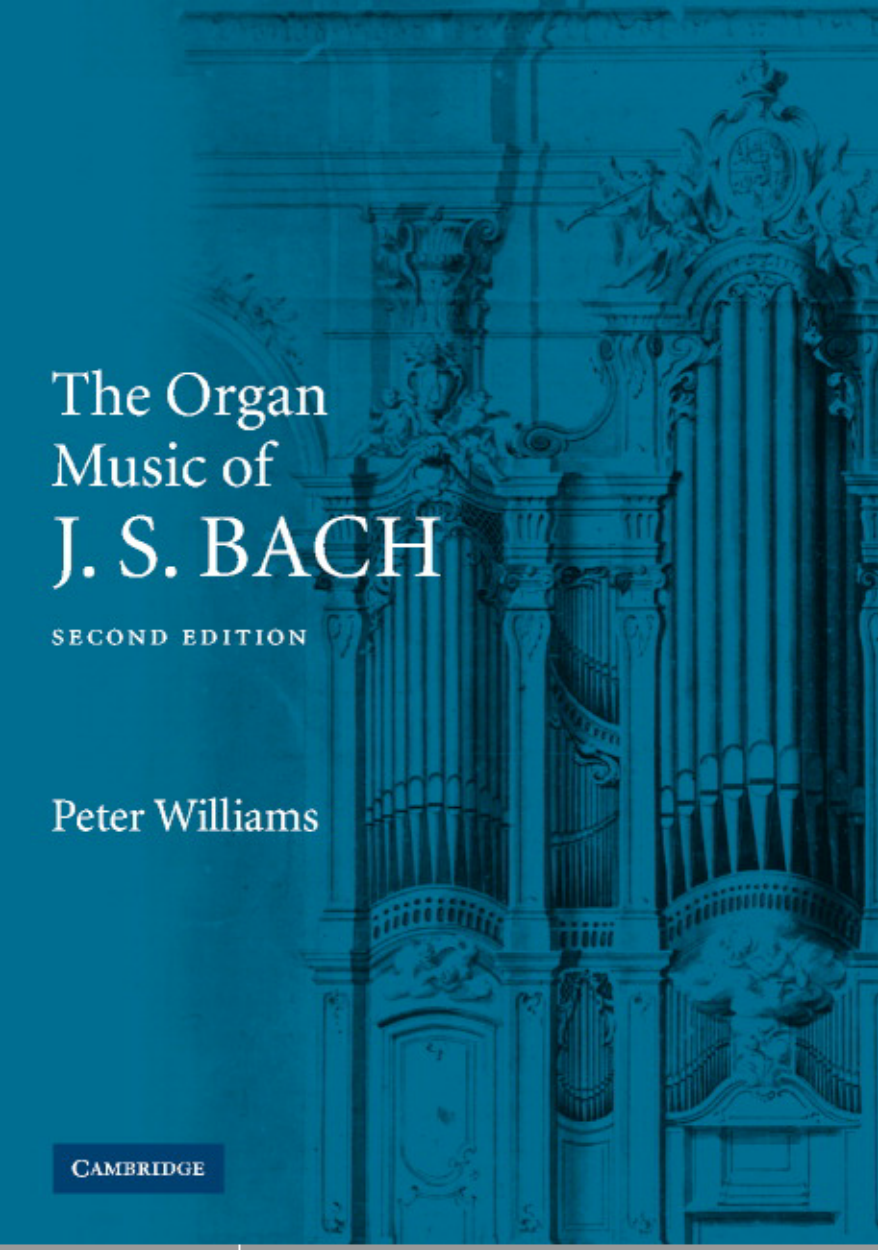

The Organ Music of J. S. BACH

SECOND EDITION

Peter Williams

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The Organ Music of J. S. Bach
Second edition

This is a completely revised edition of volumes I and II of *The Organ Music of J. S. Bach* (1980), a bestselling title, which has subsequently become a classic text. This new edition takes account of the Bach scholarship of the last twenty-five years. Peter Williams's piece-by-piece commentary puts the musical sources of the organ works in context, describing the form and content of each work and relating them to other music, German and non-German. He summarises the questions about the history, authenticity, chronology, function and performance of each piece, and points out important details of style and musical quality. The study follows the order of the Bach catalogue (BWV), beginning with the sonatas, then the 'free works', followed by chorales and ending with the doubtful works, including the 'newly discovered chorales' of 1985.

Peter Williams is an internationally renowned Bach scholar and performer. He was Professor of Performance Practice and the first Director of the Russell Collection of Harpsichords at the University of Edinburgh, Arts and Sciences Distinguished Professor at Duke University, NC, and until recently John Bird Professor at the University of Wales, Cardiff. He has written numerous books on the organ, organ history and organ repertoire. The first edition of *The Organ Music of J. S. Bach* was published in 1980 (vols. I and II) and 1984 (vol. III).

The Organ Music of

J. S. BACH

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Peter Williams
Second Edition

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Preface

The organ works of Bach never cease to arouse ideas, and a revision enables me to express a few more. While the text is now largely new, its style and method still work towards framing questions rather than defining answers, aiming to give the performer and scholar some bearings on a unique repertory, one about which there will always be more to say. In this connection, I found particularly heartening the commendation of an early reviewer of the first edition (G. M. Leonhardt), who discerned that I had more ideas than I 'wished to lay down in print'.

Since the early 1970s when work on this book originally began, the findings of Bach research have been published at such a pace that it has become necessary to add new material and delete some of the original. The outlines of this revision are:

1. Volumes I and II are now combined, omitting duplication but now including the chorales first published in 1985 (so-called 'Neumeister Collection'). The original volume III (*A Background*) needs a separate revision, taking in the results of current thinking on historical performance and how it might contribute to an understanding of the music.

2. The listing of sources for each piece, already selective in the first edition, is revised and avoids duplicating fuller information now found in:

the *Kritischer Bericht* volumes accompanying NBA IV
the second edition of Schmieder's BWV (including the 'Little Edition' 1998)
the *Bach-Compendium*, planned Werkgruppen J, K

In the sources as now summarized, I use the word *via* to suggest who it was – as MS-owner, copyist or teacher – through whom certain extant copies derived.

3. I have kept in mind a newer approach to the whole notion of 'The Complete Organ Works of Bach', recognizing that this repertory is not fixed and that editions may be giving unfair privilege to one version (perhaps a chance survival) above another, presenting a uniform appearance unknown to the composer himself, and neglecting works, right through to the *Art of Fugue*, that suit organ as one of several keyboard instruments. Doubtless too, transcriptions played a bigger part than is suggested by the *Schübler Chorales* and the five extant concertos.

Much help in rethinking questions of authenticity is given by the on-
[vii] going work of Dr Reinmar Emans and Dr Ulrich Bartels (Göttingen), who

generously shared with me their researches so far on 'doubtful' works attributed at some time or other to J. S. Bach. If the 'Neumeister Chorales' are the work of J. S. Bach, so must many another piece be, and Bach's work must have been at first indistinguishable from that of his local predecessors. It must also have gone through more versions or variants than are now known.

4. For several reasons the book still resists dating this music. First, there is a reasonably clear, broad chronology to most of it; secondly, greater precision is won only by speculating from inconclusive sources and putative resemblances to other music (hence the frequent disagreements amongst writers); and thirdly, with living and changing works of this kind there may be a misleading, old-fashioned positivism in the whole notion of trying to pinpoint a particular moment in their life.

5. I have been at pains to refer to other composers in relation to J. S. Bach, not least since these are now better served by editions and studies than they were in 1973. It is clear to anyone closely studying any keyboard works of Bach that he knew a great deal of music, doubtless far more than is listed in current literature, and responded to it in various ways: music not only of major composers – those most often commented on ever since the Obituary of 1754 – but also of minor.

