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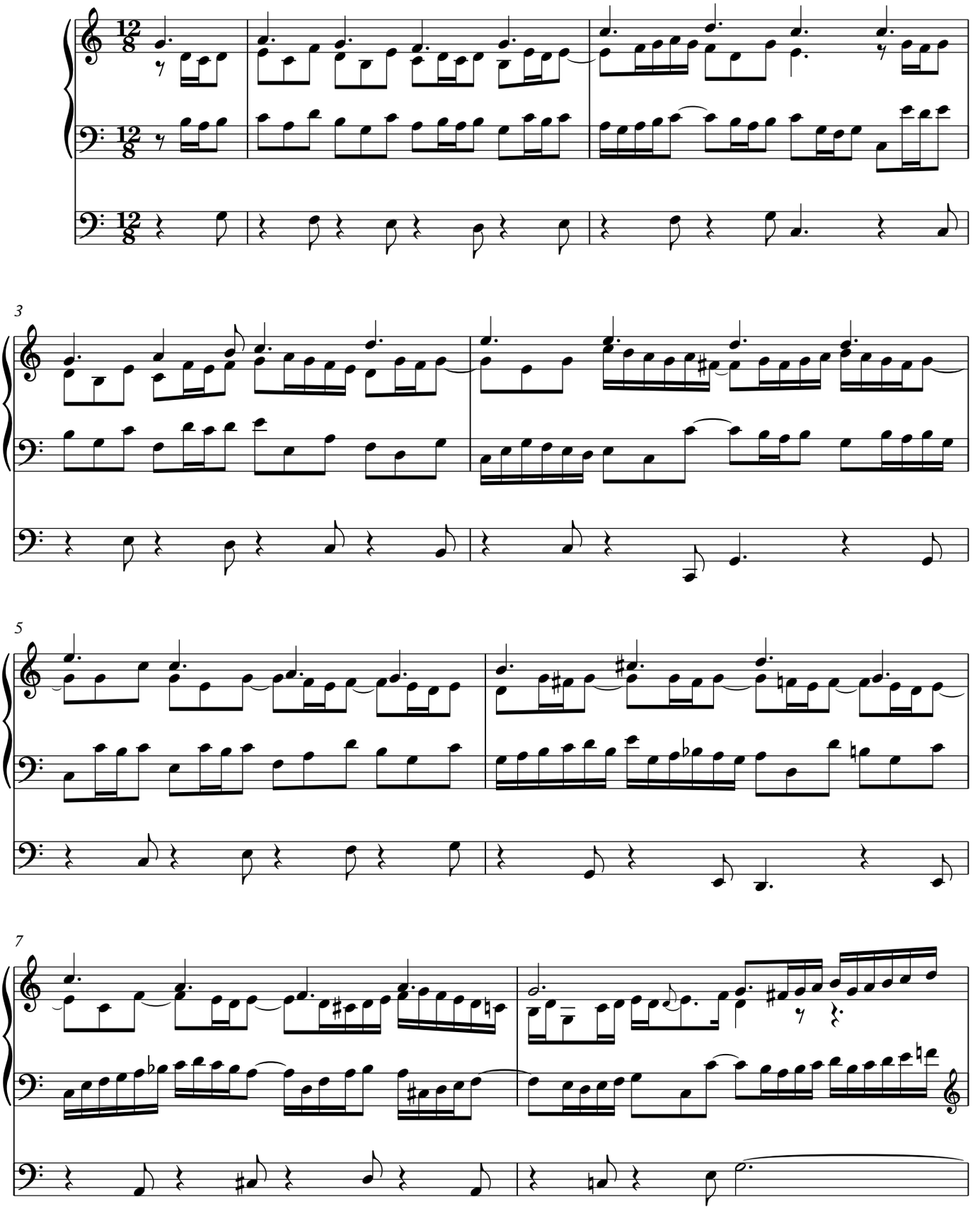
1. Komm, Gott Schöpfer, Heiliger Geist

