left hand provides a harmonic accompaniment with chords and moving bass lines. A crescendo hairpin is present above the staff.

Gott ist mein Heil, mein Hilf und Trost

BWV 1106

Composed in the patchwork keyboard style characteristic of the Neumeister Chorales, *Gott ist mein Heil* at times displays a *perpetuum mobile* soprano voice while at other times breaking off into short punctuated phrases. Also typical of the Neumeister approach is the furtive nature of the cantus firmus; that is, the hymn tune is not nearly so plain as in the later phrase chorales (such as *Wachet auf*), but rather skips from one voice to the next, sometimes presenting a complete phrase, and sometimes only a fragment. In some instances one cannot be sure whether the composer intended a certain group of notes to represent the cantus firmus (or a fragment thereof) or whether any similarity to the hymn tune is coincidental.

One more stylistic element found in the Neumeister group is worthy of mention: in measures 8 and 9 of this piece the soprano assumes the melody (or does it?), the alto employs a rhythmic configuration of a sixteenth rest, a sixteenth note, and an eighth note, while the bass uses dotted eighths and sixteenths. The resultant texture thus "fills in" every sixteenth of the beat. This same pattern can be seen in *Alle Menschen müssen sterben*, also from the Neumeister Chorales, and included in this collection of transcriptions. In that composition the texture appears in measure 9, with the only difference being that the soprano uses dotted eighths and sixteenths instead of quarters.

In transcription *Gott ist mein Heil* is cast in duet form. In general the upper register is doubled at the octave, while the lower parts also receive reinforcement of sonority. The hymn on which the piece is based is obscure.

Gott ist mein Heil, mein Hilf und Trost

God is My Salvation, My Help and Comfort

The first system of the musical score consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is one sharp (F#) and the time signature is common time (C). The first measure is marked with a forte 'f' dynamic. The right hand features a complex, ascending melodic line with many sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system of the musical score continues the piece. It also consists of four staves in the same key and time signature. The right hand continues with its intricate, ascending melodic pattern. The left hand accompaniment includes some rests in the first measure, followed by a steady flow of quarter notes. The overall texture is dense and rhythmic.

Musical score for measures 7-9. The score is written for four staves (two treble and two bass clefs). The key signature is one sharp (F#). Measure 7 features a trill (*tr*) in the upper right hand. Measure 8 includes a piano (*p*) dynamic marking. Measure 9 continues the melodic and harmonic development.

Musical score for measures 10-12. The score continues on four staves. Measure 10 features a trill (*tr*) in the upper right hand. Measure 11 includes a trill (*tr*) in the upper left hand. Measure 12 concludes the passage with a trill (*tr*) in the upper right hand.

13

p *f*

This system contains measures 13, 14, and 15. It features a grand staff with two treble clefs and two bass clefs. The key signature has one sharp (F#). The music is characterized by rapid sixteenth-note passages in the right hand and eighth-note patterns in the left hand. Dynamic markings include piano (*p*) and forte (*f*). There are also fermatas and accents throughout the passage.

16

f *tr* *tr* *mp*

This system contains measures 16, 17, and 18. It continues the grand staff notation. Measure 16 features a forte (*f*) dynamic and a trill (*tr*) in the right hand. Measure 17 also includes a trill (*tr*). Measure 18 is marked mezzo-piano (*mp*). The music maintains its rhythmic intensity with sixteenth-note runs and eighth-note accompaniment.

Musical score for measures 19-21. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). Measure 19 starts with a treble clef staff containing a triplet of eighth notes followed by a trill (tr) and a quarter note. The dynamic marking *mf* is present. The bass clef staff contains a quarter note followed by a half note. Measure 20 continues the melodic lines. Measure 21 features a treble clef staff with a quarter note and a half note, and a bass clef staff with a quarter note and a half note. The dynamic marking *mf* is also present in measure 21.

Musical score for measures 22-24. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). Measure 22 starts with a treble clef staff containing a quarter note and a half note. The bass clef staff contains a quarter note and a half note. Measure 23 continues the melodic lines. Measure 24 features a treble clef staff with a quarter note and a half note, and a bass clef staff with a quarter note and a half note. The dynamic marking *f* is present in measure 24.

24

Musical score for measures 24-25. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The music features a complex texture with multiple voices. The top two staves contain melodic lines with various rhythmic patterns, including eighth and sixteenth notes. The bottom two staves provide a harmonic and rhythmic foundation, with the bass line featuring a steady eighth-note accompaniment. There are several dynamic markings, including accents and slurs, throughout the passage.

26

Musical score for measures 26-29. The score continues with the same four-staff layout and key signature. Measures 26-27 show a transition in the texture, with the top staves featuring more sustained notes and the bottom staves continuing their rhythmic patterns. A dynamic marking of *f* (forte) is present in measure 28, indicating a change in volume. The music concludes in measure 29 with a final cadence.

28

Musical score for measures 28-29. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The music features a complex texture with multiple voices. In measure 28, there are several sixteenth-note runs in the upper staves and a more rhythmic bass line. Measure 29 continues this texture with some melodic development in the upper parts and a steady bass accompaniment.

30

Musical score for measures 30-31. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The music continues from the previous system. In measure 30, there are melodic lines in the upper staves and a bass line with some rests. In measure 31, the music concludes with a *rall.* (rallentando) marking in both the upper and lower systems, indicated by a curved line above the notes. The piece ends with a fermata over the final notes.

Herr Christ, der ein'ge Gottes-Sohn

BWV 601

One of Bach's most economical works, *Herr Christ* is woven out of a few simple motives that result in an unusual compositional unity. A four-note theme is first seen in the alto in the anacrusis to the first full measure. This theme recurs in the three lower voices; in fact, the bass is comprised of little else but material derived from that theme. The bass part, incidentally, closely resembles that of *Herzlich Lieb hab' ich dich, o Herr* from the Neumeister Collection, which chorale prelude has also been transcribed by this writer.

The tenor employs an (approximate) inversion of the theme in the second half of the first full measure and on the last beat of the second measure. This tenor line, in transforming the theme, takes on a more lyrical, expressive character which has been noted in the transcription.

The aforementioned four-note motive, which presses forward so emphatically toward the next quarter note beat, may find a parallel in the text:

*Herr Christ, der einig Gottes-Sohn
Vaters in Ewigkeit,
aus sein'm Herzen entsprossen,
gleichwie geschrieben steht,
er ist der Morgensterne,
sein Glänzen streckt er ferne
vor andern Sternen klar.*

*Ertöt uns durch deine Güte,
erweck uns durch dein Gnad.
Den alten Menschen kränke,
dass er neu leben mag,
und hie auf dieser Erden
den Sinn und alls Begehren
und Gedanken hab zu dir.*

(E. Cruciger, 1524)

*Lord Christ, the only Son of God,
Eternal Father,
Sprouting from his heart,
As it is written,
He is the morning star,
Stretching his rays to the distance,
Clear before the other stars.*

*Mortify us by your goodness,
Awaken us by your grace.
Vex the old Adam
That he may live anew,
And here on this earth
His mind and all [his] desires
And thought give to you.*

(Translation: Peter Williams)

The word "entsprossen" ("sprouting") would seem to be reflected in the motive in that it (the motive) "sprouts" upward.

Arranged as a duet, the soprano and alto appear in the upper part, with tenor and bass in the lower. The soprano alone is doubled at the octave, the bass having been left in single notes. This was done because of the rhythmic activity of that part; adding a lower octave would have given it an overwhelming and distracting sonority.

Herr Christ is within the technical reach of intermediate students.

Herr Christ, der einge Gottes-Sohn

Lord Christ, the Only Son of God

Adagio

mf

pp

espressivo

espressivo

pp

mf

pp

espressivo

Musical score for measures 6 and 7. The score is written for piano in G major (one sharp) and 3/4 time. It consists of four staves: two for the right hand and two for the left hand. Measure 6 features a dotted half note chord in the right hand and a rhythmic pattern of eighth notes in the left hand. Measure 7 continues the right hand chord and the left hand pattern. A first ending bracket with a double bar line and repeat sign spans the end of measure 7. A second ending bracket with a double bar line and repeat sign spans the beginning of measure 8.

Musical score for measures 8 and 9. The score continues from the previous system. Measure 8 shows the right hand with a sustained chord and the left hand with a more complex rhythmic pattern. Measure 9 features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The word "espressivo" is written above the right hand staff in measure 9, with an accent mark (>) over the final note. A first ending bracket with a double bar line and repeat sign spans the end of measure 9.

10

espressivo

This system contains measures 10 and 11. It features four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has three sharps (F#, C#, G#). The music is characterized by a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. A slur with a hairpin crescendo and the word "espressivo" is placed over the right-hand melody in measure 11.

12

1 2

rall. -----

rall. -----

This system contains measures 12 and 13. It features four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has three sharps. The music is divided into two measures, each with a first ending (1) and a second ending (2). The first ending leads to a repeat sign, and the second ending leads to a final cadence. The tempo marking "rall." with a dashed line is present in both the right and left hand staves.

Herzlich lieb hab' ich dich, o Herr

BWV 1115

A bi-partite composition from the Neumeister Collection, *Herzlich lieb hab' ich dich, o Herr* combines a brief phrase chorale with a rather free-form fantasia. The first section opens with a rhythmically distinctive passage in the bass which continues throughout the first half of the piece. The cantus firmus, introduced in the third measure, receives a "running start" in the form of sixteenths and a trill. While the bass perpetuates the figure introduced earlier, the alto joins the texture, contributing short commentaries of three sixteenths leading to a quarter note. In this manner the first two lines of the hymn are presented. The repeat corresponds to that found in the hymn; the phrases heard twice in the organ chorale are the same as those sung twice in the hymn.

The fantasia is loosely composed; a change in time signature from common to twelve-eight marks the beginning of the section, although a return to four-four occurs only eight measures later. No single thematic or motivic idea seems to unify the section. In fact the unifying element is well-hidden. The remaining phrases of the hymn (those not presented in the first half of this piece) are present, but at times only implied rather than stated explicitly. The antiphonal stepwise event beginning in measure 16 would appear to be based on the phrase of the hymn in which close stepwise movement around the tonic is observed. At the time change (back to four-four) the soprano uses the melodic outline of the next hymn phrase, although the melody is elaborated beyond easy recognition. Interestingly, the next two phrases of the cantus firmus can be detected with facility; both appear in the soprano without significant alteration from the original form.

Once again the final phrase is “hidden” as were some of the earlier ones; only its last note, the half note C in the last measure, is obvious.

This writer has taken a number of liberties with this transcription, most especially in the fantasia section, although some aspects of the first half of the transcription should be mentioned. The opening figure has been divided between the hands so that the articulation might be realized as clearly as possible. Naturally, upon the entrance of the cantus firmus and the alto, the bass part will be the sole responsibility of the left hand. The notes of the chorale melody have been indicated by means of *tenuto* markings, as well as by the *forte* symbol at each cantus firmus entrance.

