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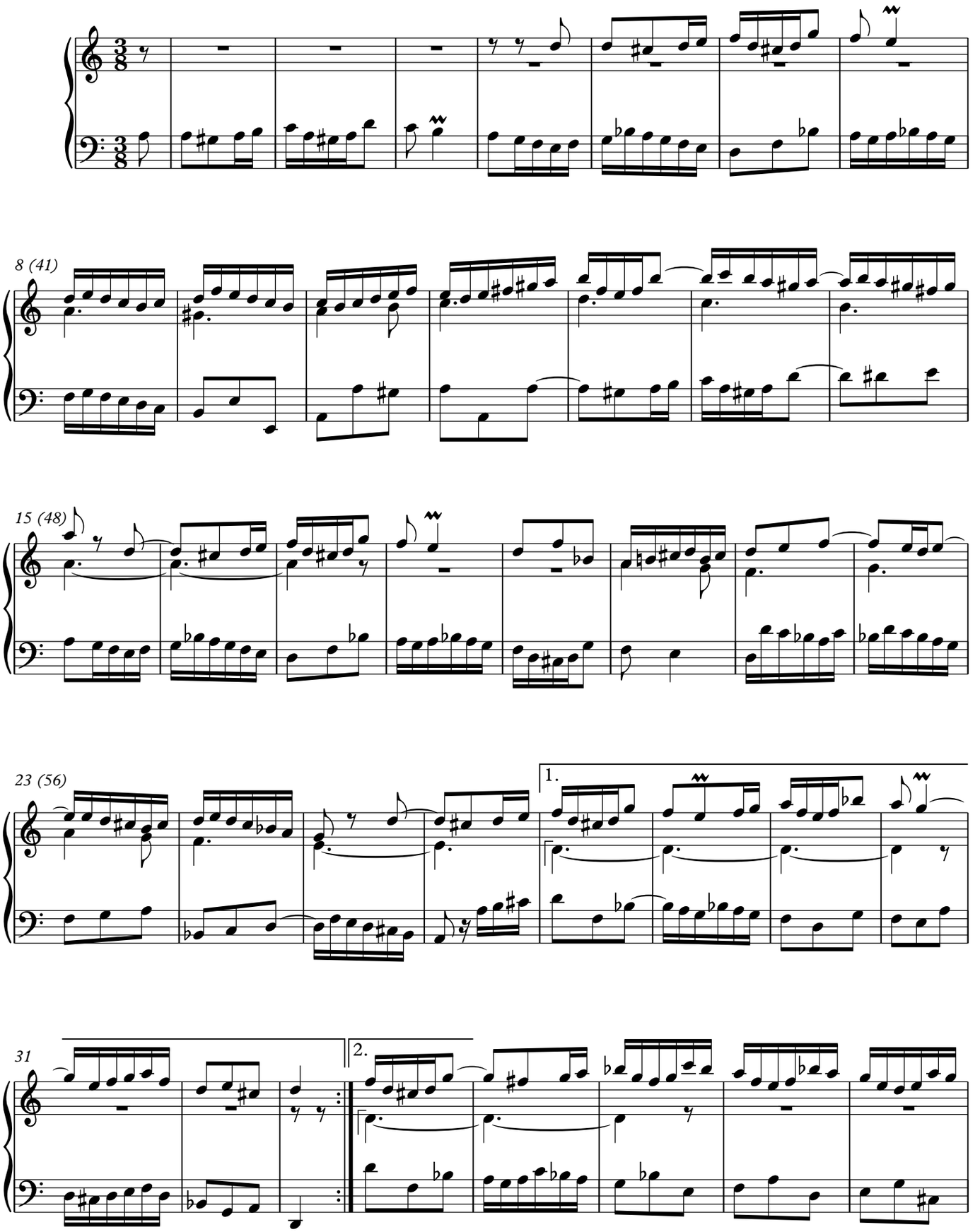
1. Christ lag in Todesbanden

(Christ lay in death's shackles)