6. I have selected only certain sources concerning the history of texts and melodies, partly because Lutheran hymnology is a major study in itself with limited relevance to Bach's settings, partly in order to give due weight to the work of C. S. Terry, who still gives the organist many a useful hint.

7. This is also the place, perhaps, to acknowledge again the contribution made to the study of Bach's organ works by some earlier writers, especially Philipp Spitta and Hermann Keller. Though not always known to musicians today, their musical *aperçus* are imaginative and useful, worthy of consideration whatever factual shortcomings they reflect and however many new territories have since been explored.

In revising this book I have received particular help from Ulrich Bartels, Mark Bighley, Lucy Carolan, Reinmar Emans, John Druesedow, David Humphreys, David Ponsford, Tushaar Power, Penny Souster and Tim Taylor, for which I would like to thank them warmly. Planning a full-length monograph for which one is entirely responsible helps one to develop an interpretation of a subject, and accordingly I acknowledge gratefully three early associates at Cambridge University Press for the opportunity they gave me a quarter of a century ago: Michael Black, publisher; Eric Van Tassel, copy-editor; and †Peter le Huray, originator (with †John Stevens) of the Cambridge Studies in Music. Peter le Huray proposed this study originally, and in affectionate and regretful memory of him I would like to offer this revised edition.

Abbreviations

ABB	the *Andreas Bach Book* (MS Lpz MB III.8.4)
AfMw	*Archiv für Musikwissenschaft*
AM	*Acta musicologica*
Am.B.	MSS in Amalienbibliothek (SBB): Princess Anna Amalia's library
AMBB	*Anna Magdalena Bach Books* (1722, 1725)
AMZ	*Allgemeine musikalische Zeitung*
Bä	Bärenreiter edition
BG	*Gesamtausgabe der Bachgesellschaft*, 46 vols., Leipzig, 1851–99
BJ	*Bach-Jahrbuch*
BR	MSS in Brussels, Bibliothèque Royale
BuxWV	Georg Karstädt, *Thematisch-systematisches Verzeichnis der musikalischen Werke von Dietrich Buxtehude* (Wiesbaden, 1974)
BWV	Wolfgang Schmieder, *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950; 2nd edition, Wiesbaden, 1990)
BzBf	*Beiträge zur Bachforschung*
CbWFB	*Clavierbüchlein für Wilhelm Friedemann Bach*
cf.	compare
c.f.	*cantus firmus*
Cons	MSS in Brussels, Bibliothèque du Conservatoire Royal de Musique
Darmstadt	MSS in Hessische Landes- und Hochschulbibliothek
DDT	*Denkmäler der Deutschen Tonkunst*
Dok I	*Bach-Dokumente*, vol. I, ed. Werner Neumann and Hans-Joachim Schulze (Kassel etc., 1963)
Dok II	*Bach-Dokumente*, vol. II, ed. Werner Neumann and Hans-Joachim Schulze (Kassel etc., 1969)
Dok III	*Bach-Dokumente*, vol. III, ed. Hans-Joachim Schulze (Kassel etc., 1972)
DTÖ	*Deutsche Tonkunst in Oesterreich*
EB	Edition Breitkopf (Breitkopf & Härtel)
EF	Editions Fuzeau
EKG	*Handbuch zum Evangelischen Kirchengesangbuch* = R. Köhler, *Die biblischen Quellen der Lieder*, vol. I.2 (Berlin, 1964)
EM	*Early Music*
EP	Edition Peters

Grönland	MS in Copenhagen, Det Kongelige Bibliotek
Hamburg SUB	MSS in Hamburg, Staats- und Universitätsbibliothek
HE	Hänssler Edition
HJ	*Händel-Jahrbuch*
HK Berlin	Hochschule der Künste, Berlin (formerly Hochschule für Musik)
KB	*Kritischer Bericht* (Critical Commentary to NBA), here referring to the relevant NBA volume
LBL	MSS in London, The British Library
lh	left hand
LM	MSS in Yale University Library (Lowell Mason Collection)
Lpz Go. S	MSS in Lpz MB (Sammlung Manfred Gorke: Gorke Collection)
Lpz MB	Leipziger Städtische Bibliotheken, Musikbibliothek
Mf	*Die Musikforschung*
MGG	*Die Musik in Geschichte und Gegenwart*, 1st edn, Kassel (1949–79)
Mö MS	the *Möller Manuscript* (SBB MS 40644)
MQ	*Musical Quarterly*
MT	*Musical Times*
MuK	*Musik und Kirche*
NBA	*Neue Bach-Ausgabe. Johann Sebastian Bach. Neue Ausgabe sämtlicher Werke* (Leipzig, Kassel, from 1954)
NBG	*Neue Bachgesellschaft*
NZfM	*Neue Zeitschrift für Musik*
Ob	the *Orgelbüchlein*
Obituary	the 'Nekrolog', in *Dok* III, pp. 80–93
P	MS scores in SBB (*Partitur*)
Peters	Peters edition, see EP
rh	right hand
RV	Peter Ryom, *Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe* (Leizpig, 1974)
SBB	MSS in Berlin, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Musikabteilung
Schmieder 1950	see BWV
SIMG	*Sämmelbände der Internationalen Musikgesellschaft*
St	MS parts in SBB (*Stimmen*)
Stuttgart WL	MSS in Stuttgart, Württembergische Landesbibliothek
Vienna Cod	MSS in Vienna, Österreichische Nationalbibliothek
Washington LC	MSS in Washington, Library of Congress
WTC1	*The Well-tempered Clavier*, Book 1
WTC2	*The Well-tempered Clavier*, Book 2

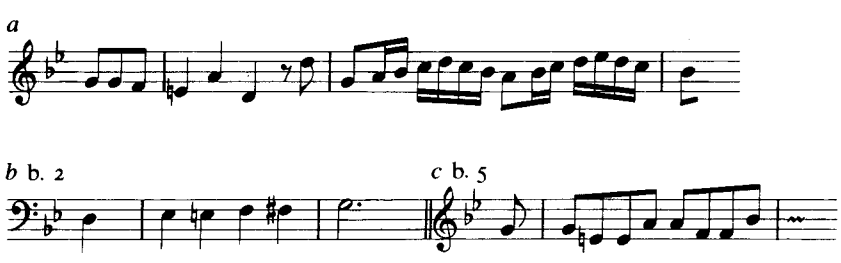
BWV 131a Fugue in G minor

Copies *via* J. C. Kittel (P 320 etc.)

This is a transcription of the last forty-five bars of the final chorus of Cantata 131 (1707), whose opening and closing movements are, unusually, a prelude and fugue, the latter a permutation fugue of three subjects (Example 1). This conforms to the tradition of choral permutation fugues (Krüger 1970 p. 11), as in other early works: Cantata 196, the Capriccio in B♭ major. Perhaps the model is Reinken's sonatas and through them ultimately Frescobaldi's *Fiori musicali*. Unlike the Passacaglia fugue, BWV 131a has no interludes, and its many tonic cadences are typical of such fugues. After Frescobaldi, one line in a permutation fugue was often chromatic, with influential examples in Kuhnau's *Clavierübung II* (Leipzig, 1692) and also Pachelbel's *Magnificat primi toni*, v. 19 (1701–5?), which has a chromatic fourth subject and countersubject much like b. 3 of Example 1.

J. S. Bach is usually thought not to be the arranger (Spitta I p. 451), and as with BWV 539, details make it unlikely to be authentic: the sources (many, but from a common route), certain unidiomatic moments, omission or alteration of fugal parts, and little in common with the authentic early fugues BWV 531, 549a. Lines impossible for two hands are omitted and the bass simplified. The succinct ending, though also vocal, need not be Bach's (as Bartels 2001 suggests), but could be the work of an arranger such as Kittel. The cantata's ending was surely the original, i.e. with a gradual buildup from two to five parts.

