

Contents

Introduction	4
1. Prelude and Fugue in E minor, BWV 533	6
2. Prelude and Fugue in C minor, BWV 549	10
3. Prelude in E major, BWV 566	16
4. Vom Himmel hoch, da komm ich her, BWV 606	18
5. Lobt Gott, ihr Christen, allzugleich, BWV 609	19
6. Wer nur den lieben Gott lässt walten, BWV 642	20
7. Toccata in D minor, BWV 565	21
8. Wer nur den lieben Gott lässt walten, BWV 647	24
9. Herzlich tut mich verlangen, BWV 727	27
10. In dulci jubilo, BWV 729	28
11. Liebster Jesu, wir sind hier, BWV 731	32
12. Largo (2nd movement of Sonata No. 2 in C minor), BWV 526	33
13. Prelude and Fugue in A minor, BWV 551	36
14. Prelude in G major, BWV 568	42
15. Wir glauben all an einen Gott, BWV 680	46
16. In dir ist Freude, BWV 615	50
17. Fugue in G minor, BWV 578	53
18. Meine Seele erhebt den Herrn, BWV 733	58
Notes on the Pieces	64

1. Prelude and Fugue in E minor

BWV 533

PRELUDE

3

6

8

10

3. Prelude in E major

BWV 566

4

9

12

15

(Whoever surrenders control to God alone)

Ped. 4'

3 (19)

This musical score is for Example 3 (19) and consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains three measures of music. The first measure has a whole note chord (F4, A-flat4, C5) followed by a half note chord (F4, A-flat4, C5). The second measure has a whole note chord (F4, A-flat4, C5) followed by a half note chord (F4, A-flat4, C5). The third measure has a whole note chord (F4, A-flat4, C5) followed by a half note chord (F4, A-flat4, C5). The middle staff is in bass clef with a key signature of two flats. It contains three measures of music. The first measure has a whole note chord (F3, A-flat3, C4) followed by a half note chord (F3, A-flat3, C4). The second measure has a whole note chord (F3, A-flat3, C4) followed by a half note chord (F3, A-flat3, C4). The third measure has a whole note chord (F3, A-flat3, C4) followed by a half note chord (F3, A-flat3, C4). The bottom staff is in bass clef with a key signature of two flats and contains three measures of music. The first measure has a whole note chord (F3, A-flat3, C4) followed by a half note chord (F3, A-flat3, C4). The second measure has a whole note chord (F3, A-flat3, C4) followed by a half note chord (F3, A-flat3, C4). The third measure has a whole note chord (F3, A-flat3, C4) followed by a half note chord (F3, A-flat3, C4).

6 (22)

This musical score is for Example 6 (22) and consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The top staff begins with a whole note chord (F4, A-flat4, C5) followed by a half note rest, then a series of eighth and sixteenth notes. The middle staff starts with a half note chord (F3, A-flat3, C4), followed by a series of eighth and sixteenth notes. The bottom staff begins with a half note chord (F2, A-flat2, C3) and continues with a series of half notes. The piece concludes with a final whole note chord (F2, A-flat2, C3) in the bottom staff.

9 (25)

Example 9 (25) is a musical score for a piano. It consists of three measures. The first measure shows a treble and bass staff with a complex melodic line in the treble and a supporting bass line. The second measure continues the melodic development. The third measure features a more active bass line with a prominent eighth-note pattern. The score is written in a key with two flats (B-flat and E-flat) and a common time signature.

12. Largo

2nd movement of Sonata No. 2 in C minor

BWV 526

Largo

4

7

10

14

14. Prelude in G major

BWV 568

Measures 1-2 of the Prelude in G major. The piece is in G major (one sharp) and common time (C). The right hand features a continuous eighth-note pattern. The left hand has a single G note in the first measure, which is sustained across the second measure.

Measures 3-5 of the Prelude in G major. Measure 3 continues the eighth-note pattern in the right hand. Measure 4 has a whole rest in the right hand. Measure 5 features a sixteenth-note pattern in the right hand. The left hand plays a continuous eighth-note pattern in measures 3 and 4, and a sixteenth-note pattern in measure 5.