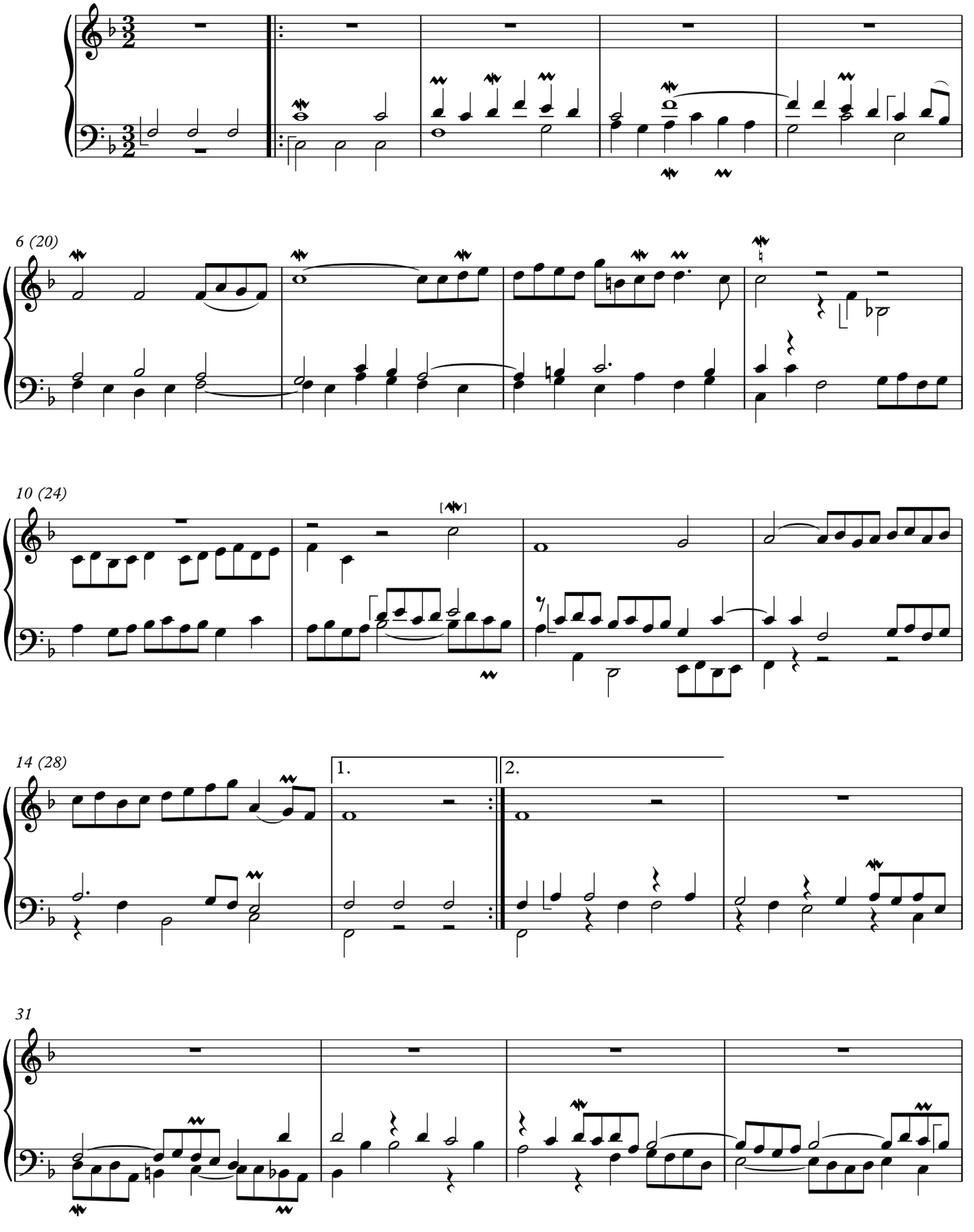
BWV 695



3. O Lamm Gottes, unschuldig

(O innocent Lamb of God)