Example 1



BWV 525–530 Six Sonatas

Autograph: a section of the MS P 271. No title-page (fol. 1r left blank, BWV 525 begins fol. 1v); each sonata headed 'Sonata 1.[etc.]', perhaps only subsequently. Three staves. At end: 'Il Fine dei Sonate'. A title-page was written by G. Poelchau (1773–1836): *Sechs Orgel-Trios für zwei Manuale mit dem obligaten Pedal* ('Six Organ Trios for two manuals with obbligato pedal').

Sources

The first section of P 271 gives the earliest complete set of the Sonatas (Kilian 1978 p. 65), a special compilation of *c*. 1730 (Dadelsen 1958 p. 104) or, allowing for the date-range of the watermark, *c*. 1727–30 (Spitta II pp. 692, 797). In this manuscript as now constituted, the Sonatas, the chorales BWV 651–668 and the Canonic Variations all originally began with a page left blank, each presumably for a full title?

Such a set of sonatas might have been compiled for publication, corresponding to the set of harpsichord partitas issued in 1731, matching the progressive chamber music of the late 1720s for the *Collegium musicum*, and even employing up-to-date notation (three staves, tempo marks, some slurs and dots). Both Partitas and Sonatas use the treble G-clef, although earlier versions of movements in both sets had used the soprano C-clef: a change made perhaps for the sake of publication. P 271 has more convenient page-turns than other copies and may have been intended as printer's fair copy to be used in the engraving process itself. (Was the Six Partitas autograph lost because it was so used? The advertisement for No. 5, in Dok II p. 202, spoke of a seventh partita, which would have made a volume comparable to Kuhnau's *Clavierübung*: were the organ sonatas to have been the original *Clavierübung II*, replaced, perhaps because they were too difficult, by the present *Clavierübung* which included the or a seventh partita?)

The fascicle structure of P 271 – two bifolia, a gathering of five sheets, a gathering of three, a bifolium, a gathering of three (see Goldhan 1987) – need not mean that work on compiling/revising so many earlier movements was still in progress at the time of writing, but it might. From the makeup it seems that BWV 525, probably the last to be copied, was at one point meant [2] to follow BWV 529, thus giving the order BWV 526, 527, 528, 529, 525, 530.

Another feasible order is BWV 526, 527, 528, 525, 530, 529. Makeup and rastrum-types suggest that BWV 530 was a separate work, perhaps the first to be written down in this form, with its own gathering and (like BWV 525) a blank first side – on which the last section of BWV 529 was copied in making up the set. The keys of the Six Sonatas do not compel one order rather than another, and the composer seems not to have numbered them at first, either in P 271 or even when he wrote some headings in P 272.

P 272 is a copy made by W. F. Bach as far as b. 15 of Sonata No. 4 (pp. 1–36 probably direct from P 271), and the rest much more spaciously by Anna Magdalena Bach (pp. 37–86, certainly direct from P 271). To judge from page-numbers, Anna Magdalena's copy was complete but her first forty-eight pages were replaced by Friedemann; why is not known (Emery 1957 p. 20). Watermarks are those of vocal works copied 1732–35, implying that her pages had soon been 'lost' (KB pp. 23, 31). It seems the composer participated in, supervised, revised or at least knew about this second copy: the headings of Anna Magdalena's Nos. 5 and 6 are autograph, as probably are movement headings, Italian terms and – importantly – most ornaments and articulation signs (Butt 1990). Perhaps P 271 was complete when W. F. Bach entered the University of Leipzig as a law student (5 March 1729), and P 272 when he moved to Dresden as organist of the Sophienkirche (summer 1733). Had Friedemann used his copy much it might show more signs of use – damage, added slurs – but probably all such fair copies were re-copied for practical purposes.

Perhaps tempo marks were entered in the autograph only after they were in Anna Magdalena's copy, leaving the first movement of No. 1 without a tempo mark in either copy. Or all six first movements of the Sonatas in P 271 originally had no tempo-mark, thus joining the *Italian Concerto* and most of the harpsichord transcriptions BWV 972–987 in consciously reflecting one particular Italian usage. Another Italian detail would be the appearance of movements in 2/4: a new time-signature found also in the contemporary Six Partitas (but not in earlier harpsichord suites) for movements with Italian names, Capriccio, Scherzo and Aria.

The compilation was not certainly copied again complete before the composer's death, even by students such as Kellner, Agricola, Kirnberger or Kittel, the last of whom probably made at least partial copies (see KB p. 56). Copies of individual movements, by J. G. Walther or J. T. Krebs, can be much earlier than P 271. Later copies made directly or indirectly from P 271 include Am.B.51 (for Princess Anna Amalia in Berlin); Vienna Cod. 15528 (J. C. Oley, after 1762?); and Nägeli's print (Zurich, 1827). Others appear to come from P 272, partly through Forkel or Baron van Swieten (string trios ascribed to Mozart, K 404a), somehow reaching London for the Wesley–Horn print

of 1809–10. Oley's MS shows signs of revision, authorized or not, as if being prepared for circulation or even printing (KB p. 95). Some copies made in the decades around 1800 still preserve the early or variant versions of movements in Nos. 1, 4 and 5.

Origin and purpose

Although the history of the set of six 'begins only with the writing down of P 271' (KB p. 15), some movements exist in previous versions while others may not be original organ works, judging by compass or tessitura. From corrections in movements known to be adaptations of music from the Weimar period, P 271 suggests that the composer was collecting or at least revising them there and then. A general survey gives the following picture (Eppstein 1969; Emery 1957; KB p. 66):

	composed for the compilation	*composed previously*							
		for organ		*as transcription*		*uncertain*	*later*	
525	ii	i?	iii?			iii?		
526				i?	ii?	i?, iii?		
527		i?		ii?		i	iii	ii?
528		ii	iii	i				
529	i iii?	ii		iii?				
530	i ii iii							

According to such surveys, no two originated in the same way, and only No. 6 was composed throughout as an organ sonata. Several movements show signs of being altered to fit the classic organ-compass CD–d′–c′′′ (see KB pp. 64–5). No significance in the present order of keys has yet been found beyond a 'tones-and-triads' sequence: C minor, D minor, E minor, C major, E♭ major, G major (Kilian 1978 p. 66) or C minor, D minor, E minor, E♭ major, G major, C major (Butt 1988 p. 89). Comparing Bach's 'sets of six' suggests that the idea of key-sequence gradually evolved: a few years earlier the Sonatas for Violin and Harpsichord had no clear cycle of keys, while the newer Partitas for Harpsichord did.

The Sonatas' purpose and even period were clear to Forkel (1802 p. 60):

> Bach hat sie für seinen ältesten Sohn, Wilh. Friedemann, aufgesetzt, welcher sich damit zu dem grossen Orgelspieler vorbereiten musste, der er nachher geworden ist . . . Sie sind in dem reifsten Alter des Verfassers gemacht, und können als das Hauptwerk desselben in dieser Art angesehen werden.

> Bach drew them up for his eldest son Wilhelm Friedemann [b. 1710], who must have prepared himself by this means to be the great organ-player he later became . . . They were made during the composer's most mature age and can be looked upon as his chief work of this kind.

Perhaps Friedemann himself told Forkel this, having been involved in keyboard works that did get published, including the variations Forkel confidently associated with J. G. Goldberg. Whether the Sonatas were more than practice music can only be guessed: instrumental trios were played during Communion in some northern churches (Riedel 1960 p. 180), but organ trios are not reported. Nor was Mattheson thinking of them when he wrote that preludes could take the form of 'little sonatas or sonatinas' (1739 p. 472). Similarly, nothing is known of organ trios said by Forkel to have been composed by Handel while a boy (see Kinsky 1936 p. 160).