In the fantasia at measure 16, the antiphonal material is doubled at the octave below and marked *forte* initially and *piano* when the material is answered at the lower octave. Doublings at the third and sixth are frequent though the following measures, particularly in measure 21, wherein the sonority is augmented by the adding of extra notes. At measure 25 an implied circle-of-fifths relationship is stated outright by the adding of chords in the left hand.

The last three measures receive the addition of a bass pedal point which fills in the rests left by the left-hand chords.

The level of difficulty is high.

*Herzlich lieb hab' ich dich, O Herr
ich bitte', wollst sein von mir nicht fern,
mit deiner Huld und Gnade.
Die ganz' Welt nicht erfreuet mich,*

*nach Himm'l und Erd' nicht frage ich,
wenn ich nur, Herr, dich habe.*

*Und wenn mir gleich mein Herz zerbricht,
so bist doch du mein' Zuversicht,
mein Heil und meines Herzens Trost,
der mich durch sein Blut hat erlöst,
Herr Jesu Christ!*

*Herr Jesu Christ, mein Gott und Herr!
in Schanden laß mich nimmermehr.*

(Anonymous)

*I love Thee, Lord, with all my heart,
and pray Thee, stay Thou not apart,
but help me, Lord, and bless me.*

*I ask for nothing here on earth,
the whole world seems of little worth,
if I, Lord, but possess Thee.*

*When grief is like to break my heart,
then Thou my firm reliance art,
my hope and comfort Thou wilt be,
Thou who wast crucified for me.*

*Lord Jesus Christ,
ask Thou the Father in Thy Name
that never I be brought to shame.*

(Translation: Henry S. Drinker)

Herzlich Lieb hab' ich dich, O Herr

I Love Thee, Lord, with All My Heart

Energico

f *p* *f* *p* *simile* *f* *p* *tr*

tr

tr

crescendo

13 1. *f* *p* *tr*

16 2. *f* *p*

20 *piu energico*

23 *mp* *p* *crescendo*

26 *mf*

Musical score for measures 26-28. The right hand features a melodic line with slurs and a dynamic marking of *mf*. The left hand has a rhythmic accompaniment with chords and eighth notes.

29 *f* *p*

Musical score for measures 29-31. The right hand has a melodic line with a dynamic marking of *f*. The left hand has a rhythmic accompaniment with a dynamic marking of *p*.

32

Musical score for measures 32-34. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with chords and eighth notes.

35 *crescendo* *ff*

Musical score for measures 35-37. The right hand has a melodic line with slurs and a dynamic marking of *ff*. The left hand has a rhythmic accompaniment with a dynamic marking of *crescendo*.

Herzlich thut mich verlangen

BWV 727

Herzlich thut mich verlangen is more widely known by another text often associated with this melody: *O Haupt voll Blut und Wunden* (*O Sacred Head, Now Wounded*). While the *Herzlich* text differs from *O Haupt*, the attitude is similar as will be evident from a reading of the text itself:

*Herzlich thut mich verlangen
Nach einem selgen End,
Weil ich hier bin umfangen
Mit Trübsal und Elend.*

*Ich hab Lust abzuschneiden
Von dieser argen Welt,
Sehn mich nach ewigen Freuden,
O Jesu, komm nur bald!*

(Christoph Knoll, 1605)

*My heart is filled with longing
To pass away in peace;
For woes are round me thronging
And trials will not cease.*

*O fain would I be hasting,
From thee, dark world of gloom,*

*To gladness everlasting,
O Jesus! quickly come.*

(Translation: Catherine Winkworth)

This is a melody chorale in that the hymn tune is placed in the soprano and remains predominant at all times, with no accompanimental interludes. While modest elaboration of the melodic line may be observed, the piece should not be categorized as an ornamental chorale; were that the case, the melody line would be nearly unrecognizable beneath the tangled overgrowth of figuration. In this instance, the hymn is clearly discernable.

For this piece an important issue is the handling of multiple voices in one hand when redistribution is not possible. In measure 6 the soprano has an ornament on beat 2 while the alto descends beneath. This was solved through a rapid finger substitution; immediately after the trill is played (with the third and second fingers) the second finger on *E* must substitute to the third finger, thus allowing the thumb and second finger to negotiate the alto part while the fourth and fifth fingers continue the soprano line.

For this transcription the original notes were taken as literally as possible, with no additions on the part of this writer, until the anacrusis to measure 11, where an increase in the emotional gravity of the chorale seemed to justify the use of octaves in the bass.

After the manner of Busoni a repeat of the final phrase was added, with a final full, rather than half, cadence. In Busoni's arrangement of *Ich ruf zu dir, Herr Jesu Christ*, the last line of the chorale is reiterated one octave lower than before, and with performance indications suggesting barely audible dynamics: "*piu obscura*". This emphasis on the closing phrase was

this writer's model in concluding *Herzlich thut mich verlangen*, but unlike Busoni, this writer placed the melody beneath the sixteenth-note figuration to take advantage of what is often called the "cello-like" sonority of that particular register on the piano.

Herzlich thut mich verlangen is of moderate difficulty, the challenges lying mainly in complex fingerings such as that mentioned in measure 6.

Herzlich thut mich verlangen

My Heart is Filled with Longing

Andante

The musical score is written for piano in G major and 3/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a *pp* dynamic marking. The second system includes a measure marked '4'. The third system includes a measure marked '7' and a measure marked 'ms.'. The fourth system includes a measure marked '9' and a *mf* dynamic marking. The score features various musical notations such as slurs, ties, and dynamic markings.

12 *mf*

This system contains measures 12 through 14. The music is written for piano in a key with two sharps (D major or F# minor). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

15 *mf*

This system contains measures 15 through 16. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes. A dynamic marking of *mf* is shown in the right hand.

17

This system contains measures 17 through 18. The right hand has a more complex melodic line with some grace notes. The left hand accompaniment remains consistent. There is no explicit dynamic marking in this system.

19 *poco marcato* *pp* 8^{va}

This system contains measures 19 through 20. The right hand features a rapid sixteenth-note passage, marked *poco marcato*. The left hand has a simple accompaniment of eighth notes, marked *pp* (pianissimo). An 8^{va} (octave up) marking is present at the end of the system.

In dulci jubilo

BWV 608

In some respects Bach's method of notating *In dulci jubilo* creates certain difficulties. To begin with, the part which would normally be considered the bass is unplayable on the pedals, whereas the tenor part would seem quite suitable for such execution. Furthermore, the "bass" line does not really function properly in its expected harmonic capacity. Hence this writer's solution, confirmed by Williams (vol. II, p. 33) and Hull (p. 64), of lowering the "tenor" an octave and turning it into the bass would appear to be reasonable. The bass, then, becomes the tenor line.

Another notational question concerns the issue of rhythm. The division of the half-note into an eighth-note triplet would seem non-standard but nevertheless comprehensible. The use of two quarter notes for the same time value, however, is more problematic. Specifically, some doubt exists as to whether the quarters should be interpreted literally or as "matching" the triplet, with the first quarter equalling two eighths and the second equal to one.

Plausible arguments can be made for either approach. If the quarters are played strictly, the resulting cross-rhythm may seem inconsistent with the effect of compound time, especially since Bach so often invests such devices with symbolic meanings. In particular, it may not be unreasonable to perceive a "trinity of trinities" in the triple time further divided into smaller triplets, and this finds an association with the text: the words *Alpha es e O* attribute divinity to the Christ-child.

On the other hand, Bach could easily have indicated an intention to

play the quarters with the triplets, as in fact he did in measure 25 and elsewhere, by writing a quarter with an eighth, together with a triplet notation. One could further argue that the cross-rhythm is entirely fitting with the idea of rejoicing, the resultant agogic vigorousness being representative of exultation.

The text follows:

*In dulci jubilo
nun singet und seid froh!
Unsers Herzens Wonne
liegt in praesipio,
und leuchtet als die Sonne
matris in gremio:
Alpha es e O, Alpha es e O.*

(Anonymous, 15th century)

*In sweet jubilation
Now sing and rejoice!
Our hearts' desire
Lies in a manger
And shines like the sun
At his mother's bosom:
You are Alpha and Omega.*

(Translation: John Mortensen)

The formal construction of the piece is worthy of comment. The

cantus firmus is placed in both the soprano and what was called the tenor, but is now called the bass. These two appearances of the hymn tune function as a canon at the octave, with soprano leading the bass by one measure. The canon is fairly strict, with just a few small modifications for the sake of harmonic feasibility, such as in measures 22 and 23. The final phrase of the chorale tune is set with the two voices two measures apart. To have maintained a distance of one measure would have resulted in parallel ninths between soprano and bass, a tight spot out of which perhaps even Bach could not wriggle. As the soprano "finishes" first, it then resorts to figuration like that of the inner voices for the remainder of the piece. When the bass reaches the final note of the tune, it maintains a tonic pedal point thereon.

The matter of tonic pedal points is significant in *In dulci jubilo*. The composition spends many measures in both implied and literal pedal points on the tonic. This is of course due to the melodic outline of the cantus firmus. Since it appears in the bass, its many reiterations of the tonic A will naturally direct the harmony toward the tonic. Nevertheless, the composer offsets this harmonic stasis through the tireless *perpetuum mobile* of the alto and tenor; where movement of harmony has been taken away in the outer voices, movement of rhythm has been given back to the inner voices.

And the inner voices must be discussed as well. As the cantus firmus receives canonic treatment in soprano and bass, so the accompanimental triplets in alto and tenor are also cast in canon. They appear one measure apart, with the alto entering first, and the canon proceeds at the octave. The canon for the inner voices ends after 24 measures, however. Thereafter considerable rhythmic diversity enters those voices, including half notes.

The transcription is in the form of a piano duo. The soprano and tenor

are given to the first piano, the alto and bass to the second. Thus each participates in both canons. The outer voices receive octave doubling since the cantus firmus should surely be of higher profile than the accompaniment. Some suggestions for articulation of the eighth-note triplets are included, but the problem of the quarter-note rhythm discussed above is left to the discretion of the performer. In the final measures some voices have been doubled at the third for additional richness of sonority.

The transcription is of some difficulty, and care should be taken to keep the dynamics restrained and the demeanor *dolce*, as the title requires.

In dulci jubilo

In Sweet Jubilation

Allegro con brio

The first system of the musical score consists of two systems of staves. The upper system has a treble clef and a bass clef. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/2 time signature. It contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass staff begins with a bass clef and contains a whole rest. The first system ends with a fermata over a whole note chord. The second system continues the piece. The treble staff begins with a treble clef and contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass staff begins with a bass clef and contains a whole rest. The second system ends with a fermata over a whole note chord. The first system is marked *mf* *ma ben marcato*. The second system is marked *sempre p*. The third system is marked *risoluto*. The fourth system is marked *mp* *ma ben marcato*.

The second system of the musical score consists of two systems of staves. The upper system has a treble clef and a bass clef. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/2 time signature. It contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass staff begins with a bass clef and contains a whole rest. The first system ends with a fermata over a whole note chord. The second system continues the piece. The treble staff begins with a treble clef and contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass staff begins with a bass clef and contains a whole rest. The second system ends with a fermata over a whole note chord. The first system is marked *risoluto*. The second system is marked *simile*. The third system is marked *simile*. The fourth system is marked *simile*.