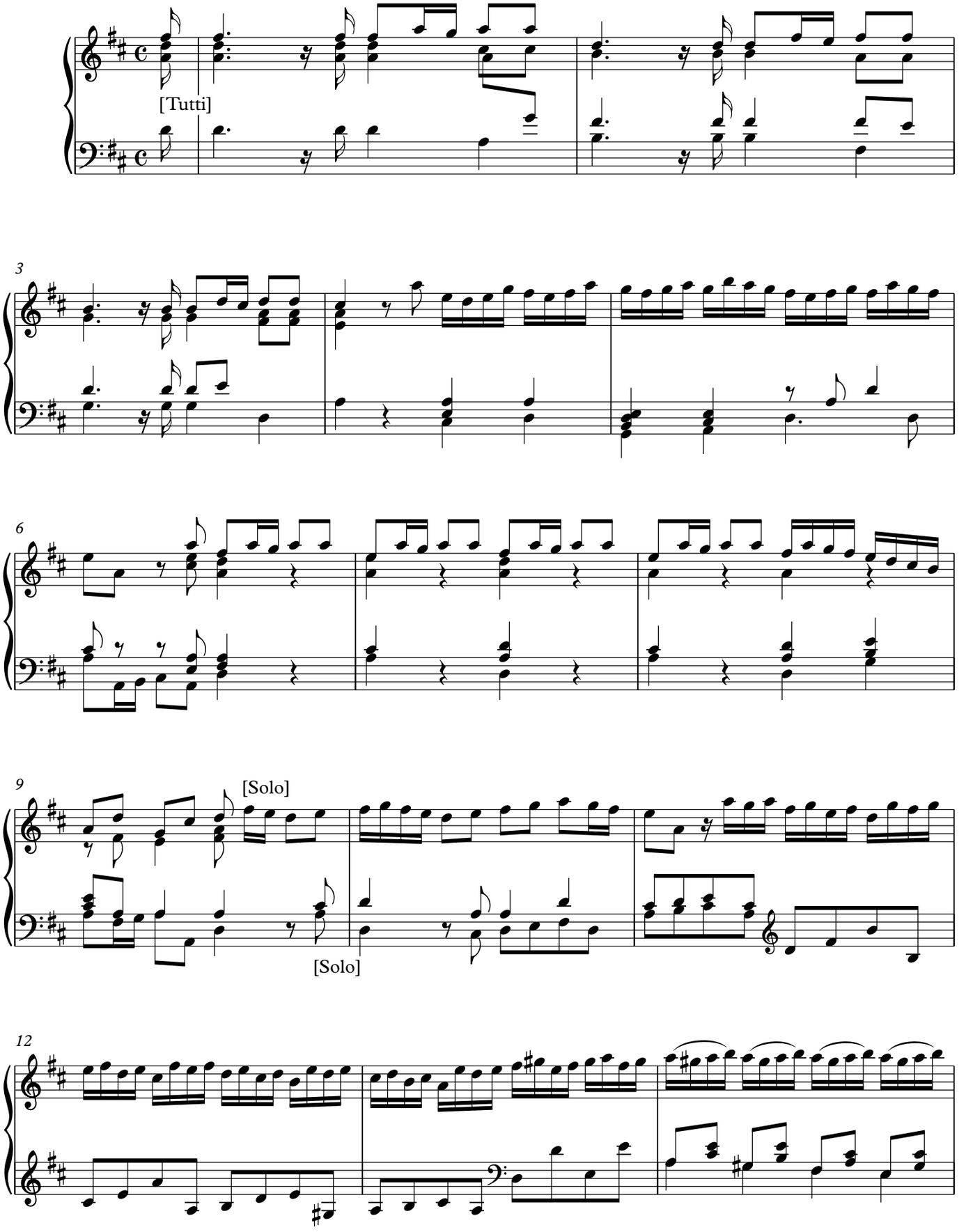
BWV 1085



5. Allegro

1st movement of Concerto in D major, after Vivaldi

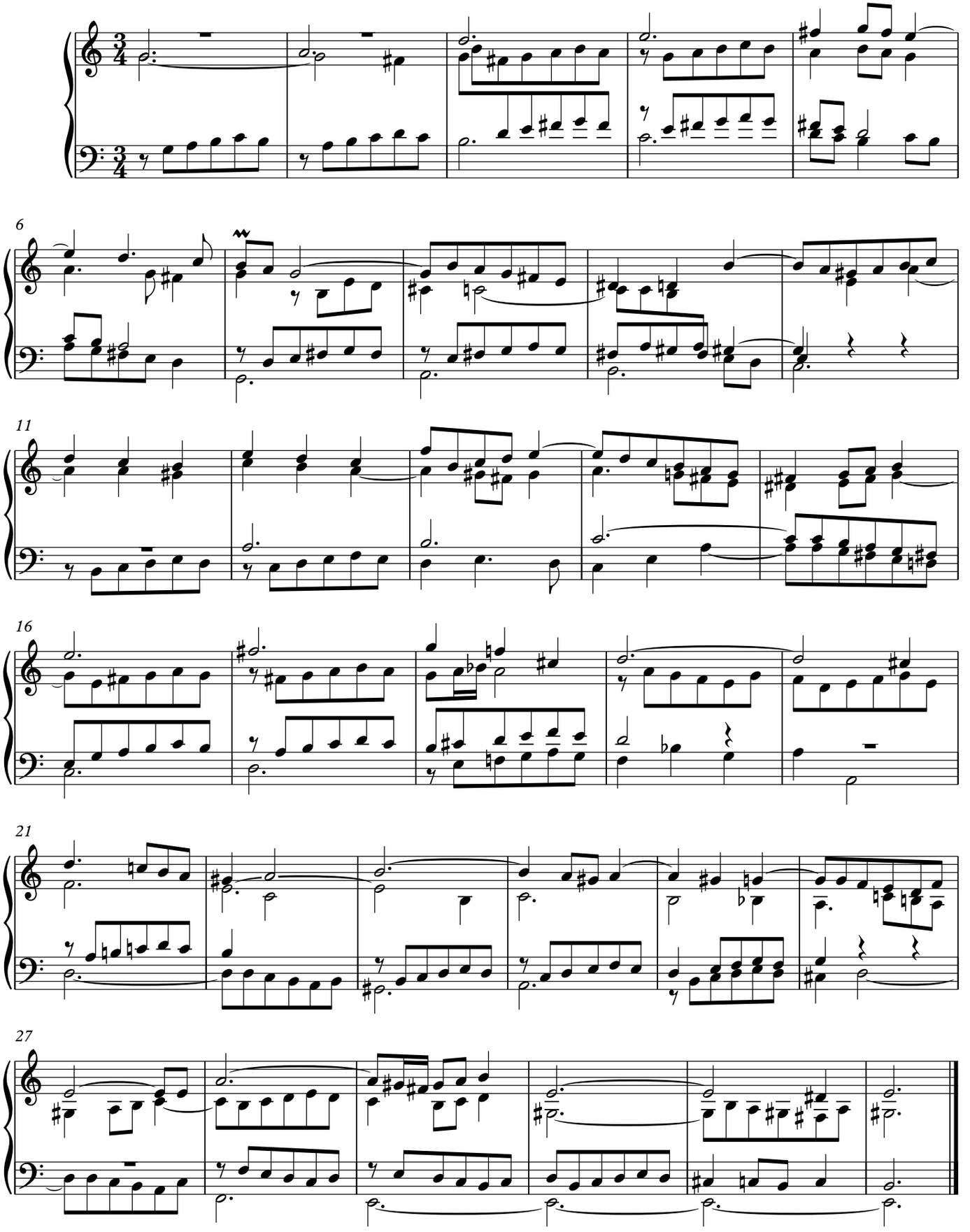
BWV 972



9a. Kyrie, Gott Vater in Ewigkeit

(Lord, God the Father in eternity)