Measures 6-8 of the Prelude in G major. Measure 6 features a chordal texture in the right hand. Measure 7 has a whole rest in the right hand. Measure 8 features a sixteenth-note pattern in the right hand. The left hand plays a continuous eighth-note pattern in measures 6 and 7, and a sixteenth-note pattern in measure 8.

Measures 9-11 of the Prelude in G major. Measure 9 features a sixteenth-note pattern in the right hand. Measure 10 has a whole rest in the right hand. Measure 11 features a sixteenth-note pattern in the right hand. The left hand plays a continuous eighth-note pattern in measures 9 and 10, and a sixteenth-note pattern in measure 11.

15. Wir glauben all an einen Gott

(We all believe in one God)
in organo pleno

BWV 680

Measures 1-6 of the piece. The music is in 2/4 time. The right hand (RH) starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The left hand (LH) starts with a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The RH continues with a half note C5, a quarter note B4, and a half note A4. The LH continues with a half note C4, a quarter note B3, and a half note A3.

Measures 7-11 of the piece. The RH continues with a half note G4, a quarter note A4, and a half note B4. The LH continues with a half note G3, a quarter note A3, and a half note B3. The RH continues with a half note C5, a quarter note B4, and a half note A4. The LH continues with a half note C4, a quarter note B3, and a half note A3.

Measures 12-16 of the piece. The RH continues with a half note G4, a quarter note A4, and a half note B4. The LH continues with a half note G3, a quarter note A3, and a half note B3. The RH continues with a half note C5, a quarter note B4, and a half note A4. The LH continues with a half note C4, a quarter note B3, and a half note A3.

Measures 17-21 of the piece. The RH continues with a half note G4, a quarter note A4, and a half note B4. The LH continues with a half note G3, a quarter note A3, and a half note B3. The RH continues with a half note C5, a quarter note B4, and a half note A4. The LH continues with a half note C4, a quarter note B3, and a half note A3.

Measures 22-26 of the piece. The RH continues with a half note G4, a quarter note A4, and a half note B4. The LH continues with a half note G3, a quarter note A3, and a half note B3. The RH continues with a half note C5, a quarter note B4, and a half note A4. The LH continues with a half note C4, a quarter note B3, and a half note A3.

18. Meine Seele erhebt den Herrn

(My soul exalts the Lord)

Fugue on the Magnificat; pro organo pleno con pedale

BWV 733

Measures 1-6 of the fugue. The piece is in 2/2 time with a key signature of one flat (B-flat). The right hand begins with a whole rest in measure 1, followed by a series of eighth and quarter notes. The left hand provides a steady accompaniment of half notes and quarter notes.

Measures 7-11 of the fugue. The right hand continues its melodic line with various intervals and rests. The left hand maintains its accompaniment pattern, with some chromatic movement in measures 10 and 11.

Measures 12-15 of the fugue. The right hand features a series of half notes and quarter notes. The left hand continues with a consistent accompaniment of eighth and quarter notes.

Measures 16-19 of the fugue. The right hand has a more active melodic line with eighth and sixteenth notes. The left hand continues its accompaniment, with some chromaticism in measures 17 and 18.

Measures 20-23 of the fugue. The right hand concludes with a series of half notes and a final whole note. The left hand continues its accompaniment until the end of the system.

Notes on the Pieces

Russell Stinson

1. Prelude and Fugue in E minor, BWV 533

Known to English speakers as the ‘Cathedral’ Prelude and Fugue, perhaps because Felix Mendelssohn performed it so often at St Paul’s Cathedral, this popular work may represent Bach’s initial attempt at the entirely separate prelude and fugue. The highly sectionalized prelude alternates between passagework in the manner of Buxtehude (see especially the ‘trilled chords’ in bars 6, 8, 10, and 28) and homophonic writing. A good example of the latter is provided by the repeated diminished-seventh chords in bars 18–27, which serve to accompany a new four-note motive presented in crotchets. This material unfolds over a series of phrases lasting only four beats and starting on the second beat of the bar, a pattern that continues to the end of the movement. The last of these phrases, which begins with dramatic semiquaver tenths in the pedals, is extended by a repeat of its cadence, as in certain of Bach’s early church cantatas.