Though no doubt some organists practised on other instruments with pedals, Forkel included the Sonatas as 'Organ Pieces', as did the Obituary, and he did not say 'composed' for W. F. Bach but 'set' ('aufgesetzt').* Both the words 'Trio' and 'for organ' were usual in references to them, as in the Obituary, and though nineteenth-century commentators began to equate 'Clavier' with clavichord and speculate that the Sonatas and Passacaglia were for domestic music-making (Peters I, 1844), *2 Clav. & Pedal* did not denote pedal clavichord or harpsichord. By *c*. 1730, a C–c‴ compass implied organ exclusively, as was not so in *c*. 1710.

One curious detail is that since neither hand goes below tenor c, the pieces 'can be studied on organs of only one manual and pedal', with 4′ stop and lh down an octave (Klotz 1975 p. 377). This is equally so for the chorale-trios BWV 655a, 664a (earlier) and BWV 676 (later), and commonly for trios by younger composers in the same tradition. (A 4′ stop for left hand on its own manual, played an octave lower than notated, is suggested several times in Kauffmann's *Harmonische Seelenlust*, Leipzig, 1733.) The two techniques – tenor compass, octave-transposing left hand – may together reflect how trios were often played.

Several references, such as this of *c*. 1777, are full of admiration:

> so schön, so neu, erfindungsreich sind, dass sie nie veralten sondern alle Moderevolutionen in der Musik überleben werden. (Dok III p. 313)
>
> so beautiful, so new and rich in invention, they will never age but will outlive all changes of fashion in music.

Pupils writing trios include Friedemann himself (on 'Allein Gott') and, in the 1730s, H. N. Gerber. Though J. L. Krebs is not known to have made a copy of the Six Sonatas, his own sonatas are the works most obviously based

* Forkel's word 'aufgesetzt' may have come from Friedemann and 'obviously means "composed" ' (KB p. 15). But Forkel's usual words for 'composed' were 'componirt', 'gemacht', 'ausgearbeitet'.

on them: all except his C major Fugue movement are under their influence, and were even perhaps student assignments in writing both traditional and more *galant* invertible counterpoint.

Trio types in organ music

While no 'direct models for these Sonatas . . . have been discovered' (Emery 1957 p. 204), their form and texture were known in the Weimar period. Organ chorales à 3 are more feasible than organ fugues à 3, and are found in different forms by *c.* 1700.

Parallel to German chorales were the *trios*, *trios en dialogue* and *trios à trois claviers* of various 'good old French organists' admired by J. S. Bach (Dok III p. 288). Most examples by Lebègue, Grigny, Raison, Boyvin and Clérambault have two manual parts above a continuo pedal, sometimes imitative, but with a lot of parallel thirds etc. The Six Sonatas' binary and ritornello forms are as good as unknown. Quite distinct from the baroque tinkles fashionable in the twentieth century are the French registrations based on three 8′ lines: manual I with mutation (e.g. Cornet), manual II with reed (e.g. Cromorne) or 8′+4′, pedal 8′ Flûte, all of which were possible on Friedemann's Silbermann organ in Dresden. Sometimes the Sonatas seem to confirm that pedal was at 16′ (e.g. BWV 527.iii, bb. 61–6), as the basso continuo had also probably been in the cantata movement transcribed as BWV 528.i.

Formally, however, French trios cannot have contributed much to the Six Sonatas. Much closer is the invertible counterpoint of Italian sonatas for two violins, already turned to good use above a chorale *cantus firmus* by Buxtehude, e.g. Vers 3 of 'Nun lob, mein Seel', a chorale known in Thuringia. Here the imitation is only partial, as in Italian trio-sonatas. Meanwhile, the chorale-trio technique of a modest composer of Central Germany such as Andreas Armsdorff (1670–99) relied very much on parallel thirds and sixths, seldom with much drama. A trio such as 'Allein Gott' BWV 664a is one kind of successor to this, with a *cantus firmus*, a chorale paraphrase and an independent bass, of nearly one hundred idiomatic bars.

Dating BWV 664a to the later Weimar years and the slow movement of BWV 528 to the earlier gives some idea of how quickly Bach developed form. (Also, BWV 664a shows a creative leap from Cantata 4.iv, one that cannot be matched in the work of other composers.) The Sonata has a *basso continuo* pedal and two alternating themes, with two-bar phrases of immense charm but arbitrary continuity; BWV 664a has a thematic bass, a full ritornello shape and episodes with broken chords. But of itself, the octave imitation of BWV 528.ii is no more an 'early' sign than is the opening homophony of

No. 2. On the contrary, the non-fugal openings to Nos. 2, 5 and 6 are a later kind of music than the fugal opening of others.

While it is generally true that the three movements are like those of a concerto, and the three parts those of an instrumental sonata, the music is clearly geared to manuals and pedals. Irrespective of compass, the upper parts would rarely be mistaken for violin or even flute lines. Moreover, as Emery observed (1957 p. 207), passages in the concertos that may resemble some of those in the sonatas (compare Concerto BWV 594.i, bb. 93ff. with Sonata BWV 530.i, bb. 37ff.) are typical of neither. If the organ concertos had any influence on the sonatas it would be more in their form and types of episode.

Trio types in instrumental sonatas

The closest parallel to the Six Sonatas is works for solo instrument and obbligato harpsichord. But though they all contain at least one fugal Allegro, the instrumental sonatas differ in important details. The organ's compass – rh f♯–c‴ (mostly c′–c‴) and lh c–c‴ (mostly c′) – is obviously planned for the convenience of two hands, and, as any would-be arranger soon learns, the lines are not easily adaptable to other instruments. The upper parts are always in dialogue, whereas in the chamber sonatas the rh is sometimes like a continuo accompaniment. At times the pedal-lines look like a *basso continuo*, and indeed the distinction is not clear-cut. Whoever made the arrangement BWV 1027a did not merely simplify the bass line of the Gamba Sonata BWV 1027; each version of the bass line has independent qualities. A common point between organ and chamber sonata is that no movement begins with the theme in the bass.

Though the variety makes a summary difficult, the organ sonatas' first movements have developed a more concerto-like shape than the violin sonatas, while the violin sonatas tend to have a more active bass line, with rhythmic complexities not expected in an organ sonata. Yet they do point in the direction of the organ sonatas, and together, the two genres survey all trio techniques, forms and textures:

slow first movements (not in organ sonatas)
changes of tempo and form within a movement (BWV 528, 1030)
ritornello movements of several lengths and sections, fast or slow
ABA-ritornello movements, fast or slow, with or without fugally answered subject, with clear or disguised return to *A2*
binary slow and fast movements, with or without full reprise of first theme
ritornello subjects homophonic or imitative (at the octave or fifth), with or without subject in bass

movements in four or more parts, the keyboard homophonic or contrapuntal (not in organ sonatas)
the three parts in various areas of the compass (organ sonatas less varied)
bass line imitative, or with countersubjects, or ostinato, or thinly written (last two not in organ sonatas)
simple proportions (e.g. 1 : 1 in BWV 525.iii and 3 : 4 : 3 in BWV 527.i)

The three-movement structure is not the obvious ancestor of any classical sonata-type but rather, in Nos. 5, 2 and 6, like that of Bach concertos with fugal finales. The most important parallel between the Six Sonatas and classical Sonata Form itself is undoubtedly the development-like nature of some middle sections, or the treatment given the subject of No. 2's first movement. Typical of the fast movements is the three-section plan in which the middle section modulates and becomes 'unstable'.

The comprehensive variety of the eighteen or (counting BWV 528.i as two) nineteen movements seems to be planned to show the medium's scope. The Six Sonatas are very concise, clear in form, less diffuse in texture than the instrumental sonatas. They are almost miniatures and yet take the principle of equality of parts so far that the opening unisons of No. 6 are not a sign of immaturity but the opposite: a concerto-like tutti, its unisons one more trio effect.