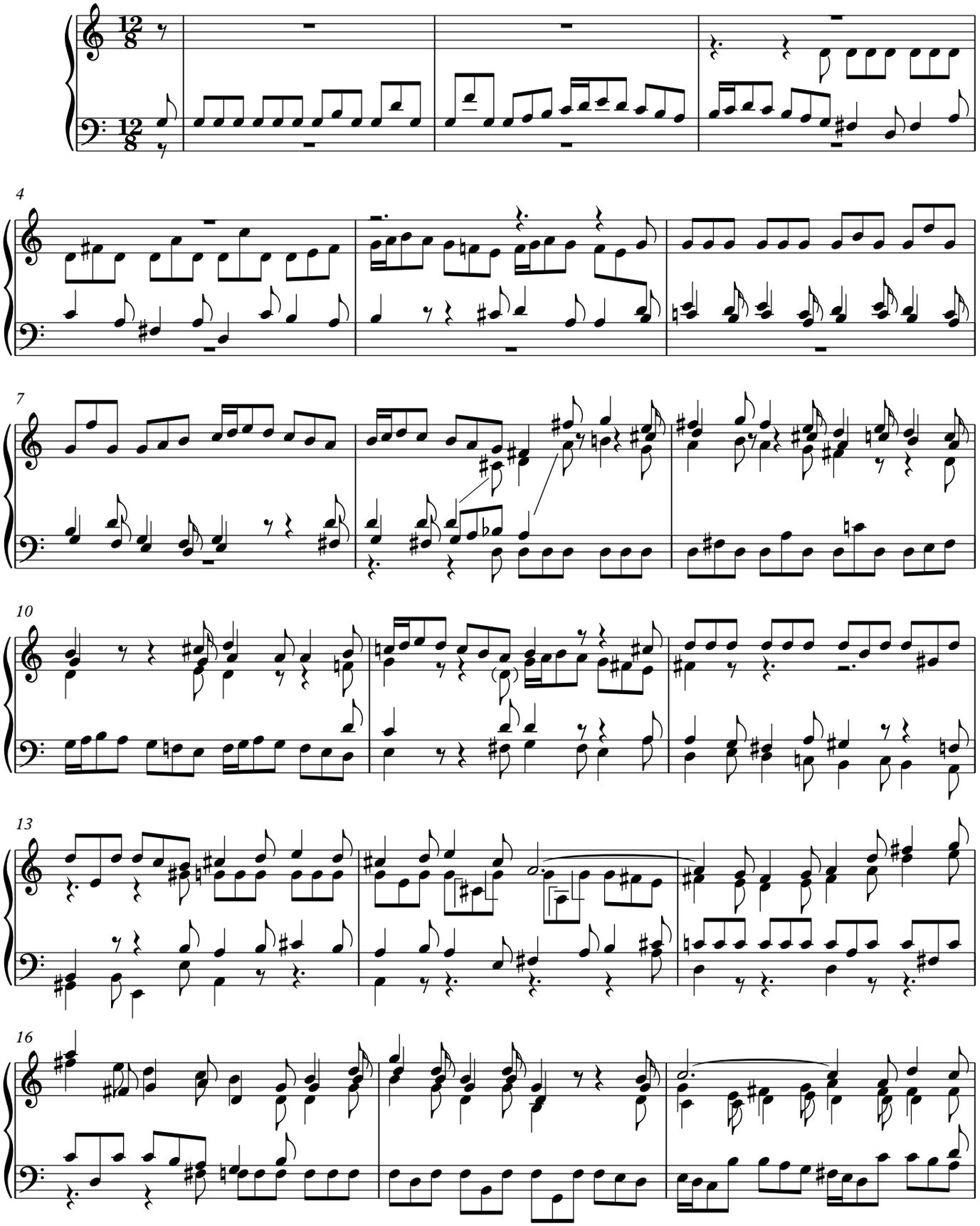
BWV 672



11. Dies sind die heilgen zehn Gebot

(These are the sacred ten commandments)