(Come, God Creator, Holy Spirit)
in Organo pleno

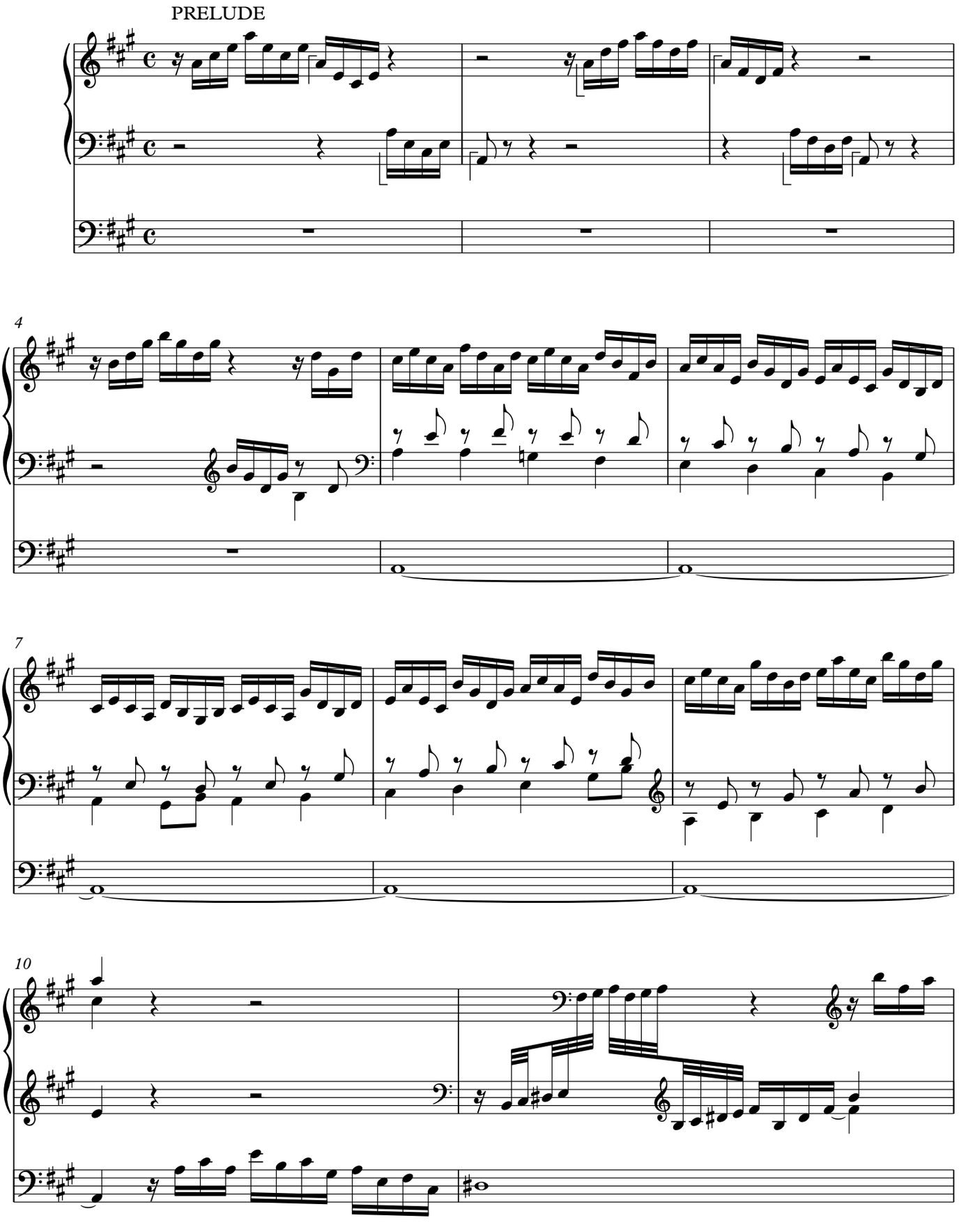
BWV 667

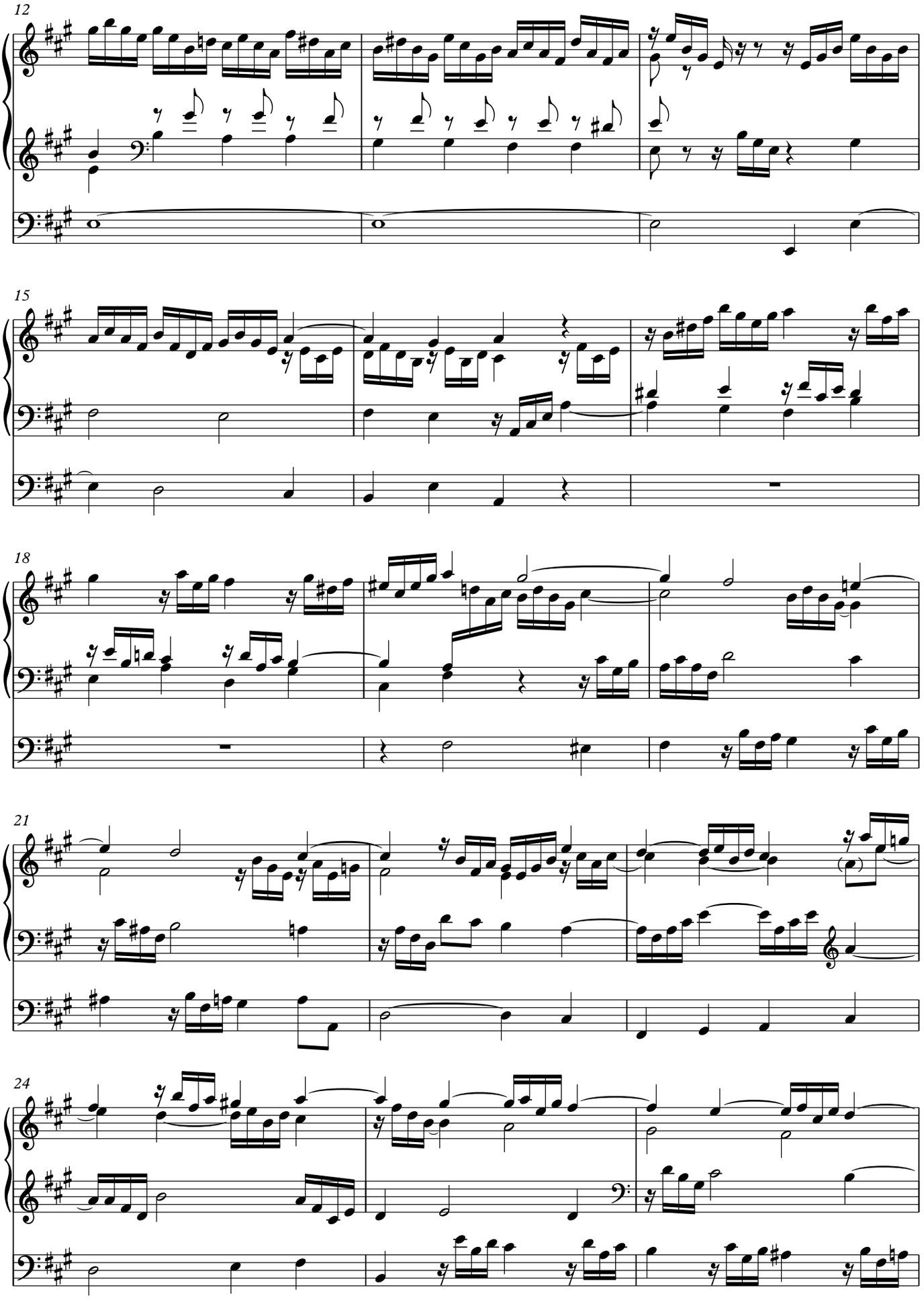


4. Prelude and Fugue in A major