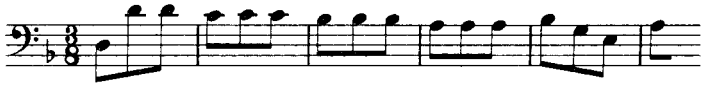
Some further characteristics

Though without looking like organ music, Telemann's *Six Concerts et Six Suites* (*c*. 17I5–20?) do at times point towards BWV 525–530. J. L. Krebs's *galant* melody and simple harmony also bow to Telemann – as the throbbing bass of Example 3 (Krebs' Trio in B flat) suggests when compared with Example 2. Any tendency for upper parts in Bach's Sonatas to become a duet above continuo, as at the beginning of No. 2, looks new and up-to-date because simpler, indeed *galant*. Many turns of phrase in the Sonatas have no part in the language of organ chorales or fugues; the slow movement of No. 3 is quite at home in an arrangement from Mozart's period, and all of them make feasible duets for harpsichord (KB IV/7 p. 15).

In their short phrases and question-and-answer openings, Nos. 2 and 5 have an unmistakable chamber-like or concerto-like quality. Telemann's or Fasch's chamber works can occasionally aspire to a similar idiom, as is clear from the transcriptions BWV 586 and 585, where it is the working-out and the sequences that betray their origin. Although occasionally, as in the last movement of No. 6, lines resemble a chorale paraphrase, mostly the chamber-like melody is sparkling, charming, either witty or plaintive,

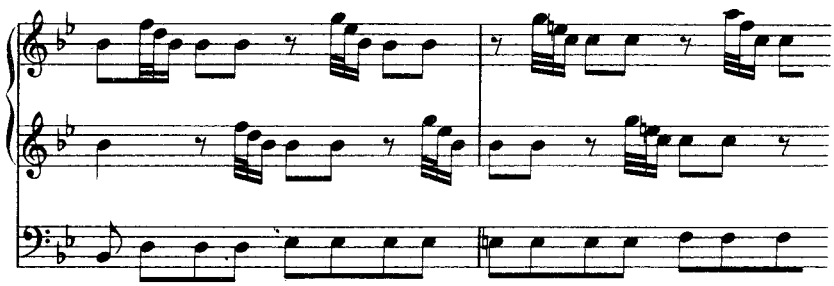
Example 2

BWV 527.iii

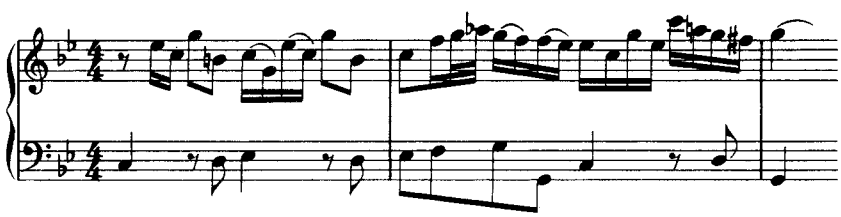


strangely free of the conventional associations there are between words and themes in the organ-chorales. Some slow movements encouraged a species of melancholy admired by the younger composers such as J. L. Krebs (see Example 4, BWV Anh. 46). This was part of the idealized italianism pervading the Six Sonatas, from their themes (Vivace = more energetic than Allegro) to their actual terminology ('Sonata', 'Il Fine dei Sonate' – compare the 'Il fine' at the end of the *Italian Concerto*, published 1735).

Example 3



Example 4



The Sonatas make a world of their own, as distinctive and accomplished as the first movements of Leipzig cantatas or the preludes and fugues of *WTC1*. The two hands are not merely imitative but so planned as to give a curious satisfaction to the player, with phrases answering each other and syncopations dancing from hand to hand, palpable in a way not quite known even to two violinists. Melodies are bright or subdued, long or short, jolly or plaintive, instantly recognizable for what they are, and so made (as the ear soon senses) to be invertible. Probably the technical demands on the player also contribute to their unique aura.

BWV 525 Sonata No. 1 in E♭ major

Further sources: published by A. F. C. Kollmann in *An Essay in Practical Musical Composition* (London, 1799), plates 58–67; first movement with pedal only to c′, in doubtful copies, e.g. P 597 (a copyist for C. P. E. Bach?); St 345, arrangement in C major of movements i and iii, for strings (*c*. 1750).

Headed in P 271 'J. J. Sonata 1. à 2 Clav: et Pedal'; second movement 'Adagio', third 'Allegro'. For 'J. J' (*Jesu Juva*, 'Jesus help') see BWV 651, also in P 271.

The likelihood that this originated as a chamber trio in B♭ major (KB p. 67) has led to a hypothesis that there were four versions: (a) a chamber work in B♭, (b) an organ trio of one or more movements, also in B♭, (c) a 'Concerto' or string trio version as in St 345 and (d) BWV 525, with new middle movement (Hofmann 1999). Any preponderance of short phrases in versions (a) and (b) implies that they were much earlier than (d). Despite its title, the outer movements of (c) have the same bass lines as those in P 271, which seem made for organ pedals; the scoring of violin, cello and bass is surely an *ad hoc* arrangement, with added slurs (see KB p. 73).

The form of BWV 525.i – as if binary, with some recapitulation in the second half – could mean that the movement is relatively late. In form and figuration the outer movements are so contrasted, while their opening harmony and melody are so similar, as to suggest that the composer carefully paired them, perhaps for some didactic purpose. On the possibility that this Sonata was a late addition to the set, see above, p. 2.

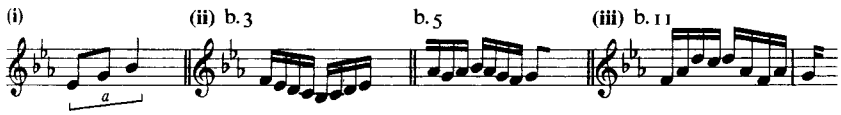
First movement

The form may be outlined as:

A	1–11	tonic, lh opens
B	11–22	to dominant, rh opens
A	22–36	to F minor, rh opens; inverts parts from A, extends to 15 bars (to include pedal entry b. 29)
B	36–51	to tonic, lh opens
A	51–8	pedal opens; b. 53(halfway)–b. 58(beginning) = bb. 6–11

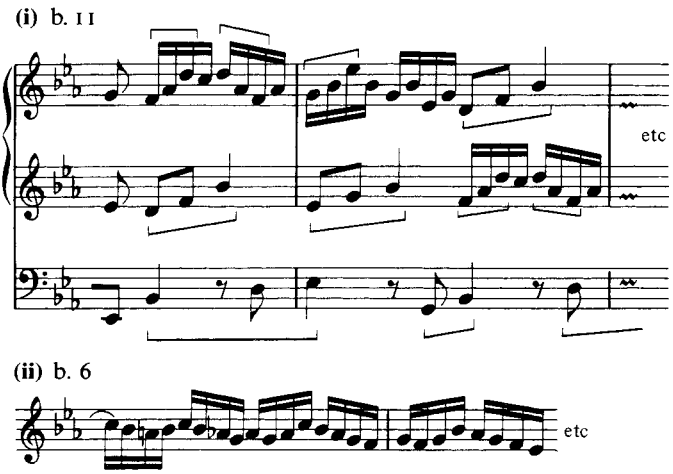
The effect is that of a ritornello movement with a second half beginning clearly at b. 22, and the final *A* ending like the first *A*. However, there is no clear solo/tutti contrast in the movement, since motif *a* – Example 5 (i) – runs through all sections *inversus* or extended or diminished, combining both with scale (ii) and arpeggio figures (iii), the latter of which has the

Example 5



function of a second theme (*B* above). In bb. 29f. and 51f. the pedal has its own version of the theme, changing its second bar apparently more for reasons of three-part counterpoint than to make it easier. Thus, section *B* makes play with three versions of the motif (see Example 6) while section *A* has more scales, at least in one of the voices.