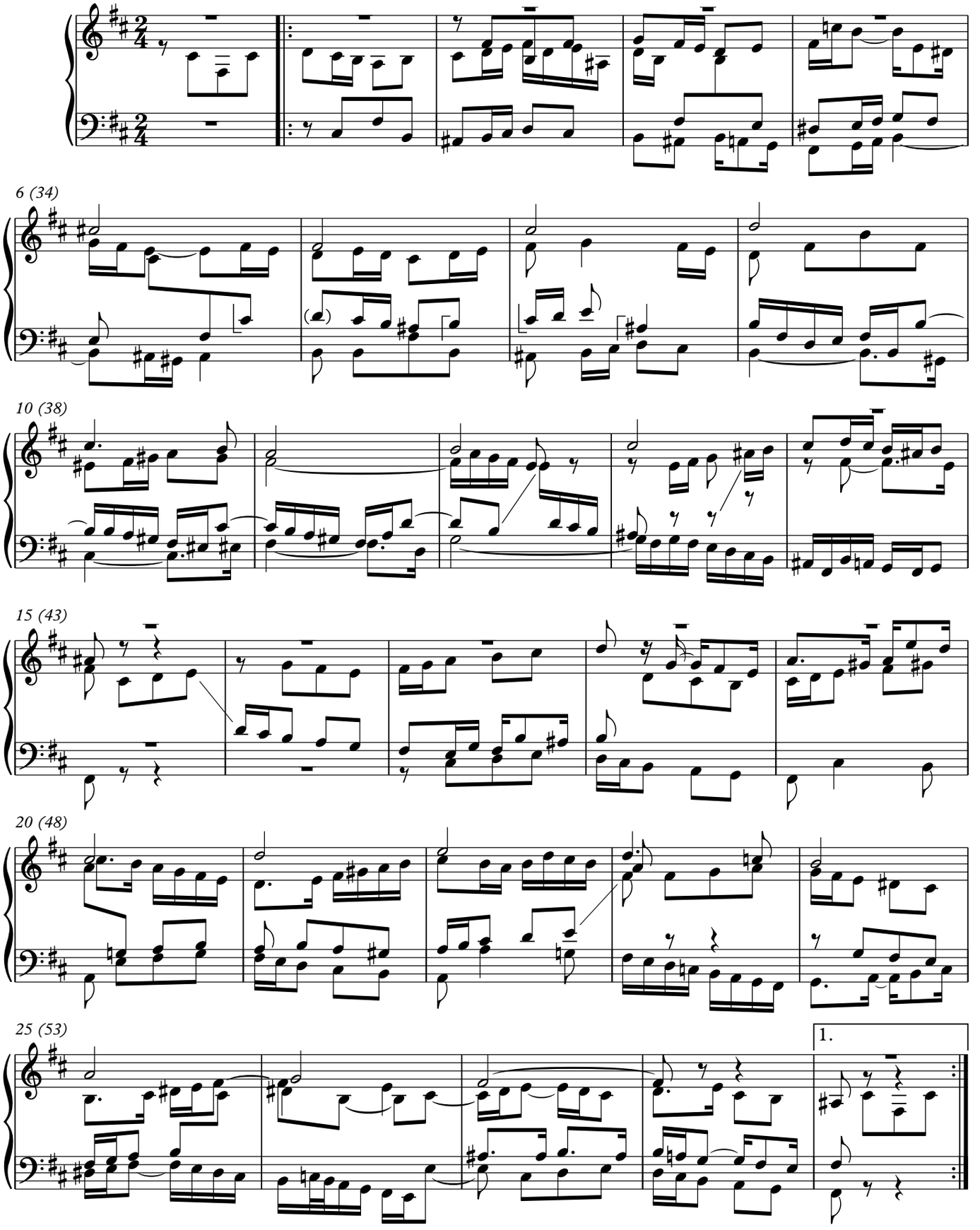
BWV 679



13. Aus tiefer Not schrei ich zu dir

(I cry out to you in deep distress)