Musical score for measures 7-9. The score is written for two systems of piano accompaniment. The first system consists of a treble clef staff and a bass clef staff. The second system also consists of a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 7 is marked with a '7' in the treble staff. The word 'risoluto' is written in the bass staff of measure 8. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Musical score for measures 10-12. The score is written for two systems of piano accompaniment. The first system consists of a treble clef staff and a bass clef staff. The second system also consists of a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 10 is marked with a '10' in the treble staff. The music continues with the eighth-note accompaniment in the bass and a melodic line in the treble.

13

Musical score for measures 13-15. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 13 features a treble staff with a half note chord (F#, C#, G#) and a bass staff with a quarter note sequence (F#, G#, A, B). Measure 14 has a treble staff with a half note chord (F#, C#, G#) and a bass staff with a quarter note sequence (A, B, C, D). Measure 15 has a treble staff with a half note chord (F#, C#, G#) and a bass staff with a quarter note sequence (E, F, G, A). A large slur covers the entire system.

16

Musical score for measures 16-18. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 16 features a treble staff with a half note chord (F#, C#, G#) and a bass staff with a quarter note sequence (F#, G#, A, B). Measure 17 has a treble staff with a half note chord (F#, C#, G#) and a bass staff with a quarter note sequence (A, B, C, D). Measure 18 has a treble staff with a half note chord (F#, C#, G#) and a bass staff with a quarter note sequence (E, F, G, A). A large slur covers the entire system.

19

f

This system contains measures 19, 20, and 21. It features a grand staff with two systems of staves. The upper system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The lower system also has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in both systems. Brackets indicate phrasing across measures.

22

crescendo

crescendo

This system contains measures 22, 23, and 24. It features a grand staff with two systems of staves. The upper system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The lower system also has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. A dynamic marking of *crescendo* is present in both systems. Brackets indicate phrasing across measures.

25

ff

ff

28

ff

31

Musical score for measures 31-33. The score is written for two systems of piano. Each system consists of a treble and bass clef staff. The key signature has three sharps (F#, C#, G#). The first system (measures 31-33) features a melodic line in the treble clef with eighth and sixteenth notes, and a bass line with eighth notes. The second system (measures 31-33) features a treble clef staff with quarter notes and a bass clef staff with whole notes. A large brace spans across both systems, indicating a continuous melodic line.

34

Musical score for measures 34-37. The score is written for two systems of piano. Each system consists of a treble and bass clef staff. The key signature has three sharps (F#, C#, G#). The first system (measures 34-37) features a treble clef staff with chords and a bass line with eighth notes. The second system (measures 34-37) features a treble clef staff with chords and a bass line with eighth notes. The score includes dynamic markings: *crescendo* in the first system, *rit. e dim.* and *ff* in the second system. The piece concludes with a double bar line and repeat signs.

Jesu, meine Freude

BWV 610

Found in the Christmas section of the *Orgelbüchlein*, *Jesu meine Freude* expresses the longing of the text (*Oh how long, how long / Has my heart been afraid / And longed for you!*) through rather tight harmonic activity, notably the use of numerous half-step relationships. The alto and tenor accompaniment in the first measure present a motive of a "slow mordant", which the bass immediately echoes, all of which involves the minor second interval previously mentioned. This motive leads to striking effects, such as the cross-relation of F and F-sharp on the last beat of measure 4.

This is a melody chorale, presenting the tune in the soprano without interludes between phrases.

Compositional unity derives partly from the almost ostinato-like nature of the bass rhythm as seen in the second half of the first measure. Like so many of Bach's rhythms, it begins in the middle of a beat and presses toward the stronger primary beat, communicating the idea of expectation found in the text:

*Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier:
ach, wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir!*

*Gottes Lamm,
mein Bräutigam,
ausser dir soll mir auf Erden
nichts sonst Liebers werden.*

(J. Franck, 1653)

*Jesu, my joy,
Pasture of my heart,
Jesu, my jewel:
Oh how long, how long
Has my heart been afraid,
And longed for you!
Lamb of God,
My bridegroom,
Apart from you there shall be for me
Nothing dearer on earth.*

(Translation: Peter Williams)

In transcription *Jesu meine Freude* was left in its original form save for the doubling of the bass at the octave. At times, however, the bass doubling was found to be impractical, as in measure 4 on the third and fourth semiquavers of the bar. At that point the left hand would be required to accommodate both the octave in the bass and the tenor a minor third above--nearly impossible for all but the most expansive hand. Thus the upper bass notes were deleted at that location, allowing the left hand to play open tenths.

Occasional large stretches between voices were solved by trading the

tenor back and forth from right to left hand. This is indicated in the manner of typesetting and should be clear to the performer.

The transcription is of moderate difficulty, although the difficulty increases considerably for those lacking a large hand.

Naturally, the bass octaves must be played in a subdued manner so as not to overwhelm the chorale melody, which, for its part, should be projected plainly.

Jesu, meine Freude

Jesus, My Joy

Largo

1

pp

m.d.

3

m.s.

m.s.

5

m.s.

System 1: Measures 7-8. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Measure 7 starts with a fermata over a whole note chord. The melody in the treble clef consists of eighth and sixteenth notes. The bass clef features a complex accompaniment with many beamed sixteenth notes.

System 2: Measures 9-10. Treble clef, bass clef. Key signature: two flats. Measure 9 begins with a fermata. The melodic line continues with eighth and sixteenth notes. The bass clef accompaniment remains intricate with beamed sixteenth notes.

System 3: Measures 11-12. Treble clef, bass clef. Key signature: two flats. Measure 11 starts with a fermata. The melody in the treble clef continues. The bass clef accompaniment includes a double bar line and a repeat sign at the end of the system.

System 4: Measures 13-14. Treble clef, bass clef. Key signature: two flats. Measure 13 begins with a fermata. The melody in the treble clef continues. The bass clef accompaniment includes a double bar line and a repeat sign at the end of the system.

Jesu, meine Freude

BWV 713

This composition may be regarded to some degree as a phrase chorale, albeit an unusual one; the successive phrases of the chorale appear in different voices. Entering first in the soprano, the tune next shows up in the alto, followed by the bass (the piece is in three parts and thus contains no tenor). Another phrase presents itself in the alto, and one more in the bass, whereupon the final phrase appears in the soprano. In this manner the composer gives each voice two opportunities to carry the cantus firmus, and also ensures that the melody ends where it began.

Nevertheless, an element of fantasia also manifests itself in *Jesu, meine Freude*. After the cantus firmus has recited its six phrases, Bach changes time signatures and commences a freely-composed section that seems related only distantly (if at all) to the chorale. The figuration in the latter section bears no resemblance to that which informs the former. The piece begins with a disjunct alto line, which contains some qualities of a compound melody. The figuration from the fantasia section, on the other hand, is much more stepwise, "tuneful", and given to harmonization in thirds and sixths, which is precisely the approach that Bach takes.

Another contrast between the first and last parts of the piece is the relative degree of contrapuntal intensity. While the composition opens in strict imitative style, the fantasia section displays tendencies toward the later, more declamatory, manner of Baroque writing, such as the antiphonal scoring in measures 73-77.

The hymn text and its translation can be found accompanying the other chorale prelude of the same name, BWV 610, on pp 150-151.

For the piano transcription of *Jesu, meine Freude* this writer has suggested certain elements of articulation and phrasing. Most noticeably, the opening motive features a distinct and forthright *staccato* treatment, although upon the entrance of the cantus firmus the accompaniment is to subdue itself. Some bass passages have been doubled in octaves, as an extra richness of sonority seemed appropriate.

The composition is of considerable difficulty.

Jesu, meine Freude

Jesus, My Joy

Ben ritmico

The first system of music (measures 1-3) is in G major and common time. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. A slur covers the first two measures, and a fermata is placed over the final note of the second measure.

The second system (measures 4-6) continues the melodic and accompanimental patterns. The right hand has a more active role with sixteenth-note passages, while the left hand maintains a consistent eighth-note accompaniment. A slur spans the first two measures, and a fermata is placed over the final note of the second measure.

marcato
mf

p

The third system (measures 7-9) is marked *marcato* and *mf*. The right hand has a more active role with sixteenth-note passages, while the left hand maintains a consistent eighth-note accompaniment. A slur spans the first two measures, and a fermata is placed over the final note of the second measure. The dynamic *p* is indicated in the left hand.

10

The fourth system (measures 10-12) continues the piece. The right hand has a more active role with sixteenth-note passages, while the left hand maintains a consistent eighth-note accompaniment. A slur spans the first two measures, and a fermata is placed over the final note of the second measure.

13

Musical score for measures 13-15. The piece is in G major (one sharp) and 3/4 time. Measure 13 starts with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff features a rhythmic accompaniment of eighth notes. The key signature is G major.

16

Musical score for measures 16-18. The treble staff begins with a *marcato* marking and a dynamic of *mf*. The bass staff starts with a dynamic of *p*. The music continues with eighth-note patterns in both hands. A *m.s.* (mezzo sostenuto) marking appears in the treble staff at the end of measure 17. The key signature remains G major.

19

Musical score for measures 19-21. The treble staff starts with a *m.s.* marking. The bass staff begins with a dynamic of *p*. The piece continues with eighth-note textures. The key signature is G major.

22

Musical score for measures 22-24. The treble staff features a dynamic of *f* (forte) starting in measure 23. The bass staff has a dynamic of *ff* (fortissimo) starting in measure 23. The music concludes with a final chord in the treble staff. The key signature is G major.

25

Musical score for measures 25-27. The piece is in G major (one sharp) and 3/4 time. Measure 25 features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. Measure 26 continues the melodic line with some chromaticism. Measure 27 shows a more complex texture with sixteenth-note runs in both hands.

28

Musical score for measures 28-30. Measure 28 begins with a piano (*p*) dynamic. The treble clef has a melodic line with slurs and accents, while the bass clef provides a steady accompaniment. Measure 29 features a forte (*f*) dynamic in the bass clef. Measure 30 continues with intricate sixteenth-note patterns in both hands.

31

Musical score for measures 31-33. Measure 31 starts with a piano (*p*) dynamic. The treble clef has a melodic line with slurs, and the bass clef has a rhythmic accompaniment. Measure 32 shows a crescendo leading to a forte (*f*) dynamic. Measure 33 features a melodic line with slurs and a complex bass accompaniment.

34

Musical score for measures 34-36. Measure 34 begins with a piano (*p*) dynamic. The treble clef has a melodic line with slurs, and the bass clef has a rhythmic accompaniment. Measure 35 shows a melodic line with slurs and a complex bass accompaniment. Measure 36 features a melodic line with slurs and a complex bass accompaniment.

37

System 1: Measures 37-39. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. Dynamic markings include *pp* and *mp*.

40

System 2: Measures 40-42. Treble clef, key signature of one sharp (F#). The right hand has a complex texture with sixteenth-note runs. The left hand has a more active bass line. Dynamic markings include *pp*, *mp*, and *p*.