BWV 536

PRELUDE



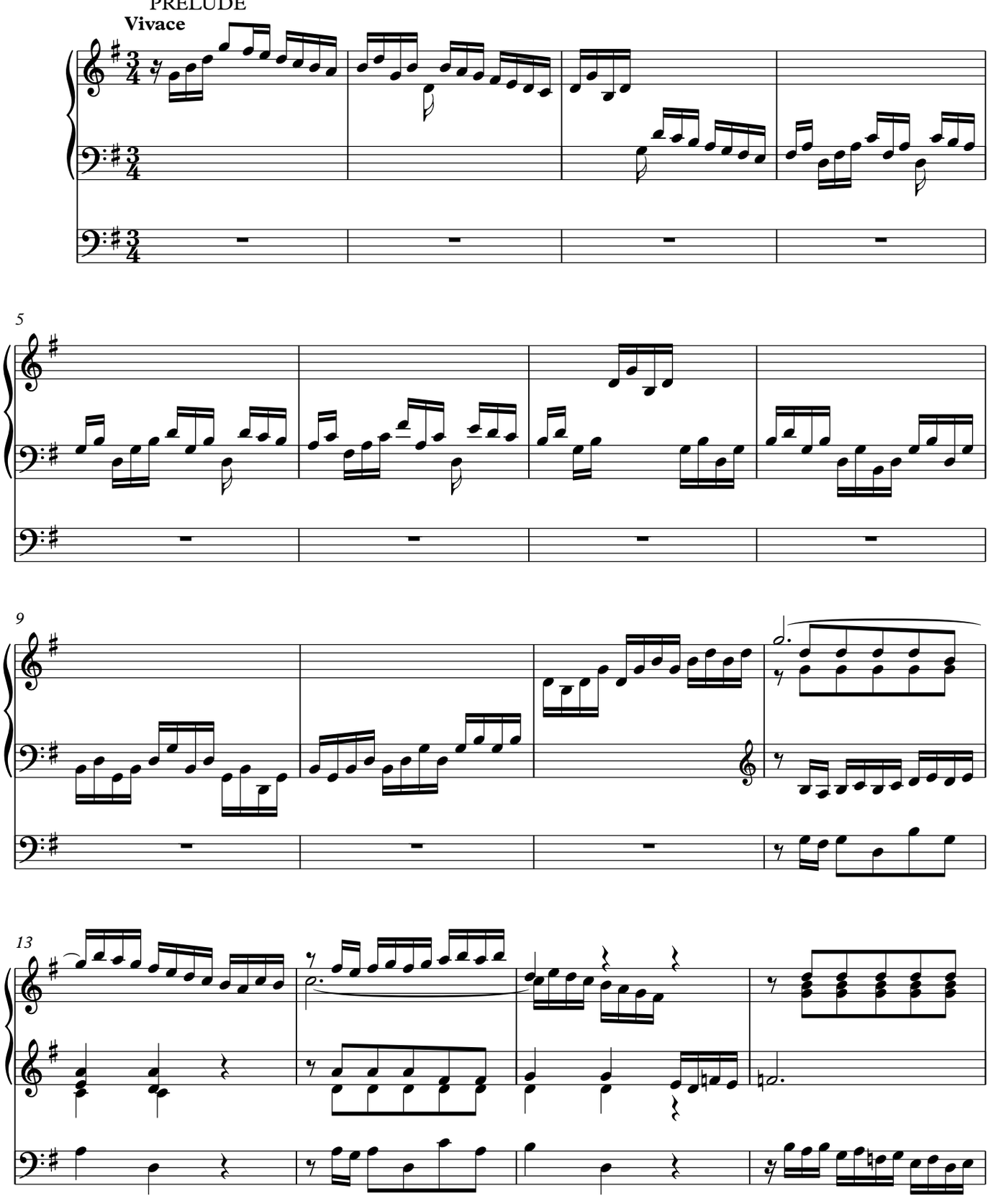

12
15
18
21
24

5. Prelude and Fugue in G major

BWV 541

PRELUDE

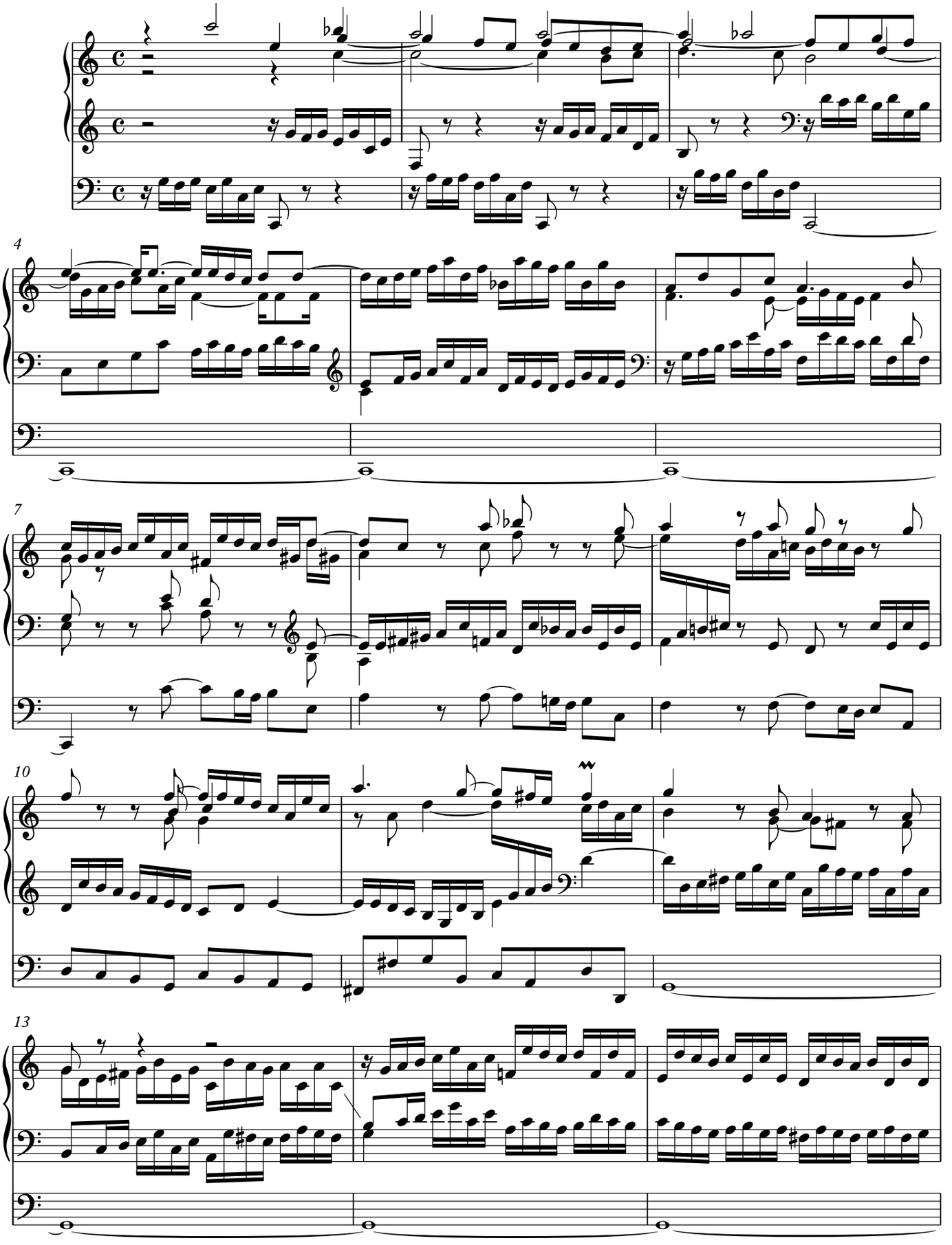
Vivace



In bars 1–10 the suggested division between the hands is shown by stem direction (down for left hand, up for right hand) and beaming.