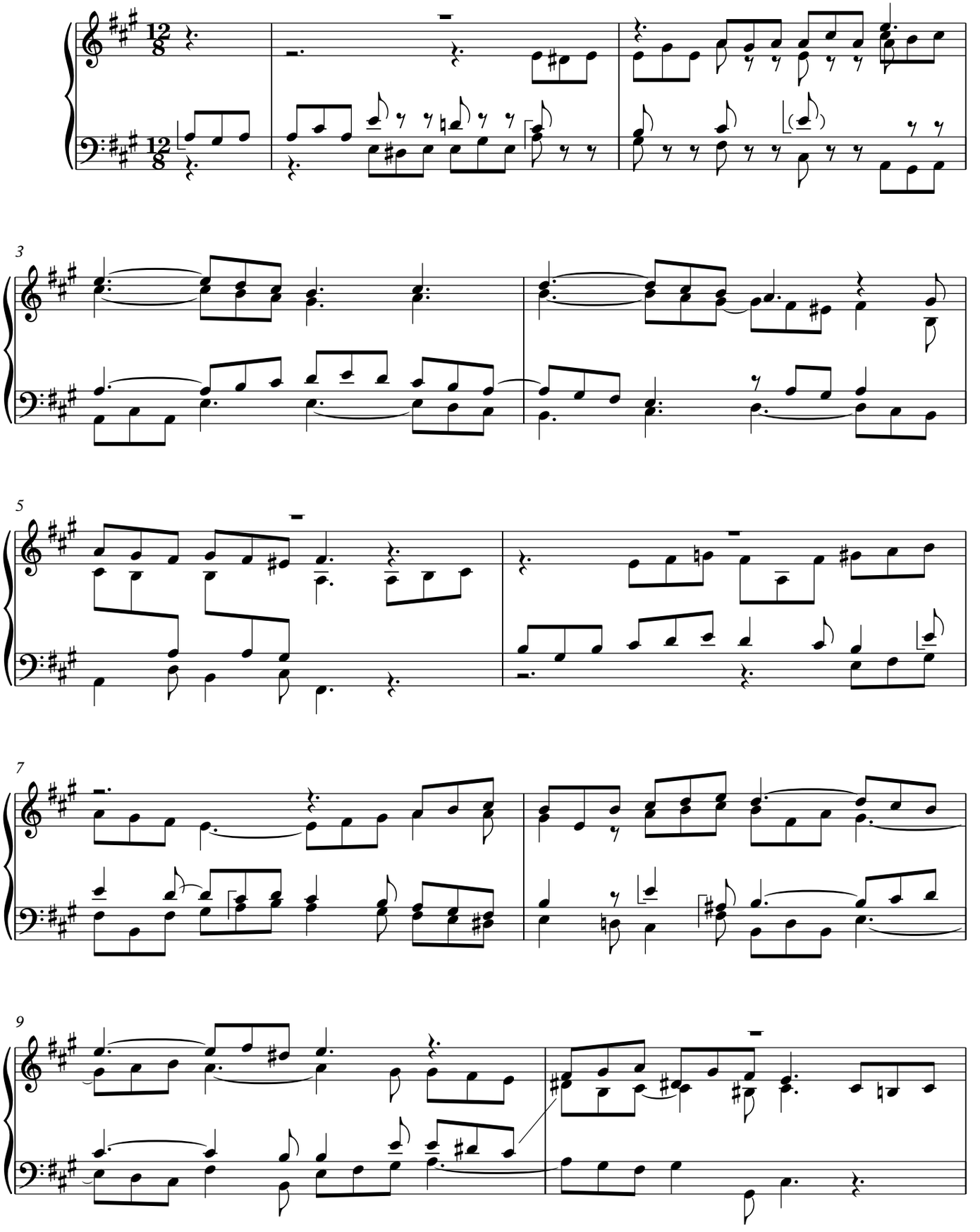
BWV 687



16. In dich hab ich gehoffet, Herr

(I have put my hope in you, Lord)