43

System 3: Measures 43-45. Treble clef, key signature of one sharp (F#). The right hand continues with melodic lines, and the left hand has a steady eighth-note accompaniment. Dynamic markings include *p*.

46

System 4: Measures 46-48. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with some rests. The left hand has a rhythmic accompaniment. Dynamic markings include *p*.

49 *mf*
p

52 *dolce*
m.s.
p

55 *m.s.*

60 *p*
f

65

p *f* *p* *f* *p*

This system contains five measures of music. The treble clef part features a melodic line with eighth and sixteenth notes, often beamed together. The bass clef part provides a harmonic accompaniment with chords and moving lines. Dynamic markings *p* and *f* alternate every measure. The key signature has one sharp (F#).

70

f *f* *f* *f* *f*

This system contains five measures. The treble clef part continues with melodic patterns, including some grace notes. The bass clef part has a more active, rhythmic accompaniment. Dynamic markings are consistently *f*. The key signature has one sharp (F#).

75

p

This system contains five measures. The treble clef part has a more melodic and lyrical feel with some dotted notes. The bass clef part has a steady accompaniment. Dynamic markings are consistently *p*. The key signature has one sharp (F#).

80

p

This system contains five measures. The treble clef part features a melodic line with some grace notes. The bass clef part has a rhythmic accompaniment. Dynamic markings are consistently *p*. The key signature has one sharp (F#).

85

Musical score for measures 85-89. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The music concludes with a double bar line at measure 89.

90

sempre f

Musical score for measures 90-94. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The dynamic marking *sempre f* (always forte) is present. The system ends with a double bar line at measure 94.

95

Musical score for measures 95-99. The right hand has a more complex melodic texture with some slurs and accents. The left hand continues with a rhythmic accompaniment. The system ends with a double bar line at measure 99.

100

allargando

Musical score for measures 100-104. The right hand features a melodic line with a slur over measures 100-101. The left hand has a simple accompaniment. The dynamic marking *allargando* (ritardando) is present. The system ends with a double bar line at measure 104.

Jesu, meines Lebens Leben

BWV 1107

Jesu, meines Lebens Leben is an unusual specimen of the cantus firmus variety in that the successive phrases are placed in different voices. Furthermore, the customary episodes between phrases vary from four and one half measures to no episode at all. Interestingly, the cantus appears in each voice except the alto. The phrase prior to the time signature change is set as a four-part chorale, with simple quarter notes decorated by means of eighth-note passing tones.

After changing to twelve-eight time, a point of imitation ensues, the theme of which would seem to be related to the hymn tune only tenuously, if at all. (The conspicuous descent of a fourth does not occur in the cantus, except perhaps if considered as an "outline-interval", that is, as the total intervallic distance covered during the course of a phrase.) In measure 17 the cantus reappears in the bass, this time in dotted quarters, and concludes the composition with its two phrases.

For the sake of clarity, most of the sixteenth notes in the first section of the piece have been marked *staccato*, contrasting thereby with the *legato* cantus firmus. Few doublings appear in the opening section; in measure 9, however, where in Bach's original the tenor drops out, are extra notes added.

The difficulty level of the piece is high.

The fermatas are intended to mark the ending of each phrases and should not be interpreted as long pauses, except immediately before the time change. The aforementioned "vocal" setting of the cantus firmus does receive considerable augmentation of sonority, with the bass doubled in

octaves and the chords filled out as much as possible. Similarly, the fughetta is altered, sometimes for sonority, sometimes for ease (or at least possibility) of execution. Where the bass recites its cantus firmus phrase, the two upper voices are too distant from each other and from the bass to be managed by two hands. Thus some notes in the lower voice are transposed upward so as to be played by the right hand. The cantus firmus, for its part, is placed in octaves.

*Jesu, meines Lebens Leben,
Jesu, meines Todes Tod,
der du dich für mich gegeben
in die tiefste Seelennot,
in das äußerste Verderben,
nur daß ich nicht möchte sterben:
Tausend, tausendmal sei dir,
liebster Jesu Dank dafür.*

(Ernst Christoph Homburg, 1659)

*Jesus, Life of my life,
Jesus, Death of my death,
You have given yourself for me
In my soul's deepest anguish,
In the severest corruption,
Only that I may not perish:
A thousand, thousand times may you be
Thanked, beloved Jesus, for what you have done.*

(Translation: John Mortensen)

Jesu, meines Lebens Leben

Jesus, Life of my Life

Andante

The image displays a four-system musical score for piano, titled "Jesus, meines Lebens Leben" (Jesus, Life of my Life). The tempo is marked "Andante". The score is written in G major (one sharp) and common time (C). It begins with a piano (*p*) dynamic. The first system (measures 1-2) features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system (measures 3-4) includes a trill (*tr*) in the treble clef. The third system (measures 5-6) continues the melodic and harmonic development. The fourth system (measures 7-8) concludes the piece with a final cadence. The score is presented on a white background with black ink.

Musical score for measures 9-10. The piece is in G major (one sharp) and 3/4 time. Measure 9 features a piano accompaniment with a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The instruction *cantando* is written below the first measure. Measure 10 continues the accompaniment and includes a *rit.* (ritardando) marking. A fermata is placed over the final note of measure 10.

Musical score for measures 11-12. The piano accompaniment continues with a steady eighth-note pattern. Measure 11 is marked *ff* (fortissimo) and *pesante* (heavy). Measure 12 includes a *rit.* (ritardando) marking and a fermata over the final note. The system concludes with a double bar line and the word *Fin* written vertically on the right side of the staff.

Musical score for measures 13-15. The tempo changes to **Allegro**. The time signature changes to 12/8. Measure 13 is marked *f* (forte). The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth-note chords. Measure 15 includes a fermata over the final note.

Musical score for measures 16-18. The right hand continues with a melodic line of eighth notes. The left hand features a rhythmic accompaniment with eighth-note chords. Measure 18 includes a fermata over the final note.

19

subito p *crescendo*

22

f

25

allargando

Jesus Christus, unser Heiland

BWV 666

Jesus Christus combines elements of the cantus firmus chorale and the fantasia chorale. While certainly weighted more heavily toward the cantus firmus style, the composition nevertheless features cadenza-like passages as well as a constant development of accompanimental figuration, both of which would seem to suggest a freer form. The piece begins with a point of imitation based upon the cantus firmus, after which the tune enters in the soprano. Rather atypical is the relatively short duration of the cantus firmus notes; they appear as dotted quarters, with the accompaniment in groups of three eighths. A more standard approach would be to create a relationship not of three-to-one, but of perhaps eight-to-one, or even more.

Bach closes this composition with an extended pedal point over which dominant and diminished harmonies wrestle until the eventual resolution to the tonic.

The transcription has been done with a conservative approach; Bach's notes have been retained as far as possible, with only minimal alterations to accommodate the organ pedal notes. The level of difficulty is high.

*Jesus Christus, unser Heiland,
der von uns den Gottes-Zorn wandt,
durch das bittere Leiden sein
half er uns aus der Höllenpein.*

(Martin Luther, 1524)

Jesus Christ, our Savior,

Who turns the wrath of God from us,
Through his bitter sufferings
Has rescued us from the pains of Hell.

(Translation: John Mortensen)

Jesus Christus, unser Heiland

Jesus Christ, our Savior

7 Allegretto

mp

This system contains measures 7, 8, and 9. It features a treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The tempo is marked 'Allegretto' and the dynamics 'mp'. The music consists of a melodic line in the treble and a more rhythmic accompaniment in the bass.

4 Chorale

This system contains measures 10, 11, and 12. It features a treble clef with a key signature of one sharp (F#). The tempo is 'Allegretto'. The music is marked 'Chorale' and shows a more homophonic texture with block chords in the treble and a steady accompaniment in the bass.

7

This system contains measures 13, 14, and 15. It features a treble clef with a key signature of one sharp (F#). The music continues the chorale style with sustained chords in the treble and a rhythmic accompaniment in the bass.

10

10

f

This system contains measures 16, 17, and 18. It features a treble clef with a key signature of one sharp (F#). The music is marked 'f' (forte). The bass line has a more active, rhythmic pattern, while the treble line has a melodic line.

13 *Chorale*

f *mf*

16

19

21 *Chorale*

23

Musical score for measures 23-24. The piece is in G major (one sharp) and 3/4 time. Measure 23 features a melodic line in the right hand with a slur over the first two notes and a fermata over the last note, and a rhythmic accompaniment in the left hand. Measure 24 continues the melodic line with a slur and a fermata, while the left hand accompaniment becomes more complex with sixteenth-note patterns. A dynamic marking of *p* (piano) is present in measure 24.

25

Musical score for measures 25-26. Measure 25 shows a continuous sixteenth-note melodic line in the right hand and a bass line in the left hand. Measure 26 features a melodic line in the right hand with a slur and a fermata, and a bass line in the left hand.

27

Musical score for measures 27-28. Measure 27 contains a melodic line in the right hand with a slur and a fermata, and a bass line in the left hand. Measure 28 continues the melodic line with a slur and a fermata, and the bass line in the left hand.

29

Musical score for measures 29-30. Measure 29 features a melodic line in the right hand with a slur and a fermata, and a bass line in the left hand. Measure 30 continues the melodic line with a slur and a fermata, and the bass line in the left hand.

31

Chorale

f

33

35

f

37

rit.

Liebster Jesu, wir sind hier

BWV 730

One of five compositions based on the chorale *Liebster Jesu*, this piece treats the cantus firmus in ornamental style. The recognizability of the florid form of the tune is uneven; the relationship between it and the original melody is quite clear in the first three measures, but in the sixth measure the ornamentation seems to have little in common with the hymn. That is, an ornamented melody typically employs the original notes on or near important beats, but in some instances in this piece, the original notes are nowhere near the ornamentation, either on important beats or elsewhere. Nevertheless, when the key of G, the phrase lengths, and the general melodic contour are considered, no doubt exists that this composition represents an out-working of the original tune.

No single motive emerges as a unifying element, whether rhythmic or melodic. However, a certain similarity can be observed among the rhythmic diminutions of the melody; the combinations of sixteenths and thirty-seconds are just homogenous enough to sound organized, while at the same time varied enough so that a strict thematic unity does not appear.

This stands in contrast to some of the practices of the *Orgelbüchlein*, particularly the kind of thoroughgoing thematic significance found in all the voices (see *Alle Menschen müssen sterben* -- *Orgelbüchlein* version-- included in this collection of transcriptions).

None of these observations imply any deficiency in this composition, however. On the contrary, it is an admirable piece. The gracefully ornamented melody expresses well the quiet, submissive sentiment of the

text; and certain harmonic effects, such as the accented passing tones in the bass in measure 3, are noteworthy.