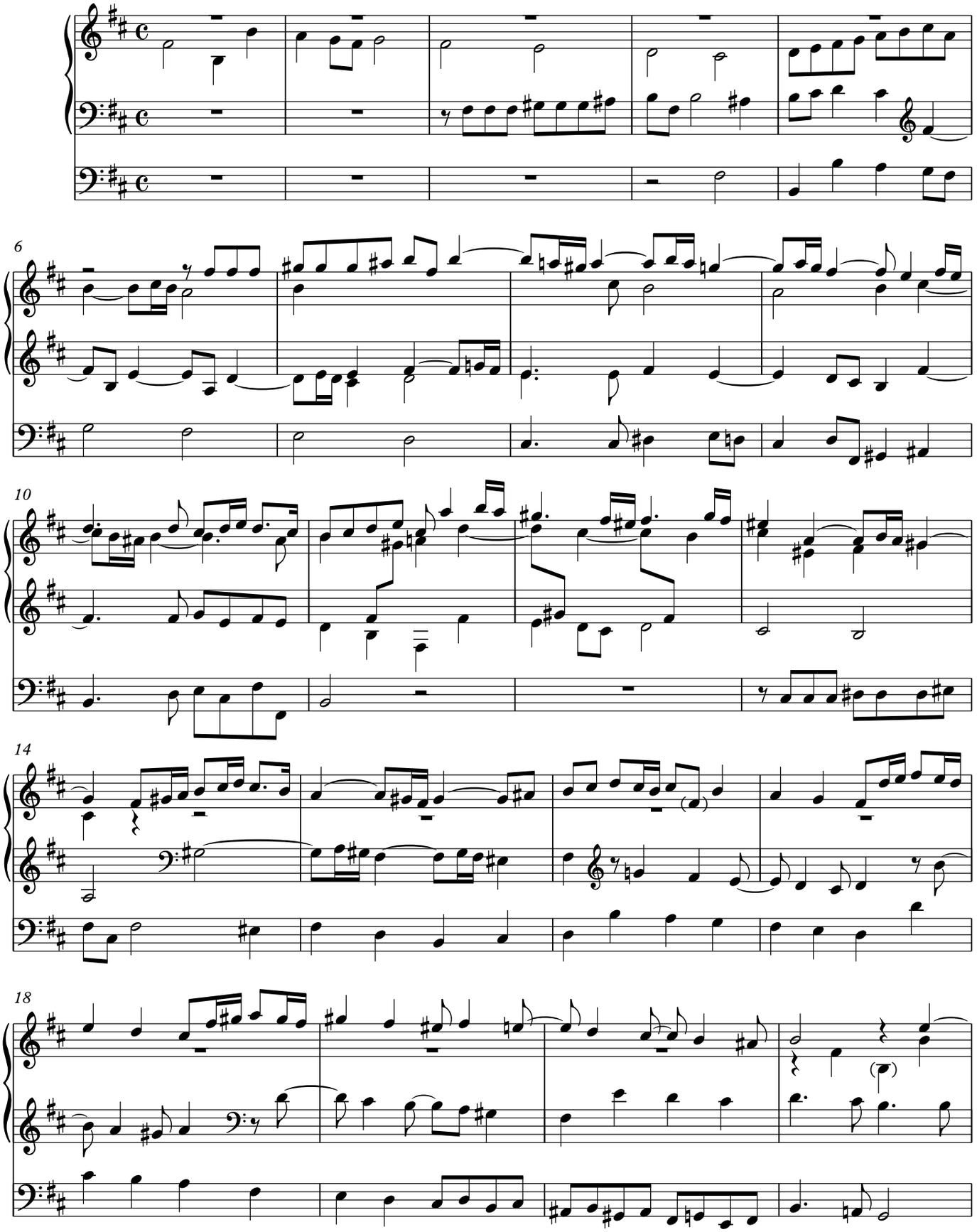
6. Prelude and Fugue in C major

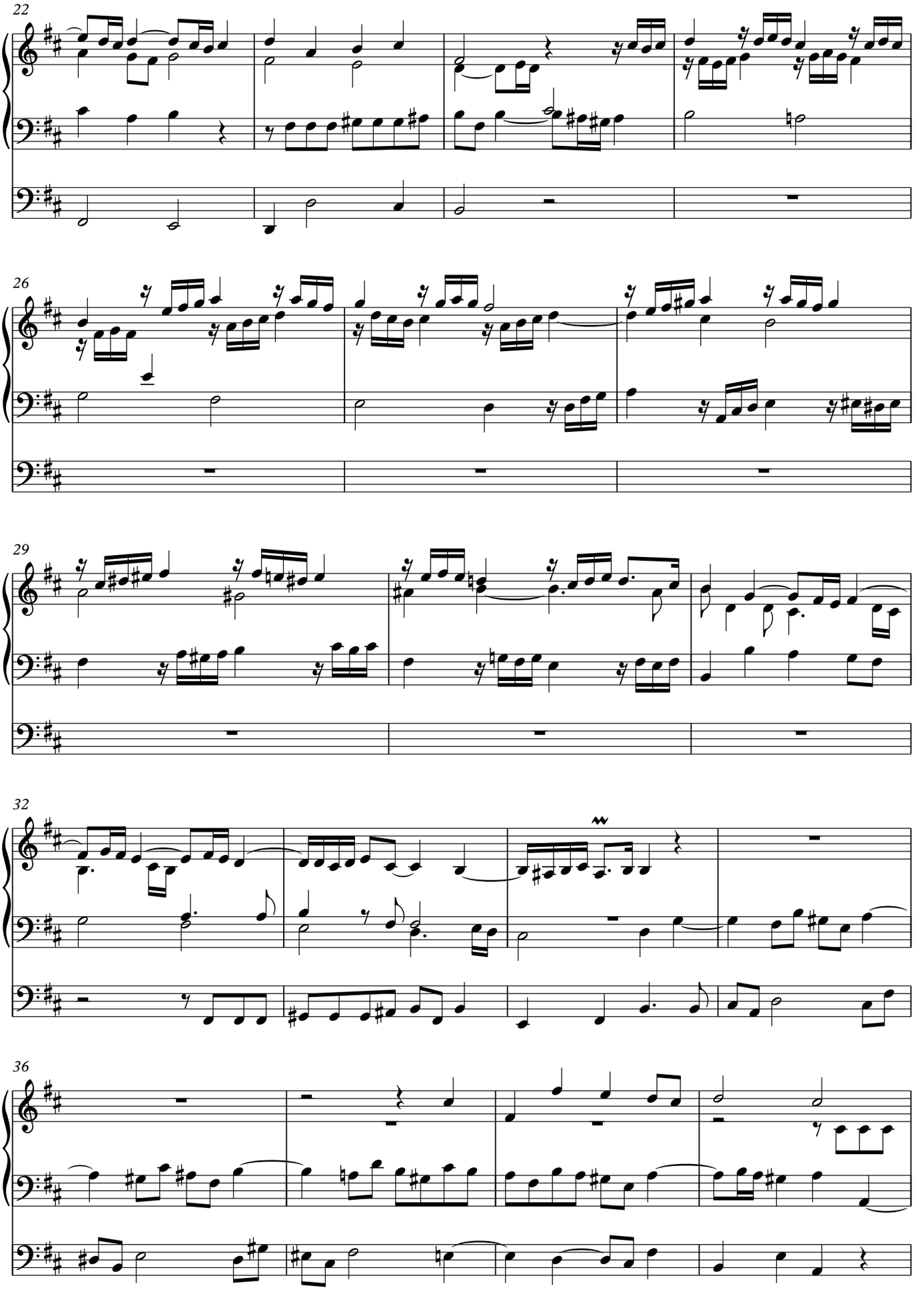
PRELUDE BWV 545



7. Fugue in B minor after Corelli

BWV 579

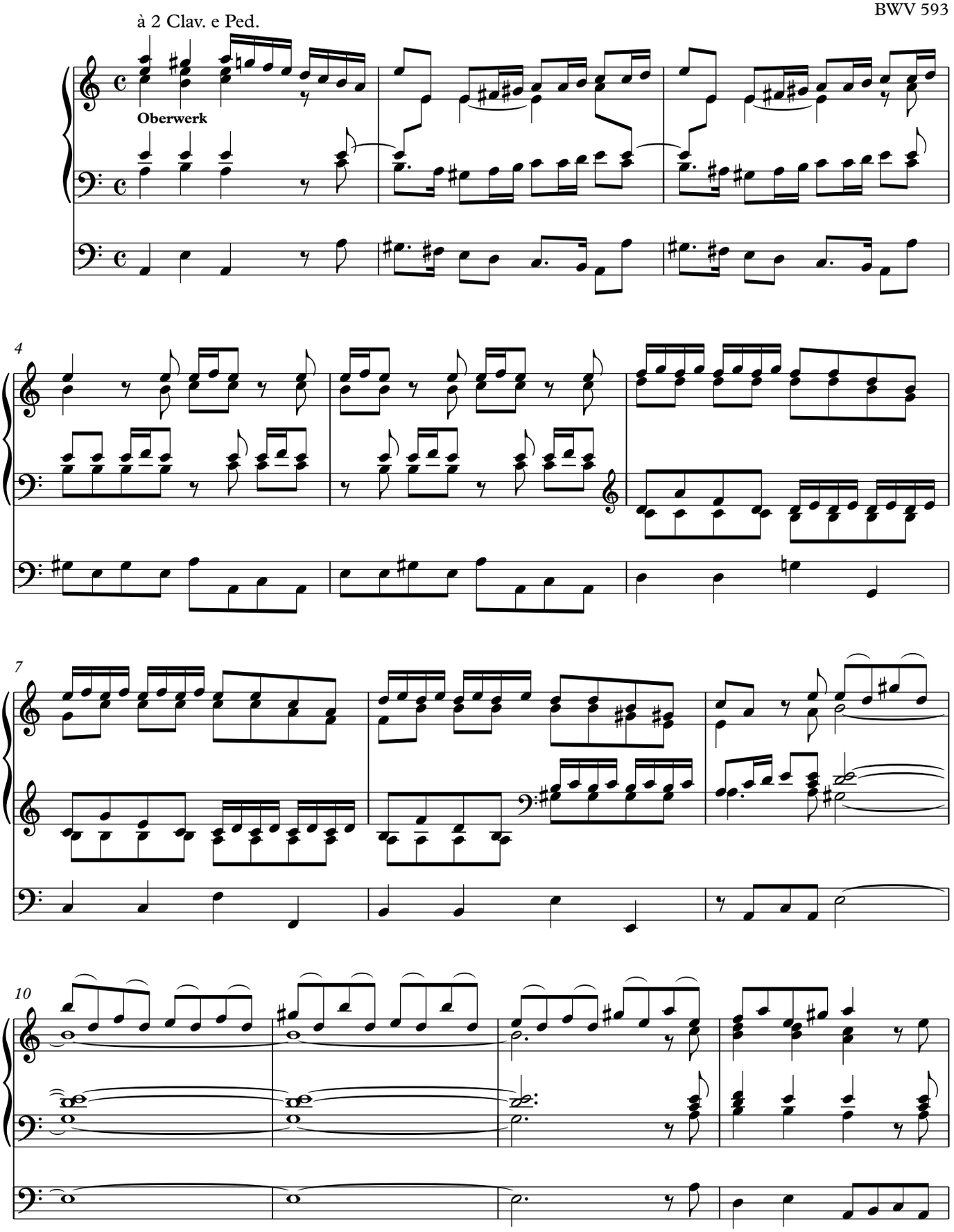



22
26