Example 6



Such emphasis on motif is rather more typical of Bach's Two-part than his Three-part Inventions. An *ABABA* shape can be seen in the Three-part Invention in A major BWV 798, in which *B* is also a countersubject to a line derived from *A* (bb. 9, 21). Moreover, some of the lines of this Invention are themselves rather like those of BWV 525.i in their triple counterpoint: compare both movements at b. 27. But despite the similarities, there are important differences. The triple counterpoint of the Inventions can be more complete (the bass-line is not limited by pedal technique), the Sonata's forms are usually clearer, and as so often, each genre is tuneful in its own way. Cadential pedal points, pauses or breaks before the final cadence are unknown in the Six Sonatas where, except for the early Andante of BWV 528, cadences are very succinct even when homophonic.

Although the final pedal bar quotes the opening motif, the composer is not using motifs idly. For example, the pedal figure of b. 1 is heard again

only considerably later (b. 22), and the triadic motif constantly changes shape. The way it is worked is known in concertos, and pedal lines derived from a simple motif (as in bb. 6–8) recall the way the dactyl rhythm of the Third Brandenburg Concerto creates long lines. Though much slighter than the Brandenburgs, the Sonatas are comparable in two ways: melody is spun out until it reaches a well-paced cadence, and the opening motif counterpoints another theme. (The Third Brandenburg has examples of both of these.) Also, the movement has a theme working both *rectus* and *inversus* against two other subjects (bb. 11, 17), as does at least one of the Three-part Inventions (E minor, bb. 14, 25).

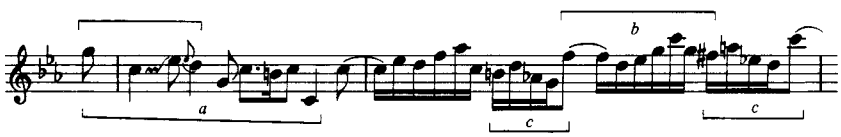
Talk of motifs, however, does not reach the charm, pretty turns of phrase and unusual feel of this movement, neatly phrased and executed. Curiously, Cantata 140 (1731) also begins with a triadic theme in E♭ followed by a C minor Adagio.

Second movement

> Binary (12, 16 bars); fugal first theme *A*, second theme developing motifs from it, to dominant; second half beginning with theme *inversus*, returning for quasi-recapitulation in b. 22; ends like first half, upper parts exchanged.

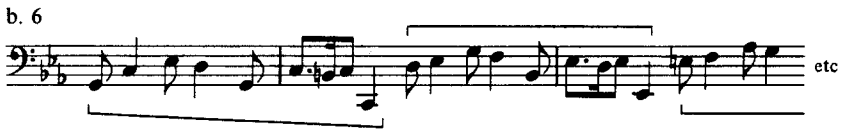
Although this is a classic binary form, with partial recapitulation, the patterns are developed to make it unusually continuous. There is much play with the *a* motif, either as first heard (pedal from b. 6) or *inversus* (all three parts from b. 13), or as bits of it are used. See Example 7. Thus the movement is essentially monothematic, its patterns variously shaped but still recognizable. In fact, the whole of b. 2 is open to inventive treatment and is traceable in many semiquaver groups throughout. In the same way, the lyrical fugue-subject informs much of the pedal-line.

Example 7



Probably the pedal quotation in b. 6 is not a subject entry but the point at which a melodious bass sequence begins (Example 8). (There is a similar sequence of incomplete bass entries in another trio slow movement: that of the Sixth Brandenburg Concerto.) Even for Bach, the bass line is unusually well motivated, almost as if the movement were written above

Example 8



a pre-composed bass. Not only are there five allusions to the theme in the bass but it is part of the triple counterpoint: bb. 4–7, 6–10 and 10–12, all reworked later. All trochaic/iambic figures seem to come from the opening bar, just as all semiquaver groups do from the next.

The beginning of the second half, with its incomplete inversion of the melody, is the least tense moment in the movement, particularly as the section begins without pedal, uniquely in the Sonatas. The continuity tends to disguise the fact that at key junctures, other phrases could follow than those that actually do. The 'recapitulation' at b. 22 is not so much a tonic return as a dominant answer to the entry of the previous bar, and in b. 23 it is grafted on to a passage from the original b. 4, not b. 2 as might be expected. The passage flows, but is less inevitable than appears at first.

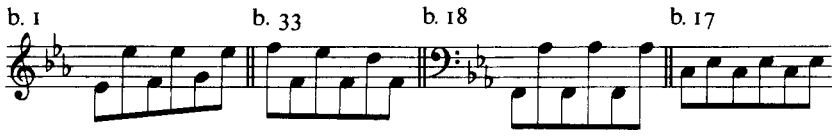
The conciseness means fewer episodes than in the chamber sonatas (cf. finale to the C minor Violin Sonata) and less distinction between 'first and second subject groups' (cf. first Allegro of the D major Gamba Sonata). Mature binary movements are often basically monothematic, as in the Gavotta of the E minor Partita. All these movements have points in common with BWV 525.ii, particularly binary form with partial recapitulation and two halves ending similarly. Inverted subjects opening the second half are found in earlier 12/8 gigues. In addition, the melody keeps a plaintive quality no matter what theme each part is playing. Remarkably little in the movement is in the major – notably excepting the first three and a half bars of the second half – and on these grounds alone the Adagio is a foil to the finale.

Third movement

> Binary (32 + 32 bars – cf. *Goldberg Variations*, Aria); second theme develops motifs from fugue-subject, to dominant; second half begins with inversion, closes like the first half, voices exchanged.

Though similar in form to the Adagio, this has no recapitulation before the final pedal entry (b. 57, a tonic repeat of b. 25). Each half approaches its closing key only by step, the two much alike, the second partly exchanging the voices of the first. The subject's inversion in the second half is accompanied by an exact inversion of its countersubject, an ideal not often achieved (cf. Gigue of the E minor Partita).

Example 9



While the main subject is only superficially like that of 'Jesus Christus unser Heiland' BWV 688, its treatment is just as varied as the chorale's: see Example 9. So the subject is developed* in a manner not unlike the first movement's, and the opening quavers give rise to various other patterns. The semiquavers of b. 3 are also responsible for many another line in the movement, while the countersubject might have led to a later sequential figure (compare b. 4 with b. 17). Such 'derivation' is of a different order from the play with motifs in the first two movements; the *ton* of the sonata has changed, and the gaiety is unmistakable.

For all its brio, the movement is not without subtlety. The second half mirrors the first in several ways, literally (number of bars), contrapuntally (upper parts exchanged) and thematically (*inversus* subject, countersubject and episode), with contrary scales working cleverly back to the tonic. The pedal theme is also more complete than appears, since the manuals take over its semiquavers (bb. 25–7) in what is one of the most tightly organized and self-referential of all J. S. Bach's binary movements.

BWV 526 Sonata No. 2 in C minor

Further sources: early-nineteenth-century copies of string trio arrangements (once said to be made by Mozart) of movements 2 and 3 as a pair.

Headed in P 271 'Sonata 2. à 2 Clav: & Pedal'; first movement 'Vivace', second movement 'Largo', third movement 'Allegro' (P 298: 'Moderato').

While no movement of the Sonata is preserved in other versions, the corrections in the autograph, and its provisions for organ compass, suggest that it had an earlier version (KB p. 36), the second movement perhaps an arrangement of a chamber trio (Eppstein 1969 p. 23). Neither contradicts the idea that Sonatas Nos. 2, 5 and 6 form two groups of similarly conceived first and last movements:

* The bass of b. 41 is altered in the absence of pedal e♭′; the passage could not go down an octave (Emery 1957 p. 135) because of spacing, etc.

first movements: concerto *Allegro*, beginning as if tutti (non-imitative), then 'solo' episodes; pedal *basso continuo*; closes with opening paragraph repeated.

finales: tutti fugue, 'solo' sections, fugal middle section, final ritornello; pedal with fugal line. A type similar to the fugal Allegro of the violin sonatas.