Because of the simplicity and quietude inherent in *Liebster Jesu*, a transcriptional approach of simplicity seemed appropriate. Therefore, the most literal transfer of notes from organ to piano was undertaken. No voices received any doublings or other augmentations, with the exception of the bass in the final measure. For the most part the right hand plays the soprano and alto, with the other two voices in the left hand, although at times redistributions seemed efficacious. In addition, large stretches for both hands were unavoidable; the right hand must negotiate a tenth (which could be discreetly broken) in measure 8, while the left hand encounters an eleventh and a twelfth in measure 4. The latter situation may call for pedalling which allows the sustaining of the bass while the hand moves up to play the tenor line.

The piece is of moderate difficulty.

The text appears below:

*Liebster Jesu, wer sind hier,
dich und dein Wort anzuhören;
lenke Sinnen und Begier
auf die süssen Himmelslehren,
dass die Herzen von der Erden
ganz dir gezogen werden.*

(Tobias Clausnitzer, 1663)

Blessed Jesus, at Thy word

*We are gathered all to hear Thee;
Let our hearts and souls be stirred
Now to seek and love and fear Thee;
By Thy teachings sweet and holy
Drawn from earth to love Thee solely.*

(Translation: Catherine Winkworth)

Liebster Jesu, wir sind hier

Beloved Jesus, We are Here

Adagio

canto un poco marcato

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a first-measure rest (1) and features a piano (*pp*) dynamic. The upper staff contains a melodic line with eighth-note patterns and some slurs. The lower staff provides a harmonic accompaniment with eighth-note chords and single notes. There are several accents and slurs throughout the system.

The second system of musical notation continues the piece. It starts with a third-measure rest (3) and maintains the *pp* dynamic. The melodic line in the upper staff includes a trill (*tr*) in the final measure. The accompaniment in the lower staff continues with similar rhythmic patterns. The system concludes with a fermata over the final note of the upper staff.

The third system of musical notation begins with a fifth-measure rest (5). The piano (*pp*) dynamic is maintained. The melodic line in the upper staff features a series of eighth-note runs. The lower staff continues with a steady accompaniment. The system ends with a fermata over the final note of the upper staff.

The fourth system of musical notation starts with a seventh-measure rest (7). The *pp* dynamic is still present. The melodic line in the upper staff has a more active eighth-note pattern. The lower staff provides a consistent accompaniment. The system concludes with a fermata over the final note of the upper staff.

9 *tr*

11 *mp* *pp*

13

15 *sempre dim.*

Mach's mit mir, Gott, nach deiner Güte

BWV 957

Included in the Neumeister Collection, *Mach's mit mir* is cast in the form of an introduction to the chorale and an approximate quotation of that same chorale. The introduction of twenty-five measures seems to make little use of any thematic material from the hymn tune, although one could find a relationship between the ascending scale in the first phrase of the chorale and then state that any ascending passagework in the introduction was derived therefrom, and that any descending passages are inversions. It may be more useful to suggest that the introduction is of an improvisatory nature, serving as an elaborate flourish before the hymn quotation.

A few peculiarities may be noted in the hymn quotation. It seems to begin in the middle of the first phrase of the chorale melody, as well as being rhythmically displaced by half a measure. While the remaining phrases appear in something like full form, they too are two beats off from where the listener might expect to find them. Whether this is a deliberate device on the part of the composer or a compromise of necessity (in order to make cadences fall in a desired location) is not immediately apparent.

In the process of transcription for piano the first two measures have been divided between the hands for facilitated execution. Even though the left hand must play all these notes alone in measures 3 and 4, the use of both hands at the opening of the piece is intended to allow the performer to begin with an extra measure of confidence. Some notes were redistributed, such as those in the alto part found in measures 9 and 10.

This writer added some notes to the piece; certain chords in measure 15

were embellished as well as given indications to be rolled, playing the top note of the roll *staccato*. The sequence beginning on the third beat of measure 16 was also transformed. The right hand moved up one octave and doubled the soprano part an octave lower, while the third of each group of four sixteenths in the left hand received an "up-stem", becoming an independent voice. A *crescendo molto* appears in measure 18, followed immediately by a *subito piano*. In keeping with the attitude of the next *crescendo*, the left hand is amplified in octaves. A cadenza-like passage transpires in measures 21 and 22; this writer provided a pedal point in the bass and a few extra notes in the right hand as well. And as the melody ascends beginning in measure 23, the accompanying chords are indicated to be rolled and *staccato*, leaving the melody itself, played *legato* and *forte*, to stand out clearly. Finally, the chorale quotation at the end of the piece has received chordal reinforcement of the largest sonority, including non-harmonic tones not found in Bach's original.

The level of difficulty is high.

The text and translation appear below:

*Mach s mit mir, Gott, nach deiner Güt',
hilf mir in meinem Leiden,
was ich dich bitt', versag' mir nicht,
wenn meine Seel' will scheiden;
so nimm sie, Herr, in deine Händ',
ist Alles gut, wenn gut das End'.*
(Johann Schein, 1628)

Deal with me, Lord, according to your mercy,

Help me in my troubles.

Do not deny me my request,

For my soul shall soon depart.

So take it then in your hands.

All is well when well it ends.

(Translation: John Mortensen)

Machs mit mir, Gott, nach deiner Güt

Deal with Me, Lord According to Your Mercy

Allegro non troppo

The musical score is written for piano and consists of four systems of staves. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked **Allegro non troppo**. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system begins with a forte (*f*) dynamic and includes a trill (*tr*) in the right hand. The second system continues with similar rhythmic patterns. The third system features a piano (*p*) dynamic marking. The fourth system concludes with a piano (*p*) dynamic and a final cadence. The score is a single melodic line with a piano accompaniment.

12

Musical score for measures 12-14. The piece is in G major (one sharp) and 2/4 time. Measure 12 features a continuous eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand. Measure 13 introduces a more complex rhythmic pattern with sixteenth notes in the right hand. Measure 14 continues with similar patterns, ending with a fermata over the final note.

15

staccato

p

Musical score for measures 15-17. Measure 15 is marked *staccato* and *p* (piano). The right hand plays a series of staccato chords, while the left hand continues with eighth notes. Measure 16 features a similar staccato texture. Measure 17 shows a change in the right hand's texture, with more sustained notes and a dynamic shift to *p*.

18

crescendo molto

subito p

Musical score for measures 18-20. Measure 18 is marked *crescendo molto*. The right hand has a continuous sixteenth-note pattern, and the left hand has a steady eighth-note bass line. Measure 19 continues the *crescendo*. Measure 20 is marked *subito p* (suddenly piano) and features a more complex rhythmic pattern in the right hand.

21

ff

Musical score for measures 21-23. Measure 21 is marked *ff* (fortissimo). The right hand plays a dense sixteenth-note texture, while the left hand has a simple eighth-note bass line. Measure 22 continues with the same texture. Measure 23 concludes the section with a final chord in the right hand and a whole note in the left hand.

23 *poco marcato*
p

25 **Chorale**
Maestoso. Meno mosso.
molto rit. *ff*

28

30

33 *rall.*

Nun danket alle Gott

BWV 657

Bach's arrangement of this hymn begins in the imitative style, the lower three voices making fugal entrances with melodic material derived from the cantus firmus. The tune itself is reserved for the soprano. A harmonic surprise awaits the listener at the end of the second phrase of the cantus firmus: instead of the expected strong cadence on the tonic, the composer writes a deceptive cadence, after which the harmony does a bit of wandering before regaining its determination. A second point of imitation follows, this time on the dominant. Again, the harmony is other than expected; rather than the submediant at the end of the sixth phrase the dominant is written.

From the seventh phrase to the end of the piece the fullest possible piano writing has been employed for the sake of expressing the idea of full organ, seemingly appropriate in light of the character of the hymn itself, which affirms faith. Thus the bass is given quite naturally to octave writing, and the inner voices are reinforced by thirds and sixths when possible. The cantus firmus is, when feasible, doubled at the octave.

The level of difficulty is high.

*Nun danket alle Gott
mit Herzen, Mund und Händen,
der Grosse Dinge thut
an uns und allen Enden;
der uns von Mutterleib*

*und Kindesbeinen an
unzählig viel zu gut
und noch jetztund getan.*

(Martin Rinkert, 1648)

*Now let all thank God
With heart, mouth, and hands,
Who has done great things
For us and for His purposes;
Who has from our infancy
And childhood onward
Numberless blessings given us
And still does so today.*

(Translation: John Mortensen)

Nun danket alle Gott

Now Let All Thank God

Moderato maestoso

The image displays a musical score for the hymn 'Nun danket alle Gott' (Now Let All Thank God). The score is written for piano and is divided into four systems, each containing a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato maestoso'. The first system begins with a first ending bracket and a forte dynamic marking (*f*). The second system starts at measure 5 and includes a mezzo-forte dynamic marking (*mp*) in the bass line. The third system begins at measure 9. The fourth system starts at measure 13 and features a forte dynamic marking (*f*) in the treble line. The score is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

17 *tr* 1.

Musical score for measures 17-20. Measure 17 starts with a trill (tr) in the right hand. The piece is in G major. Dynamics include piano (p) and first ending (1.) markings.

21 2.

Musical score for measures 21-24. Measure 21 starts with a second ending (2.). Dynamics include forte (f) and first ending (1.) markings.

25 *f* *mp*

Musical score for measures 25-27. Measure 25 starts with a forte (f) dynamic. Measure 26 has a mezzo-piano (mp) dynamic. Dynamics include forte (f) and first ending (1.) markings.

28 *ff* *f*

Musical score for measures 28-31. Measure 28 starts with a fortissimo (ff) dynamic. Measure 30 has a forte (f) dynamic. Dynamics include fortissimo (ff) and forte (f) markings.

31 *f* *mp*

34

37 *p*

40 *f* *ff*

43

p

This system contains measures 43, 44, and 45. The music is written for piano in a key with one sharp (F#). The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *p* (piano) is present in measure 45.

46

f

This system contains measures 46, 47, and 48. The right hand continues with intricate melodic patterns, including some triplet-like figures. The left hand maintains a consistent rhythmic accompaniment. A dynamic marking of *f* (forte) is present in measure 48.

49

f

This system contains measures 49, 50, and 51. The right hand has a more active, rhythmic character with frequent sixteenth-note runs. The left hand accompaniment is also rhythmic. A dynamic marking of *f* (forte) is present in measure 50.

52

This system contains measures 52, 53, and 54. The right hand features a series of sixteenth-note runs that lead to a final cadence in measure 54. The left hand accompaniment is consistent with the previous systems. The piece concludes with a double bar line and repeat dots.

Nun komm', der Heiden Heiland

BWV 661

This is a lesser-known composition of the same name, and on the same hymn, as that made famous through Busoni's arrangement. While the title and hymn tune are identical, the settings could not be more diverse. The version which Busoni arranged (known also by its BWV number of 659) is a deeply meditative exploration of the ornamental possibilities of the cantus firmus. It is also transcendently beautiful. The chorale transcribed here is a headlong and energetic phrase chorale, presenting the cantus firmus in an unornamented and direct way. Bach's indication of "Organo pleno" (full organ) would further suggest great sonority and intensity.