29
32
36

9. Concerto in A minor after Vivaldi

1st movement

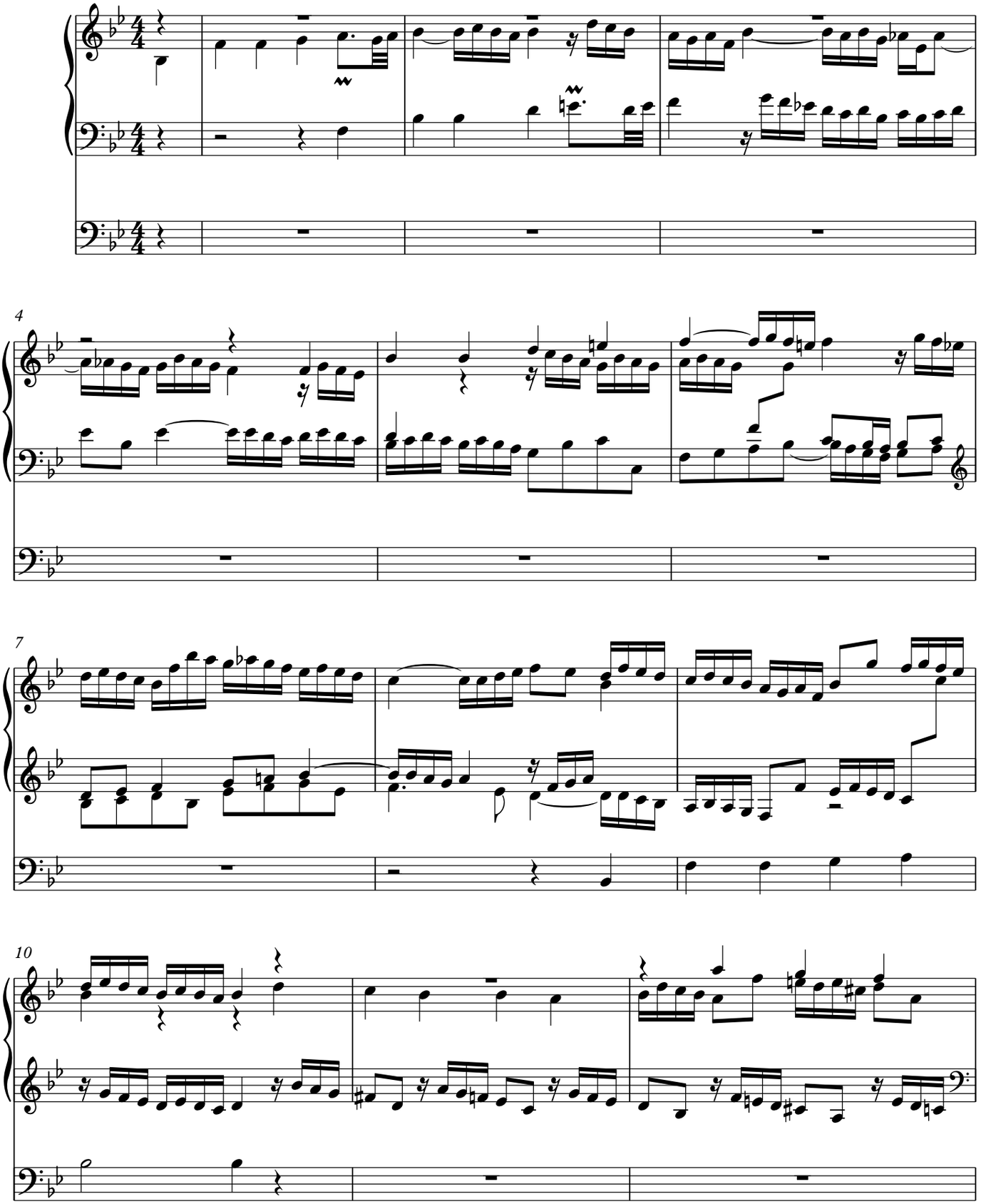
BWV 593



11. Valet will ich dir geben

(I want to bid farewell to you)

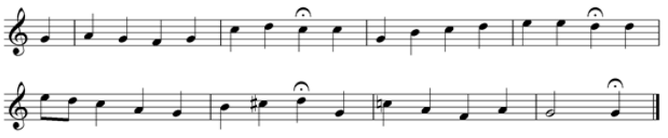
BWV 735



Notes on the Pieces

Russell Stinson

1. Komm, Gott Schöpfer, Heiliger Geist, BWV 667



Komm, Gott Schöpfer, Heiliger Geist,
Besuch das Herz der Menschen dein;
Mit Gnaden sie füll, wie du weisst,

Dass dein Geschöpf vorhin sein.