Surely not by accident, the same rhythm that ends the prelude occurs twice in succession to begin the fugue subject, whose second bar is likewise repetitive. Here we may be witnessing one of Bach’s first fugues to end not with free figuration but, more organically, with a statement of the subject. Other features worth noting are the number of times the subject is stated in the opening exposition (five, in what is essentially a four-voice work) and the modulatory statement in bars 24–5 (A minor to B minor). The music conveys a sense of both majesty and melancholy.

2. Prelude and Fugue in C minor, BWV 549

Like the previous piece, this youthful essay commences with a rhapsodic solo, but on the pedals, complete with mordents, a protracted sequence (bars 3–4), and a modulation to the relative major key (bar 6). Except for the brusque chords in bars 20 and 24 and the surprising triplets in bar 21, the semiquaver motion of the pedal solo continues until the end of the prelude. The fugue subject is rather lengthy for one lacking in long sequences. Similar to a folksong, it lasts for four bars and can be harmonized mostly with just the tonic and dominant chords. As in BWV 533, five statements of the subject appear in the opening exposition of what is ostensibly a fugue in four voices, but more anomalous is the delay of the first pedal statement until bar 40—the last statement of the subject altogether—at which point the hands switch to chopped chords. Definitely the climax of the movement, this passage leads to similarly wrought material in bars 43–7 and 50–2.

3. Prelude in E major, BWV 566

Known by various titles (‘Prelude and Fugue,’ ‘Tocatta and Fugue,’ and simply ‘Tocatta’) and transmitted in both E major (presumably the original key) and C major, the piece catalogued as BWV 566 constitutes an early attempt by Bach at the multi-sectional North German *praeludium pedaliter*. Given here is the first of the four sections that comprise this work. As in the preceding two pieces, the opening gesture is a brilliant solo (for the hands), followed by a chordal passage encompassing as many as nine notes at a time. A challenging pedal solo follows, and then more densely textured material (see, for example, the ten-note chord on the second beat of bar 13) that culminates in a rapid dialogue between the hands

and feet (bars 28–31). Apropos of all the thick chords, consider C. P. E. Bach’s account of how his father conducted organ examinations: ‘The first thing he would do in trying an organ was this: he would say, in jest, “Above all I must know whether the organ has good lungs”, and, to find out, he would draw out every speaking stop, and play in the fullest possible texture. At this the organ builder would often grow pale with fright.’

4. Vom Himmel hoch, da komm ich her, BWV 606



Vom Himmel hoch, da komm
ich her.
Ich bring euch gute neue Mär,
Der guten Mär bring ich so viel,
Davon ich singen und sagen will.

I have come down from heaven
above,
Bringing you good news,
I bring so much good news,
I want to sing and tell of it.

Martin Luther, 1535

This masterful arrangement of Luther’s Christmas hymn comes from Bach’s *Orgelbüchlein*, and the piece is on the whole quite representative of that collection: the chorale tune sounds continuously in the soprano voice; four-part texture is strictly maintained; and the inner voices derive from the same motive, in this instance the four-note figure known as the *suspirans*. For the sake of constant semiquaver motion the motive also appears several times in the soprano. As in all of his organ settings of this melody—and for whatever reasons—Bach chose to begin and end each phrase, in effect, with a minim on the first or third beat, and with crotchets elsewhere, when it would have been in accordance with the iambic tetrameter of the chorale text to use only crotchets and to begin each phrase on the fourth beat. Thus this miniature could have been even more compact, by two bars.

5. Lobt Gott, ihr Christen, allzugleich, BWV 609



Lobt Gott, ihr Christen,
allzugleich,
In seinem höchsten Thron,

Der heut schleusst auf sein
Himmelreich
Und schenkt uns seinen Sohn.

Praise God, you Christians, all
together,
Praise him who sits on the highest
throne,
Who now unlocks his heavenly
kingdom,
And sends his son to us as a gift.

Nicolaus Herman, 1560

Also from the *Orgelbüchlein*, this Christmas chorale is cut from the same cloth as the previous work, from the semiquaver motion in the inner parts to the walking bass line. Remarkably, the latter