While *Nun komm'* contains many of the elements of fugal form, it would be more proper to classify it as a cantus firmus chorale with fugal characteristics than to call it a chorale fugue. The difference may be one of shades of meaning, but it is a real difference nevertheless: in a chorale fugue the cantus firmus itself is the subject of the fugue, while in a "fugal" cantus firmus chorale a figure or theme (or better still, *fragment*) derived from the cantus firmus serves as a fugue subject, and the true cantus firmus is usually treated quite separately. That is, the cantus firmus is normally in longer note values and presents complete phrases rather than short motives. Additionally, the cantus rests between phrases while the accompanying fugal parts generally maintain their activity with little or no pause.

Williams (1980, p. 155) has shown that the accompanimental figure of this chorale is in fact based on the cantus firmus. If one looks carefully, all the notes of the hymn tune can be discovered in the first four measures of

the accompaniment. This new motive is quite thoroughly different from its source, however, and the perpetual motion of eighth notes lends itself to energetic contrapuntal treatment.

The composer gave himself wide latitude in the introduction. A full twenty three measures are given over to the entrance and development of the three accompanying voices, and their treatment is fugal indeed. Until the cantus firmus enters, one could easily be forgiven for concluding that a fugue was in progress. Nor does Bach shy away from fugal devices: in measure 82 the cantus firmus occupies the bass, while the soprano recites an inverted form of the accompanimental motive as the tenor shows the original version of the same.

This writer has not added notes to Bach's original; the process of transcription involved rather the placing of the notes so that the piece might become playable on the piano.

In transcription this piece should be played at a fast tempo, and it may be advisable to interpret many portions as if one were playing a fugue. The vocal entrances in the introduction should be clearly marked. When the cantus firmus appears, the other voices should be kept quiet enough that the hymn tune is never lost to the ear.

From measure 86 to the end the left hand will need to break between its lower and upper notes; few pianists have the reach to play them simultaneously.

The level of difficulty is high.

*Nun komm, der Heiden Heiland,
der Jungfrauen Kind erkannt,*

*des sich wundert alle Welt,
Gott solch' Geburt ihm bestellt.*

(Martin Luther, 1524)

*Savior of the heathen, come,
Virgin's Son, make here Thy home;
Wonder at it, heaven and earth,
That the Lord should choose such a birth.*

(Translation: Albert Riemenschneider)

Nun komm' der Heiden Heiland

Savior of the Heathen, Come

Vigoroso

f *mf*

f

p *f*

System 1: Measures 27-29. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. A fermata is placed over the final measure of the system.

System 2: Measures 25-26. The right hand has a melodic line with a fermata over the final measure. The left hand features a rhythmic accompaniment with some rests.

System 3: Measures 21-22. The right hand has a melodic line with a fermata over the final measure. The left hand features a rhythmic accompaniment with some rests. The dynamic marking *f* is present at the beginning of the system.

System 4: Measures 17-18. The right hand has a melodic line with a fermata over the final measure. The left hand features a rhythmic accompaniment with some rests.

33

Musical score for measures 33-36. The piece is in a minor key, indicated by two flats in the key signature. The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble. Measure 33 starts with a treble clef and a bass clef. The melody in the treble consists of eighth notes and quarter notes, while the bass provides a rhythmic foundation with eighth notes.

37

p

f

Musical score for measures 37-40. This section includes dynamic markings: *p* (piano) above the treble staff and *f* (forte) below the bass staff. The music continues with eighth-note patterns in both hands, showing a shift in intensity. A fermata is present over the final note of measure 39 in the treble.

41

Musical score for measures 41-44. The piece continues with eighth-note accompaniment in the bass and a melodic line in the treble. The dynamics remain consistent with the previous section. A fermata is placed over the final note of measure 44 in the treble.

45

Musical score for measures 45-48. The final section of the page shows the continuation of the eighth-note accompaniment and the melodic line. The music concludes with a fermata over the final note of measure 48 in the treble.

49

System 1: Measures 49-52. Treble clef, bass clef. Key signature: one flat. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. Measure 52 contains a fermata over a chord.

53

System 2: Measures 53-56. Treble clef, bass clef. The treble part has a more active, eighth-note melody. Measure 56 features a fermata over a chord.

57

System 3: Measures 57-60. Treble clef, bass clef. The bass line begins with a forte (*f*) dynamic marking. The system concludes with a fermata over a chord in measure 60.

61

System 4: Measures 61-64. Treble clef, bass clef. The music continues with a melodic line in the treble and a rhythmic accompaniment in the bass. Measure 64 contains a fermata over a chord.

65

Musical notation for measures 65-68. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, including some accidentals like sharps and naturals.

69

Musical notation for measures 69-72. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with eighth and sixteenth notes, showing a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

73

Musical notation for measures 73-76. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a melodic line in the right hand with some grace notes and a steady accompaniment in the left hand.

77

Musical notation for measures 77-80. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a melodic line in the right hand with some grace notes and a steady accompaniment in the left hand.

87

f

This system contains measures 87 through 90. The music is written for piano in a key with one flat (B-flat major or D minor). The right hand features a complex melodic line with many accidentals, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is placed at the beginning of the system.

85

sempre f

This system contains measures 85 through 88. The musical texture continues with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. A dynamic marking of *sempre f* (sempre forte) is present in the middle of the system.

89

rall. *sfz*

This system contains measures 89 through 92. The right hand has a melodic line that concludes with a fermata. The left hand has a few notes. A *rall.* (rallentando) marking is shown with a dashed line over the right hand's notes, and an *sfz* (sforzando) marking is placed at the end of the system.

O Herre Gott, dein göttlich Wort

BWV 1110

An interesting composition in the phrase chorale style, *O Herre Gott* very nearly obscures its cantus firmus near the end of the piece through vigorous and unusual rhythmic activity in the accompaniment. More typical of the cantus firmus style is the manner in which the opening figuration is derived thereof; the first note of each triplet corresponds to a note of the hymn tune. In this way Bach maintains compositional unity while creating an accompaniment to contrast with the chorale melody.

Also typical of the Neumeister chorales (and other early works of Bach) is the relative unsettledness of the key signature; for all practical purposes this piece is in the key of B-flat, but the old notational practice of a single flat in the key signature has been followed.

This writer has added fingerings to the transcribed score of *O Herre Gott*. This was done because the figurations are not always entirely pianistic in themselves, and in combination with the necessity of playing the cantus firmus in the right hand, genuine technical problems may appear.

The level of difficulty is high.

*O Herre Gott, dein göttlich Wort
ist lang verdunkelt blieben,
bis durch dein Gnad' uns ist gesagt,
was Paulus hat geschrieben,
und andere
Apostel mehr*

*aus dein'm göttlichen Munde:
Daß dank'n wir dir mit Fleiß, daß wir
erlebet hab'n die Stunde.*

(Anonymous)

*O Lord our God, Thy Holy Word
was long obscure and hidden
'til, by Thy Grace, what Thou hast said,
by Paul was clearly written,
and after Paul*

*Thy teachers all
Thy sayings well expounded,
so thank we Thee, Lord God, that we
may now not be confounded.*

(Translation: Henry S. Drinker)

O Herre Gott, dein göttlich Wort

O Lord our God, Thy Holy Word

Allegro

First system of musical notation (measures 1-4). The bass clef part begins with a forte (*f*) dynamic and a triplet of eighth notes. The treble clef part has rests. Fingerings include 3, 1, and 3. A *simile* marking is present in measure 4.

Second system of musical notation (measures 5-8). The bass clef part features a triplet of eighth notes and a sequence of notes with fingerings 1, 2, 1, 2, 1, 2, 3, 2. The treble clef part has rests in measure 5, followed by eighth notes with fingerings 1, 3, 3, 3, and a *simile* marking in measure 8.

Third system of musical notation (measures 9-12). The bass clef part starts with a piano (*p*) dynamic and includes fingerings 4, 1, 2, 1. The treble clef part has a *ben marcato il canto* instruction and fingerings 3, 1, 2, 1, 5, 4, 5, 4. A *simile* marking is also present.

Fourth system of musical notation (measures 13-16). The bass clef part includes fingerings 2, 3, 1-2, 1, 1, 2, 2, 1-2, 3, 4, 3. The treble clef part has fingerings 5-4, 5-3, 4, 5, 2, 4, 3.

17

2 1 2 1

mf

p

21

4 5 4 5

4

5 4 3 1

1 1 2 3 2

1 2 1 3

2 3 4 2 1

25

4 5 4 5

4 3 2 1

poco a poco piu energico

28

4 5 4 5

4 1 4

3 2 1

31

Musical notation for measures 31-33. The system consists of a treble and bass clef. Measure 31 has a treble clef with notes G4, A4, Bb4, C5, D5, E5, F5, G5 and a bass clef with notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 32 has a treble clef with notes G4, A4, Bb4, C5, D5, E5, F5, G5 and a bass clef with notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 33 has a treble clef with notes G4, A4, Bb4, C5, D5, E5, F5, G5 and a bass clef with notes G2, A2, Bb2, C3, D3, E3, F3, G3. Fingerings are indicated by numbers 1-5.

34

Musical notation for measures 34-36. The system consists of a treble and bass clef. Measure 34 has a treble clef with notes G4, A4, Bb4, C5, D5, E5, F5, G5 and a bass clef with notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 35 has a treble clef with notes G4, A4, Bb4, C5, D5, E5, F5, G5 and a bass clef with notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 36 has a treble clef with notes G4, A4, Bb4, C5, D5, E5, F5, G5 and a bass clef with notes G2, A2, Bb2, C3, D3, E3, F3, G3. Fingerings are indicated by numbers 1-5.

37

Musical notation for measures 37-39. The system consists of a treble and bass clef. Measure 37 has a treble clef with notes G4, A4, Bb4, C5, D5, E5, F5, G5 and a bass clef with notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 38 has a treble clef with notes G4, A4, Bb4, C5, D5, E5, F5, G5 and a bass clef with notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 39 has a treble clef with notes G4, A4, Bb4, C5, D5, E5, F5, G5 and a bass clef with notes G2, A2, Bb2, C3, D3, E3, F3, G3. Fingerings are indicated by numbers 1-5.

40

Musical notation for measures 40-42. The system consists of a treble and bass clef. Measure 40 has a treble clef with notes G4, A4, Bb4, C5, D5, E5, F5, G5 and a bass clef with notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 41 has a treble clef with notes G4, A4, Bb4, C5, D5, E5, F5, G5 and a bass clef with notes G2, A2, Bb2, C3, D3, E3, F3, G3. Measure 42 has a treble clef with notes G4, A4, Bb4, C5, D5, E5, F5, G5 and a bass clef with notes G2, A2, Bb2, C3, D3, E3, F3, G3. Fingerings are indicated by numbers 1-5.

43

ff

3 1 1 1 3-2 3 1 1 3 5 4

1 2

Detailed description: This system contains measures 43, 44, and 45. The music is in a minor key and features a complex, fast-moving melodic line in the right hand with many triplets and slurs. The left hand provides a steady accompaniment with eighth-note patterns. Measure 43 starts with a forte (*ff*) dynamic. Fingering numbers are placed above and below notes to indicate fingerings for both hands.