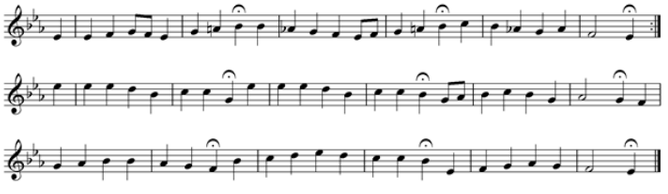
Come, God Creator, Holy Spirit,
Visit the hearts of your people;
Fill them with grace, since you know,

That they have always been your creatures.

Martin Luther, 1524

The fifth and final volume of this series begins with one of the so-called 'Great Eighteen' chorales, a collection of relatively large chorale settings compiled by Bach around 1740, not, as was long believed, at the very end of his life. In this instance he took a work from the *Orgelbüchlein* (see No. 18 in Manuals and Pedals Book 1) with the hymn melody in the soprano (bars 1–8) and coupled to it a newly composed setting with the tune in the bass (bars 13–26). The effect, strikingly, is that of a miniature chorale partita whose two variations are linked by a brief interlude (bars 8–12). Surely by design, this interlude and the following variation maintain the continuous semiquaver motion established in bar 7, but now often in two voices at the same time, as if to depict the 'mighty wind' that descended upon the Apostles on the day of Pentecost.

2. O Mensch, bewein dein Sünde gross, BWV 622



O Mensch, bewein dein Sünde gross,
Darum Christus seins Vaters Schoss
Äussert und kam auf Erden;
Von einer Jungfrau rein und zart
Für uns er hie geboren ward,
Er wollt der Mittler werden.
Den Toten er das Leben gab
Und legt dabei all Krankheit ab
Bis sich die Zeit herdrange,
Dass er für uns geopfert würd,
Trüg unsrer Sünden schwere Bürd
Wohl an dem Kreuze lange.

O mankind, weep for your great sin,
For which Christ left his Father's bosom
And came to earth;
From a pure and gentle virgin
Born for us here,
To become our advocate.
He gave life to the dead
And set aside all disease
Until the time came,
When he would be sacrificed for us,
He carried the heavy burden of our sin
For a long time on the cross.

Sebald Heyden, 1525

Considered by Charles-Marie Widor as 'the finest piece of instrumental music written', this beloved chorale arrangement comes from the Passiontide section of the *Orgelbüchlein*. The hymn tune, sumptuously ornamented, sounds in the soprano voice. Occupying its own manual—and therefore never encumbered by the alto voice—this coloratura sweeps across two full octaves, employing virtually every interval from the unison to the octave (the only instance of an octave, in bar 12, occurs, remarkably enough, between the Stollen and Abgesang). In terms of harmony, the many dominant- and diminished-seventh chords, as well as the major ninth on the third beat of bar 21, lend a special piquancy to the recipe, as do the chromatic harmonies in bars 18–19 and 22–4. This chromaticism, of course, serves as a metaphor for grief, especially at the *adagissimo* marking between the last two bars (observe the C flat major chord at the end of bar 23), where the 'longer' rhythms resulting from the reduced tempo no doubt symbolize the last word of the chorale text. Noteworthy, too, is the varied, instead of note-for-note, repeat of the Stollen (bars 6–12), which features on the first beat of bar 12 inverted sigh motives in the top three voices.

3. Sonata No. 1 in E♭ major (1st movement), BWV 525

Bach's six Trio Sonatas for the organ commence with a movement whose cheerful, triadic theme is the basis for a fugal ritornello, presented in bars 1–11, 22–36, and 51–8. At odds with instrumental ritornello form, though, is how the main theme, or at least its head motive, also permeates the intervening bars—note the inverted statements in bars 17–18 and 46–7—where in both passages a new, arpeggiated figure (four beats of semiquavers) accompanies the theme each time it appears. The overall form, therefore, is a rondo-like ABABA. This may not be the hardest movement of the set to play, but the technical difficulty posed by the frequent hand-crossings, combined with the obviously fast tempo, should not be discounted.

4. Prelude and Fugue in A major, BWV 536

To judge from its somewhat rudimentary style, this piece was written no later than Bach's Arnstadt period (1703–7), even if the fugue subject bears a family likeness to that of the opening 'Concerto' of Cantata 152 ('Tritt auf die Glaubensbahn'), composed in 1714. The prelude constitutes a study in broken chords whose off-the-beat semiquavers suggest consecutive statements of the *suspirans* motive. As the movement sequences along, its texture thickens from only one voice at the outset—adding a pedal point in bars 1–4 might have meant spoiling the rhetorical pauses between the broken chords here—to four starting in bar 15.

The fugue lasts about twice as long as the prelude for the simple reason that its very long and charming subject appears, ostinato-like, no fewer than sixteen times (see also the fragmentary statements in stretto at bars 45–9 and 65–9). Not counting the free coda that starts in bar 169, the only episode to speak of occurs in bars 154–60, where an ascending pedal scale (all the way to high E) is complemented by descending sequences in the right hand, right before the final presentation of the subject. For a famous organ work from the nineteenth century influenced by this fugue subject, see the middle movement of César Franck's *Prélude, Fugue et Variation,* Op. 18.

5. Prelude and Fugue in G major, BWV 541

This brilliant, effervescent specimen seems to have originated during Bach's years in Weimar (1708–17), but the only extant autograph manuscript was evidently prepared by the composer