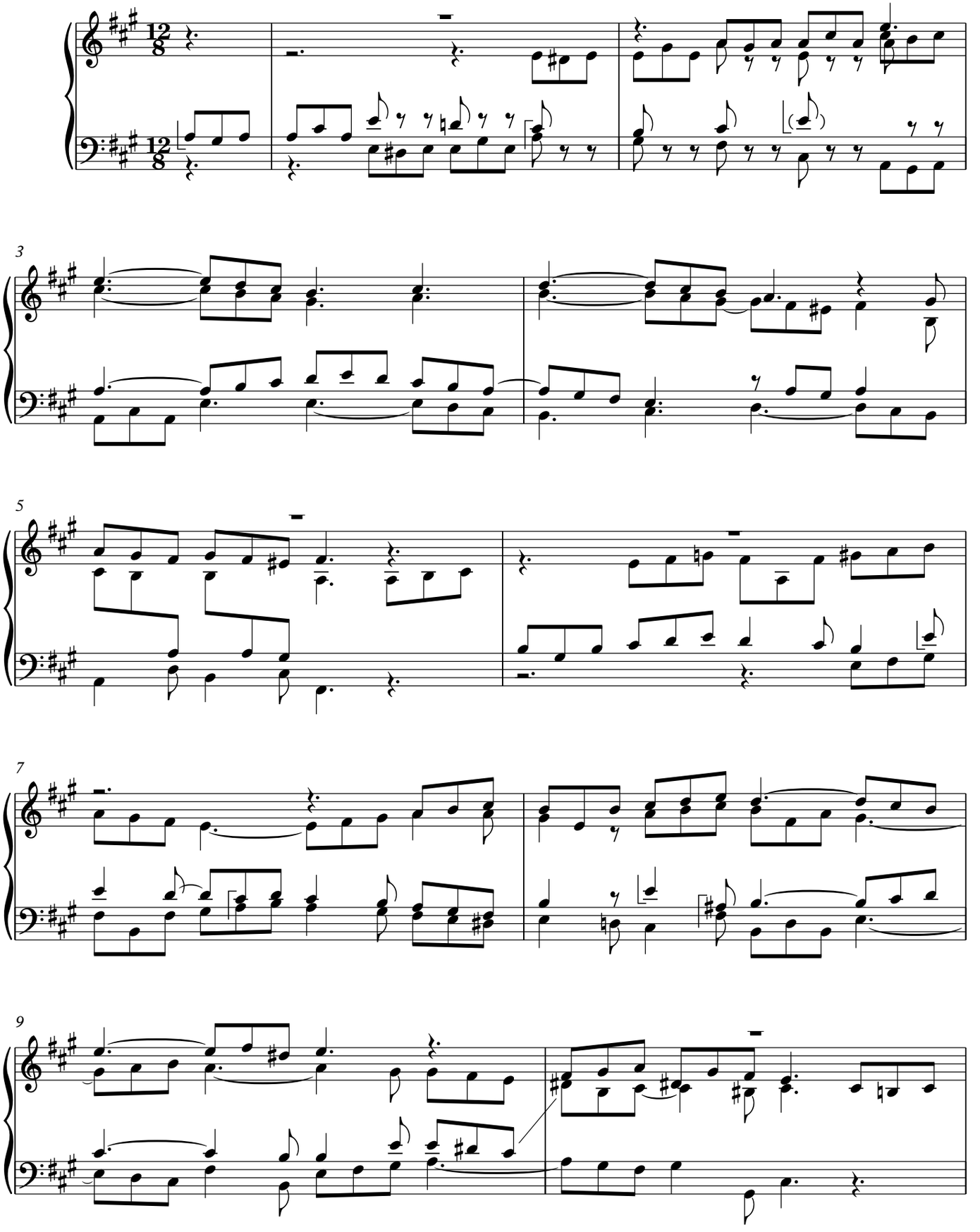
BWV 712



16. In dich hab ich gehoffet, Herr

(I have put my hope in you, Lord)

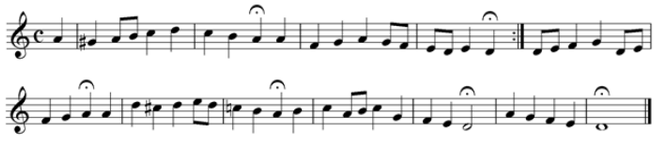
BWV 712



Notes on the Pieces

Russell Stinson

1. Christ lag in Todesbanden, BWV 695



Christ lag in Todesbanden,
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen halleluja,
Halleluja!

Christ lay in death's shackles,
Handed over for our sins,
He rose again
And brought us life;
For this we will be joyful,
Praise God and be thankful to him
And sing alleluia,
Alleluia!