46

dim. e rit.

4 5 5 5 3 4 5 4

1 1 1 1 3 4

5

Detailed description: This system contains measures 46, 47, and 48. The tempo and dynamics change to *dim. e rit.* (diminuendo and ritardando). The melodic line continues with intricate patterns, including slurs and ties. The left hand accompaniment remains consistent. Measure 46 begins with a fingering of 4 and 5 in the right hand. Measure 47 has a fingering of 1, 1, 1, 1 in the right hand. Measure 48 has a fingering of 3 and 4 in the right hand. A large number 5 is written below the first measure of this system.

49

Detailed description: This system contains measures 49, 50, and 51. The melodic line in the right hand features a long, sweeping slur across measures 49 and 50, with a fermata over the final note in measure 51. The left hand accompaniment continues with eighth-note patterns. Measure 49 starts with a fingering of 4 and 5 in the right hand. Measure 50 has a fingering of 5 in the right hand. Measure 51 has a fingering of 4 and 5 in the right hand.

Von Gott will ich nicht lassen

BWV 658

A cantus firmus chorale prelude, *Von Gott* is penned in a sparse texture and capitalizes upon the rhythmic motive of two thirty-seconds and a sixteenth for its graceful forward motion. Williams (vol. II, p. 149) and others have associated that figure with a "Seligkeitsrhythmus", or rhythm of blessing, as well as with ideas of awakening and of following.

Although the chorale melody appears in the pedals, a 4' stop is indicated, with the result that the cantus firmus does not actually function harmonically as the bass line, except for a very brief instance for two beats near the end of the piece. At that point the pedal crosses below the keyboard bass line and assumes the role of harmonic underpinning.

Some small alterations were made in the score during the transcription process. At the end of measure 17 a harmonic sequence begins, lasting one measure. Bach used only two voices for his sequence. A third has been added; it serves as a bass line and slightly increases the richness of sound that an organ would be likely to achieve with only two voices.

Also, bass octaves were added to the closing pedal point, as well as to the measure before the pedal point.

For most of the composition the bass and the cantus firmus are written very closely together in terms of register, which on the organ is no obstacle to clear playing. Furthermore, the cantus firmus and the bass line can be coupled to different registrations, solving any difficulties in playing the two voices distinctly.

In transcription for piano, however, the closeness of the two voices provides a challenge for the performer. Fortunately, the cantus firmus

usually lies where it can be conveniently played with the thumb of the left hand, an excellent digit (due to its strength) for bringing out a voice plastically. Combined with this approach, the other fingers of the left hand should negotiate the bass line with the utmost lightness and discretion, allowing the cantus firmus to ring above the bass with great clarity. While not as sonorous as a chorale melody that serves as a true bass line (and can thus be played in full octaves without fear of disrupting another voice), the cantus firmus in *Von Gott* may still attain an intense musical quality if handled properly.

The idea of following faithfully where God leads may be expressed in the rhythmic motive mentioned earlier; when the motive is recited in one voice, another often follows immediately after with the same motive. This may be observed in the second half of the second measure between bass and soprano as well as in the sequence discussed above.

The text of *Von Gott will ich nicht lassen* reads as follows:

*Von Gott will ich nicht lassen,
denn er lässt nicht von mir,
führt mich durch alle Strassen,
da ich sonst irrte sehr.*

*Er reicht mir seine Hand;
den Abend und den Morgen
tut er mich wohl versorgen
wo ich auch sei im Land.*

(Anonymous)

*I shall not leave God,
For he shall not leave me,
Leading me through all ways,
Where otherwise I should err.*

*He reaches his hand to me
Evening and morning.*

*He takes care of me
Wherever I may be.*

(Translation: John Mortensen)

Von Gott will ich nicht lassen

I Shall Not Leave God

Adagio

sempre pp

canto mp

10

Musical notation for measures 10 and 11. The piece is in a minor key, indicated by three flats in the key signature. The music features a complex, rhythmic texture with sixteenth-note patterns in both the treble and bass staves. Measure 10 begins with a treble clef and a bass clef. The notation includes various note values, rests, and dynamic markings such as accents and hairpins.

12

Musical notation for measures 12 and 13. Measure 12 starts with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The music continues with intricate sixteenth-note passages. Dynamic markings include accents and hairpins.

14

Musical notation for measures 14 and 15. The notation shows a continuation of the complex rhythmic patterns. A dynamic marking of *canto mf* is present in measure 15, indicating a change in the vocal line's dynamics.

16

Musical notation for measures 16 and 17. The music maintains its intricate texture with sixteenth-note runs and complex rhythmic structures. Dynamic markings include accents and hairpins.

18

Musical notation for measures 18 and 19. Measure 18 begins with a dynamic marking of *pp* (pianissimo). The notation features a mix of sixteenth-note patterns and longer note values. Dynamic markings include accents and hairpins.

20

canto
f

This system contains measures 20 and 21. The music is written for piano in a key with three flats (B-flat major or D-flat minor). The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *f* (forte) is present, along with the word *canto* written above the staff.

22

This system contains measures 22 and 23. The right hand continues with intricate melodic patterns, including some triplet-like figures. The left hand maintains a consistent rhythmic accompaniment. The overall texture is dense and technically demanding.

24

p

This system contains measures 24 and 25. The right hand has a more melodic and less technically dense passage compared to the previous system. The left hand continues with a steady accompaniment. A dynamic marking of *p* (piano) is indicated.

26

f

This system contains measures 26 and 27. The right hand features a very active and technically challenging melodic line with many sixteenth notes. The left hand provides a strong accompaniment. A dynamic marking of *f* (forte) is present.

28

This system contains measures 28 and 29. The right hand continues with a melodic line that leads towards the end of the piece. The left hand has a simpler accompaniment. The system concludes with a final chord in the right hand.

Was Gott thut, das ist wohlgetan

BWV 1116

This composition from the Neumeister Collection represents the only chorale prelude on the rather well-known hymn *Was Gott thut*. The form is that of cantus firmus, with the first phrase predicted by the tenor and echoed by the alto. Eventually (in measure 7) the bass also recites the first six notes of the hymn. The six phrases are duly presented in turn, with only one oddity: the last phrase does not resolve on the downbeat of measure 24 as one might expect. Rather, the soprano delays sounding G until measure 25, and at that point a strong cadence on the tonic is not really occurring. In fact, Bach avoids a strong cadence altogether. Interestingly, the unresolved soprano phrase finds an echo in the tenor. If the alto D on the last beat of measure 25 may be borrowed for the tenor, a clear quotation of the last chorale phrase can be seen in the tenor part through measure 26 and into measure 27. But again, the tonic resolution does not appear, but the line wanders away, ending the hymn tune with ambiguity.

A textual connection may exist here. The final line of the hymn ("And so to Him I leave it all") may be illustrated in the music by the unresolved melodies. Perhaps Bach is, in a sense, leaving the resolutions up to God.

Was Gott thut has been transcribed into the form of a piano duet. For the sake of clear projection, the cantus firmus is placed in octaves. Similarly, other voices have been thus arranged when a larger piano sound seemed desirable. Occasionally the texture, where thin in the original, received some filling-out in the transcription, such as at measures 11 and 12, where dissonant suspensions and *staccato* articulations seemed attractive and

appropriate. A pedal point appears in the bass at the end of the piece, along with a general augmenting of the sonority. The aforementioned tenor quotation of the last phrase of the cantus firmus is actually tripled at the octave and should be played accordingly.

The level of difficulty is moderate, although the first primo part in measures 30 and 31 provides a slightly greater challenge.

The full text and translation are included here.

*Was Gott thut, das ist wohlgetan,
dabei will ich verbleiben.*

*Es mag mich auf die rauhe Bahn
Noth, Tod und Elend treiben:
so wird Gott mich ganz väterlich
in seinen Armen halten.*

Drum lass ich ihn nur walten.

(Samuel Rodigast, 1675)

*Whate'er my God ordains is right,
Here shall my stand be taken;*

*Though sorrow, need, or death be mine,
Yet am I not forsaken,*

*My Father's care is around me there,
He holds me that I shall not fall,*

And so to Him I leave it all.

(Translation: Catherine Winkworth)

Was Gott thut, das ist wohlgetan

Whate'er My God Ordains is Right

Moderato

canto
f

canto
f

Musical score for measures 9-12. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). Measure 9 is marked with a '9' in the top left. The word 'canto' appears above the first treble staff in measure 10. A first ending bracket labeled '1' spans measures 11 and 12. The dynamic 'f' is written above the first treble staff in measure 12.

Musical score for measures 13-16. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). Measure 13 is marked with a '13' in the top left. A second ending bracket labeled '2' spans measures 13 and 14. The dynamic 'p' is written above the second treble staff in measure 13. The dynamic 'pp' is written below the first bass staff in measure 13. The dynamic 'p' is written below the second bass staff in measure 14. The word 'canto' appears above the first treble staff in measure 15. The dynamic 'f' is written above the first treble staff in measure 16.

Musical score for piano, measures 17-19. The score is in G major (one sharp) and 4/4 time. It consists of four staves: two for the right hand and two for the left hand. Measures 17 and 18 feature a piano (*p*) dynamic with a *crescendo molto* hairpin. Measure 19 continues with the piano dynamic and *crescendo molto* hairpin. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving lines.

Musical score for piano, measures 20-22. The score is in G major (one sharp) and 4/4 time. It consists of four staves: two for the right hand and two for the left hand. Measure 20 begins with a forte (*f*) dynamic. Measure 21 features a *canto* marking above the right hand. Measure 22 features a *canto* marking above the left hand and a fortissimo (*ff*) dynamic below the left hand. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving lines.

23

brillante

mf

Detailed description: This system contains measures 23 and 24. The music is in G major (one sharp) and 2/4 time. Measure 23 features a melody in the right hand with eighth and quarter notes, and a bass line with quarter notes. Measure 24 is more complex, with the right hand playing a rapid sixteenth-note pattern and the left hand playing a steady eighth-note accompaniment. Dynamic markings include *brillante* above the right hand and *mf* below the left hand.

25

f *risoluto* *sempre f* *canto ff*

Detailed description: This system contains measures 25, 26, and 27. The music continues in G major and 2/4 time. Measure 25 has a melody in the right hand with eighth notes and a bass line with eighth notes. Measure 26 features a more active right hand with sixteenth notes and a bass line with eighth notes. Measure 27 has a melody in the right hand with eighth notes and a bass line with eighth notes. Dynamic markings include *f* *risoluto* below the left hand in measure 25, *sempre f* below the left hand in measure 26, and *canto ff* above the right hand in measure 27.