Such three-movement sonatas suggest less a chamber sonata than a very succinct 'concerto', with tutti/solo first movement and fugal finale. Had the set of sonatas started with No. 2, as suggested by the makeup of the MS (KB p. 74), it would have established a genre: a neo-*galant* first movement, a *cantabile* second, a *fugato* third.

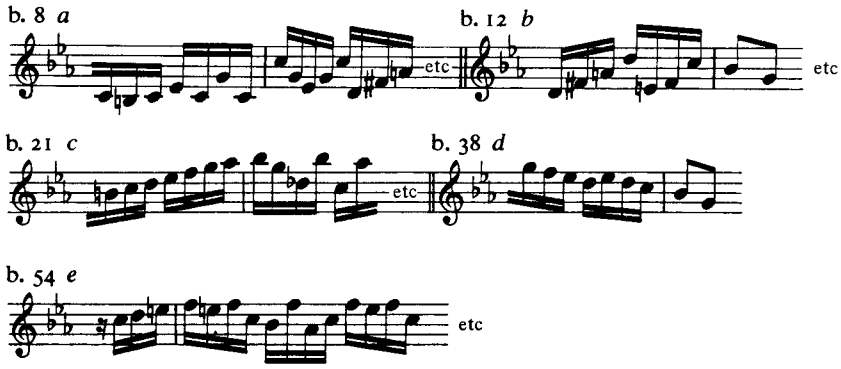
First movement

A	1–8	tonic
B	8–16	tonic
A	17–22	relative major
B	22–31	to G minor
A	31–8	G minor
B	38–71	development section: gradually towards tonic
A	71–8	first 8 bars

That such ritornello movements sustain continuity is undeniable, but sections could follow each other in other orders. Thus the passage built on sequential trills is followed on its first appearance by *B* (b. 22), and on its second by *A* (bb. 70–1), both natural, the first slipping in 'unnoticed', the second dramatic after a pedal lead-in calling attention to the reprise. Thus in each case, between the sequential trills and what follows, the composer has formed a link appropriate to the following material.

A is homophonic, *B* imitative; *A* begins on the beat with a conspicuous pedal bass, *B* and the episode use patterns beginning off the beat. All of them invite imitation and are alike enough for it to be possible to find this or that semiquaver group derived from them. Samples are given in Example 10. While in outline this movement resembles e.g. the B minor Flute Sonata first movement (Keller 1948 pp. 102–3), details are different. The Flute Sonata, though with a somewhat similar *Affekt*, has a much less clear ritornello form and a more complex final section. Remarkable in the present Sonata is the last-but-one section, a 'Development', very original in idea and perhaps an addition made as the movement was being written out in P 271 (Butt 1988 p. 84). Its details seem prophetic:

Example 10



38–46	G minor pedal-point: repeats broken chords like a concerto; then refers to *A* (in 3rds), then paired quaver semitones. (Slurs wanted as at the pedal-points in Concertos BWV 1064.iii and 1063.ii?)
46–54	ditto, C minor, upper parts exchanged
55–60	new imitation above pedal line developing original quavers
61–2	from *A* (bb. 3–4)
62–5	developing the opening motif of *B*, including its pedal rhythm
66–70	developing the trills and countersubject of b. 20, over rising chromatic fourths

Treatment of the main theme in b. 42 is less like the usual motif-play than the development section of classical Sonata Form. The theme in outline is both complete and easily recognizable; yet its intervals are altered and its character is much less forthright than in b. 1. Also, the use to which the pedal of bb. 55–60 puts one of the main motifs is different from the intensive play in such mature chorales as BWV 678: in the Sonata it is used to spin out a sequence and to be recognized as such.

The tonic–dominant–tonic strategy is clear. Clearly the opening pedal point of the section beginning at b. 38 – serving at once as interlude, development section and a kind of cadenza – contrasts with the shifting harmonies and bass-line of section *B*. There seem to be many allusions to the various themes. Rising semiquavers, for instance, seem to refer back to b. 4, and it is striking how different the semiquavers are from those in the first Sonata. The lines of No. 2 are clearly designed for keyboard, both in the broken-chord figures and the sweeping lines (e.g. bb. 44–6 lh). Perhaps the fluid semiquavers led to the sudden quoting of a passage from *A* in b. 61 and of a passage from *B* in b. 62, though searching out thematic allusions in such effortlessly spun lines is more than faintly pedantic.

Second movement

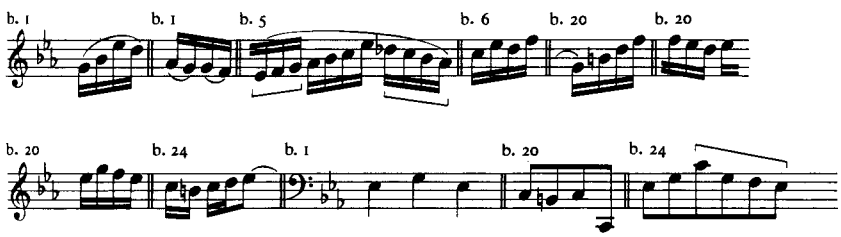
This is a unique movement:

1–8	subject (rh), countersubject (lh), codetta; with a *basso continuo*
9–19	ditto, parts exchanged; episode on codetta theme (= sequence 1)
20–6	two episodes or new themes (= sequences 2, 3), latter with pedal's simplified version of opening subject (= sequence 3)
27–9	sequence 4
29–35	subject G minor; pedal continues sequence, rh new countersubject
35–8	sequence 2 in G minor, parts exchanged
39–45	subject and countersubject from 29, now in C minor
45–8	cadence in C minor, then half-close to finale

The key-plan, E♭ to mediant, is unusual and suggests something specially composed for P 271, i.e. 'to link movements 1 and 3' (Butt 1988 p. 86). More traditional structures like the slow movement of the C minor Violin Sonata or the organ Prelude in C minor BWV 537 close in their tonic before the half-close.

The unusual key-plan is hardly evidence that this is a transcription or shorter version of another movement (as Eppstein 1969 p. 21 suggests), nor can one easily see it as 'improvisation-like' (Schrammek 1954). Despite its simple shape (*ABABAcoda*) the movement again treats note-patterns inventively, around statements of a main subject written in unusually long notes. The movement's characteristically fertile array of motifs is shown in Example 11. As elsewhere in the Six Sonatas, the order the motifs appear

Example 11



in seems decided on the spot rather than by the 'demands of form', and indeed, the shape of the movement is difficult to follow. At two points (bb. 32–3, 42–3) subject and countersubject contrive to produce an off-beat stretto, and – as often elsewhere – the composer picks up the final motif

for the coda. The pedal is a masterly bass-line: now a coherent continuo, now *détaché* crotchets, now phrased quavers. The movement's opening has an apparent simplicity not borne out by the rest of it. It may begin like a Telemann trio but by b. 5 is already developing complicated figuration and turning the patterns upside down.