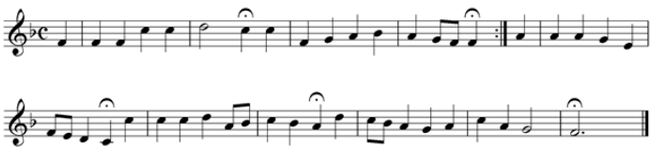
Martin Luther, 1524

This volume opens with an Easter chorale featuring two different ritornello themes. The first comes from the first phrase of the hymn's Stollen, the second, stated initially in bars 67–70, from the first phrase of its Abgesang. Each theme is four bars long, ends with a trill, and leads to fugal polyphony in two voices. Unexpectedly, the first theme returns in bars 133–7, after the presentation of the hymn tune proper, which is assigned throughout to the middle voice. Another surprise is the concluding series of chords and rests.

2. Prelude and Fugue in A minor, BWV 895

Both the sources and style of this work indicate a relatively early composition date, probably before 1710. The remarkably concise prelude, which lacks any clear structure, suggests a written-down improvisation. The fugue contains only one statement of its subject in a key other than the tonic or dominant (see the statement in the subdominant at bars 24–5), includes virtually no episodes, and ends with a rather lengthy free coda. To judge from one of the surviving manuscripts, this may be the only extant pedagogical prelude and fugue from Bach's first years in Weimar.

3. O Lamm Gottes, unschuldig, BWV 1085



O Lamm Gottes, unschuldig,
am Stamm des Kreuzes geschlachtet,
Allzeit erfundn geduldig,
Wie wohl du warest verachtet;

All Sünd hast du getragen,
sonst müssten wir verzagen.

Erbarm dich unser, o Jesu!

O innocent lamb of God,
Slaughtered on the tree of the cross,
Patient at all times,
Even though you were treated with such contempt;

You carried all sin,
Otherwise all hope would have been lost.

Have compassion for us, O Jesus!

Nicolaus Decius, 1531

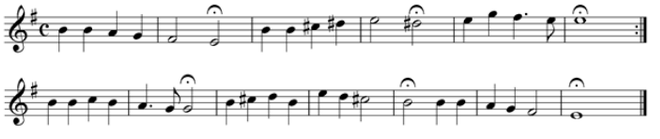
This product of the composer's youth was not generally known until after the publication in 1950 of the original *Bach-Werke-Verzeichnis*, a fact that explains the work's very late BWV number. Appearing in the top voice is a lightly ornamented version of the chorale melody, whose first three phrases are 'pre-imitated' in the lower two parts. From bar 47 all the way to the cadence on the downbeat of bar 54, the last phrase dissolves into quavers, and this accelerated surface motion continues to the very end. The hymn itself, a paraphrase of the Agnus Dei, is a Passiontide chorale that was sung on Good Friday between the sermon and Communion.

4. Fugue in E♭ major, from *The Well-Tempered Clavier*, Book 2, BWV 876

Bach's *Well-Tempered Clavier*, a group of forty-eight preludes and fugues for keyboard in all the major and minor keys (and popularly known as 'the Forty-Eight'), surpasses in logic, format, and musical quality all endeavours of this kind by earlier composers. Ever since Mozart encountered the collection at the Viennese salon of Baron Gottfried van Swieten, it has influenced the contrapuntal writing of countless later masters. Bach intended the contents, which are divided into two books of twenty-four works each, 'for the use and profit of the musical youth desirous of learning and for the pastime of those already skilled in this study'. The epithet 'well-tempered' refers to a system of tuning, similar to today's equal temperament, that was compatible with any key.

The fugue printed here is taken from book 2 of the set, compiled around 1742 (book 1 was completed in 1722). Scored for four voices, its jaunty subject (adapted by Mozart as a fugue subject in the overture to *The Magic Flute*) is one of the longest and most vocally inspired in the entire collection. Three times the tune is stated in stretto (between the tenor and bass in bars 30–6, the alto and soprano in bars 37–43, and the soprano and bass in bars 59–65), and there is an extended episode in bars 45–52.

5. Allegro (1st movement from Concerto in D major, after Vivaldi), BWV 972

This transcription from Vivaldi's *L'estro armonico* derives from a violin concerto in D major (Op. 3, No. 9). Bach hardly altered the solo violin part, but he completely recast Vivaldi's relatively static continuo line. The first movement, whose form is quite atypical for a fast concerto movement by Vivaldi, contains numerous examples of Bach's recomposition (see, for example, bars 11–12 and 20–3, where Vivaldi was content to write sequences of descending thirds).

6. Jesu, meine Freude, BWV 713