28

canto *ff* *ff*

30

canto *ff*

Wenn wir in höchsten Nöten sein

BWV 641

This is a richly ornamented chorale prelude from the *Orgelbüchlein*. Its melody appears in two harmonized chorales, one in F major and the other in G, the same key as the organ chorale discussed here. Their texts are identical, and are presented below:

*Wenn wir in höchsten Nöten sein
und wissen nicht, wo aus noch ein,
und finden weder Hilf noch Rat,
ob wir gleich sorgen früh und spät,*

*so ist dies unser Trost allein,
dass wir zusammen insgemein
dich anrufen, o treuer Gott,
um Rettung aus der Angst und Not.*

(P. Eber, 1560)

*When we are in greatest need
And know not where to turn,
And find neither help nor counsel
Even though we worry day and night,*

*Then this is our sole comfort,
That we may together*

*Call upon you, O true God,
To rescue us from worry and need.*

(Translation: John Mortensen)

In organ chorale form *Wenn wir* features a melody ornamented almost beyond recognition. The original melody, however, finds an echo of its first few notes in the accompanying parts of the organ piece. In measure 1 the tenor presents in diminution the opening notes of the hymn tune, which is answered in inversion in the bass in the latter half of the same measure. This thematic cell of four notes runs throughout the composition and occurs in all accompanimental voices in both proper form and inversion. Examples include the alto (in inversion) in measure 5, in the first half of the bar; the tenor concurrent with the previous example, but in original form; and the bass in the last beats of measure 3.

The ornaments employed include the mordant, the long mordant (used only in the final bar), and trills of various lengths. Most of the ornamentation, however, is written out in full as opposed to being represented by symbols.

So that the richness of the decorated melody might be fully expressed, the alto part has been placed in the left hand in certain parts of this transcription. This frees the right hand to execute the ornaments without the encumbrance of an additional voice. This results, however, in some wide stretches for the left hand. Because of the slow tempo necessary for the clear performance of the soprano elaborations, rolling or breaking the left-hand notes should not disturb the flow of the composition. These redistributions include the beginning of measure 3, where the left hand must negotiate a

tenth, measure 6, where a twelfth appears, and tenths in measures 7 and 8.

On the other hand, in one instance it actually seemed more practical to place all voices except the bass in the right hand. On the last half-beat of measure 5 the bass is a full twelfth below the tenor, the the upper three voices are within one octave of each other. Therefore those voices were all assigned to the right hand.

The level of difficulty is moderate, although great care must be taken to control voicing and sonority, and some left-hand reaches are large.

The melody should always predominate in a performance of this transcription, while at the same time an overall demeanor of humility, supplication, and confidence (as indicated in the text) must be evident in one's playing.

Wenn wir in höchsten Nöten sein

When we are in Greatest Need

Adagio

pp

tr

3

Wer nur den lieben Gott läßt walten

BWV 647

The cantus firmus of this composition is known today under the English title of *If thou but suffer God to guide thee*.

The imitative opening of the piece departs slightly from the norm: a hymn tune-based figure appears in the tenor, followed not by the same in the soprano, but by a rhythmically augmented version. It is these two derivations from the cantus firmus-- the original and the augmented-- that define and inform the accompaniment of the whole piece.

The cantus itself is placed in the pedals, but not necessarily the bass. Frequently the lowest accompanying voice crosses beneath that of the melody, and the two parts exchange harmonic roles. This phenomenon is exemplified in the first phrase of the hymn tune. The first note of the melody is the dominant of the scale and serves also as the root of the dominant harmony, and the second note acts similarly as the tonic. The third note, however, the supertonic, is no longer the bass of the harmony, for the accompaniment passes underneath the cantus firmus to the leading tone, forming the dominant harmony in first inversion.

This transcription does not include added notes for greater sonority. All three of the accompanying voices are quite active, and they should be kept as distinct as possible. For this reason not only is the texture kept somewhat thin, but the *staccato* touch is used liberally throughout.

In the performance of this composition the clarity of the tune must take precedence over harmonic considerations. For this reason the transcription includes *tenuto* markings on the notes of the cantus firmus,

even when they do not function as the bass line. *Wer nur den lieben Gott läßt walten* should be performed at an energetic tempo, with articulations clearly marked.

Because of the intricate four-part counterpoint, the level of difficulty is high.

*Wer nur den lieben Gott läßt walten
und hoffet auf in allezeit,
den wird er wunderbar erhalten
in allem Kreuz und Traurigkeit.
Wer Gott dem Allerhöchsten traut,
hat auf keinen Sand gebaut.*

(Georg Neumark, 1641)

*Whoever will only allow God to lead
And will hope in Him at all times
Shall receive wonderful help
In the midst of sufferings and sorrows.
Whoever trusts in Almighty God
Has not built upon sand.*

(Translation: John Mortensen)

Wer nur den lieben Gott läßt walten
Whoever Will Only Allow God to Lead

1 *Con moto*

p *mf*

This system contains measures 1 through 3. It features a treble and bass clef with a common time signature. The music is in a minor key, indicated by two flats. The tempo is marked 'Con moto'. Dynamics include piano (*p*) and mezzo-forte (*mf*). The notation includes various note values, rests, and articulation marks.

4

p *f*

This system contains measures 4 through 6. The musical notation continues with similar rhythmic patterns and dynamics, including piano (*p*) and forte (*f*).

7

This system contains measures 7 through 9. The notation shows a continuation of the piece with various note values and articulation.

10

f *p* *f*

This system contains measures 10 through 12. It features dynamic markings of forte (*f*), piano (*p*), and forte (*f*).

13

System 13: Treble and bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes, including accents and slurs. Bass clef contains a rhythmic accompaniment of eighth notes. The system concludes with a fermata over the final notes.

16

System 16: Treble and bass clefs. Treble clef features a melodic line with dynamic markings *f* and *p*, and first/second endings. Bass clef provides accompaniment. A repeat sign is present in the middle of the system.

19

System 19: Treble and bass clefs. Treble clef has a melodic line with dynamic marking *mf*. Bass clef has accompaniment. The system ends with a fermata.

22

System 22: Treble and bass clefs. Treble clef has a melodic line with dynamic marking *p*. Bass clef has accompaniment with dynamic marking *f*. The system ends with a fermata.

25

Musical score for measures 25-27. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* is present in the left hand.

28

Musical score for measures 28-30. The right hand continues with a melodic line, and the left hand features a more active accompaniment. A dynamic marking of *p* is shown in the right hand, and *f* is shown in the left hand.

31

Musical score for measures 31-33. The right hand has a melodic line with some grace notes. The left hand has a consistent eighth-note accompaniment. A dynamic marking of *sempre f* is written in the right hand.

34

Musical score for measures 34-36. The right hand has a melodic line with some rests. The left hand continues with an eighth-note accompaniment.

Wo soll ich fliehen hin

BWV 646

Expressing the text's idea of fleeing, *Wo soll ich fliehen hin* includes perpetual sixteenth notes except at cadences, where a brief interruption of the rhythmic flow is permitted for the sake of harmonic emphasis.

The accompaniment commences with strict imitation but departs from it after two measures, although the patterns of both the sixteenths and eighths in those first two measures find reprisal in the figuration throughout the composition, particularly the leap in the eighth notes, which is later developed as compound melodic material.

While the cantus firmus appears in the pedal, it functions as the tenor, not as the bass. Bach's indications in the score show his intention that the pedal should be given a high registration and the secondary manual a low one; thus the expected order of voices is reversed.

The composer has ordered the cantus firmus phrases in pairs. That is, the first phrase is followed by the second after a pause of only one measure, but after the second phrase a larger delay of three measures appears. Similarly, the third and fourth phrases are closely grouped, as are the final two. A cadence introduces each phrase group (these are the interruptive cadences mentioned above) and places them in, respectively, the tonic, the dominant, and the relative major. During the course of the final phrase group the harmony makes its way back to the tonic, and the composition is closed with four measures of "typical" but nonetheless vigorous and attractive two-part counterpoint, finishing with another "interruptive" cadence.

In transcription a pianistic texture has been sought. The counterpoint is limited to Bach's three original voices, and articulations have been added. In certain instances a note of the cantus firmus is immediately followed by a note of the accompaniment. The pianist should use the accompanimental note to reinforce the cantus firmus note-- that is, after the cantus firmus note has been played, the accompanimental note should be played and held to allow the the cantus firmus to maintain a legato character. In measure 8 the accompanimental note has no staccato marking because it must be held in order to perpetuate the cantus firmus.

The difficulty level is comparable to the faster *Sinfonias*.

*Wo soll ich fliehen hin,
weil ich beschweret bin,
mit vielen, großen Sünden?
Wo kenn ich Rettung finden?
Wenn alle Welt herkäme,
mein angst sie nicht wegnehme.*
(Anonymous)

*Where shall I flee away?
When I am distressed
With many great sins?
Where can I find deliverance?
Even though everyone comfort me,
My fear will not leave.*
(Translation: John Mortensen)

Wo soll ich fliehen hin

Where Shall I Flee Away

Energico molto

f

Measures 1-3 of the piano score. The music is in G major and 2/4 time. It features a driving eighth-note pattern in the right hand and a more rhythmic accompaniment in the left hand. A forte (*f*) dynamic marking is present.

Measures 4-6. The right hand continues with the eighth-note pattern, while the left hand has a more active line. Dynamics include piano (*p*) and forte (*f*).

Measures 7-9. The music maintains its energetic character. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Measures 10-12. The piece concludes with a final flourish. A *sempre p* (piano) marking is used. The music ends with a fermata over the final notes.

13

mf

This system contains measures 13, 14, and 15. The music is in G major (one sharp) and 3/4 time. Measure 13 features a treble clef with a sixteenth-note melody and a bass clef with a rhythmic accompaniment. Measure 14 continues the melody and accompaniment. Measure 15 has a treble clef with a quarter rest and a bass clef with a melodic line. A dynamic marking of *mf* is placed below the bass line of measure 15.

16

f

ff

This system contains measures 16, 17, and 18. Measure 16 has a treble clef with a sixteenth-note melody and a bass clef with a rhythmic accompaniment. Measure 17 continues the melody and accompaniment. Measure 18 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A dynamic marking of *f* is placed above the treble line of measure 18, and a dynamic marking of *ff* is placed below the bass line of measure 18.

19

This system contains measures 19, 20, and 21. Measure 19 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 20 continues the melody and accompaniment. Measure 21 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment.

22

p

mp

This system contains measures 22, 23, and 24. Measure 22 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 23 continues the melody and accompaniment. Measure 24 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A dynamic marking of *p* is placed above the treble line of measure 24, and a dynamic marking of *mp* is placed below the bass line of measure 24.

25

Musical score for measures 25-26. The piece is in G major (one sharp) and 3/4 time. Measure 25 features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a rhythmic accompaniment of eighth notes. Measure 26 continues the melodic line in the treble and has a fermata over the final note. A long slur is placed under the bass line of both measures.

27

Musical score for measures 27-28. Measure 27 continues the melodic line in the treble. Measure 28 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in both measures. A long slur is placed under the bass line of both measures.

29

Musical score for measures 29-30. Measure 29 continues the melodic line in the treble. Measure 30 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A dynamic marking of *sempre f* (sempre forte) is present in measure 30. A long slur is placed under the bass line of both measures.

31

Musical score for measures 31-33. Measure 31 continues the melodic line in the treble. Measure 32 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 33 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A long slur is placed under the bass line of all three measures.

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