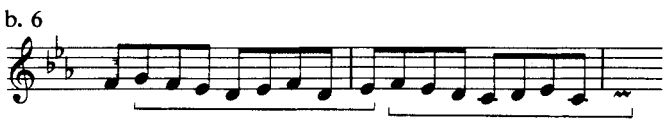
Third movement

This shows the type of 'concerto fugue' (as in Nos. 5 and 6) at its simplest:

A	1–58	Exposition, two episodes, two futher entries
B	58–82	new subject, then episode (b. 75); 4-bar link to:
A	86–102	unison stretto, answered at fifth below; to F minor
B	102–26	as bb. 58–82, parts exchanged; *ditto* the 4-bar link
A	130–72	stretto at fifth, then a further fifth below; 137–72 = 23–58

The form is clear and the details ingenious, chiefly in that the stretto potential of the main subject allows the theme to be variously exposed. Moreover, the quaver tail of the subject (Example 12) is developed as episode (from

Example 12



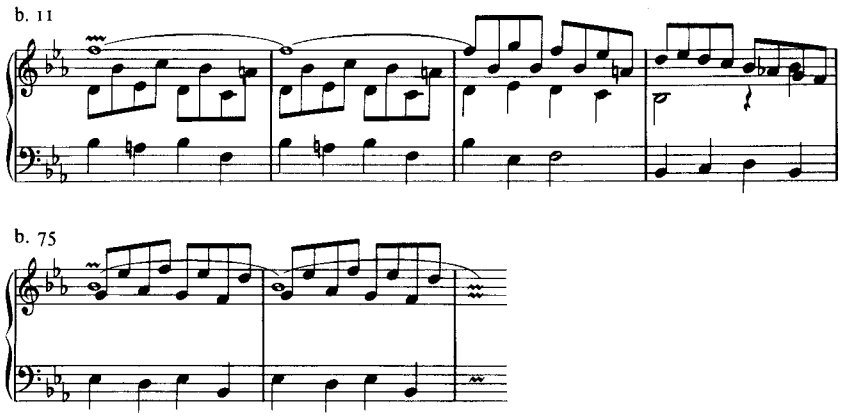
b. 18), as countersubject (from b. 30), as coda (from b. 51) and as the link (bb. 82, 126). This unassuming quaver phrase is found in various guises in other Bach works: see notes to the C minor Fugue BWV 546. Note how the pedal's rising semibreve 5ths anticipate the manual stretto that follows on each occasion. Particularly interesting is running *B2* into *A3*, for the form then approaches a *da capo* fugue.

In view of such ingenuity, it becomes clear that the composer has carefully distinguished the movement's two fugue themes in style and application as far as continuity, provided by the pedal, allows. The first theme is long-phrased, like an *alla breve* (staid semibreves, dactyl rhythms, crotchet bass), and is answered in the pedal, with correct middle entries and a classical countersubject with suspensions. The second theme is short-breathed, distinctly *stile moderno* (rhythmic, repetitive, perky), with a *basso continuo*, a lively countersubject vying with the subject, and a subsequent episode tending to *galant* simplicity. The first also modulates far less than the second, and its entries slip in less conspicuously. The differences between two

fugue-styles are thus explored – but also dovetailed in a manner that suits each.

So the three movements present three kinds of music: a concerto Vivace with lively rhythms, a lyrical Largo (lines rise only to fall again), and a chamber-music Allegro with old and new fugues. A passage like Example 13 may well have been heard by pupils as the newer idiom to imitate.

Example 13



BWV 527 Sonata No. 3 in D minor

Further sources: 'early version' in P 1096 (late eighteenth century) and Lpz MB MS 1 (J. A. G. Wechmar, after 1740), both entitled 'Sonata I'; 'early version' of first movement only, in P 1089 and Lpz MB MS 7 (*via* J. N. Mempell, before 1747); an 'original manuscript' owned by C. P. E. Bach (*BJ* 79 p. 75); late copies of Adagio arranged for string trio (K 404a attrib. Mozart, see Holschneider 1964); St 134, parts for a version of Adagio in the Concerto BWV 1044.

Headed in P 271 'Sonata 3 a 2 Clav. et Pedal'; first movement 'Andante' (added after P 272 was made?), second movement 'Adagio e dolce' ('dolce' added? – KB p. 28; only 'Adagio' in P 1096), third movement 'Vivace'.

'It can be assumed that P 1089 and P 1096 are derived from a lost autograph . . . written before 1730 . . . one of the sources from which P 271 was compiled' (Emery 1957 p. 90). Although the versions differ only in details, the title 'Sonata I' might indicate an earlier plan to start the compilation with it, and the impression it gives is of a work earlier than No. 2. That the whole sonata 'originated as a compilation or/and transcription' (Eppstein

1969 p. 24) is suggested by the bass line (rewritten for pedals?) and by the fact that in P 1089, the lines look as if they have been scored up from parts, perhaps before 1727 (KB pp. 74–6).

P 271 shows the slow movement to have had its pedal in b. 4 altered to avoid notes above d′, but neither version of this movement seems to be the source for the other. It is a model binary slow movement adding to the variety surveyed by the Six Sonatas, while the organization of the first and third movements is rather unusual.

First movement

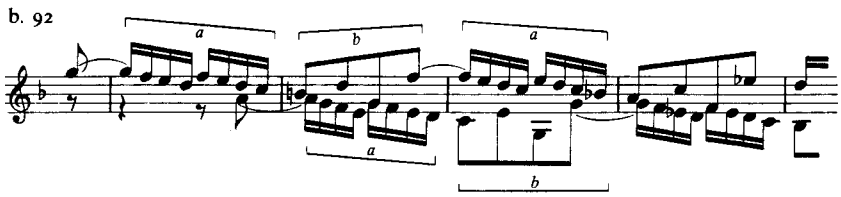
Andante for a 2/4 movement could be a caveat ('not allegro'), just as allegro could be for the 2/4 finale of the Concerto in D minor for Three Harpsichords, a movement more than faintly similar to this ('not presto'). On 2/4 metre, see above, p. 3.

A	1–24	quasi-fugue above continuo bass, followed by coda
	24–48	subsidiary material; 33–48 as 9–24, upper parts exchanged
B	48–56	new theme in imitation; refers back (see b. 21 for 51, 55)
	56–60	second sequence, using motif and bass from b. 1
	61–4	third sequence, cf. 29
	65–8	fourth sequence, cf. 21
	68–72	fifth sequence, cf. 24
	73–6	sixth sequence, cf. 16
	76–88	opening section of B up a fourth, upper parts exchanged
	89–92	pedal point, rh reference to motif from 4
	92–6	seventh sequence, as 4 and 36 but in closer imitation
	97–104	eighth sequence, corresponding to 17–24 and thus 41–8
	104–8	ninth sequence; developed from 24 (cf. fifth sequence)
	109–12	phrygian cadence decorated with previous motifs; link to:
A	113–60	repeat of 1–48

Of particular interest is the middle or development section, which soon turns almost exclusively to previous ideas, running from one to another in an apparently arbitrary way through keys not fully represented in the outer sections. While an *ABA* in such proportions (48 : 64 : 48 bars) may be exceptional, and the work thought inferior to the others (Keller 1948 p. 105), its development section is full of significance, with its literal quotation, series of themes, and display of motifs. Its technique is particularly apt for organ trios, with their near-identity of upper parts.

Though the movement as a whole suggests little if any tutti/solo contrast, and certainly no dynamic changes of registration, its subtleties imply that while simpler to play than some of the others, it is no early work. Beginning both subjects on the mediant (b. 1, b. 48) is unusual; but more significant is the constantly varying lengths of phrase, from the long opening line down to the half-bar sequence of b. 29. Stretto within the first subject (Example 14) is not so much a conventional fugal imitation as a device for combining motifs.

Example 14



Also, the little anapaest from b. 1 crops up in very different contexts later. The semiquavers' potential for extension, sequence, and imitation from b. 2 on is already familiar from early preludes and fugues. The pedal shows a high degree of organization in depending on only a handful of ideas: the detached quavers (b. 1 etc.), the short scale-like line (b. 8 etc.), the italianate sequence (b. 24 etc.) and so on. The most interesting development is the demisemiquavers, since from them come the subject codetta (b. 8), parts of a countersubject (b. 12), and a kind of constant leitmotif. The fact that *A* itself is ternary in multiples of eight – bb. 1–24, 24–32, 33–48 – gives the movement a rounded form matched by its constant back-reference.

Second movement

> Binary (8, 24 bars); contrasting themes (one in thirds, one more imitative); second half with first theme, then new themes; reprise at b. 21, followed at b. 23 by two previous bars (= bb. 11–12); reprise of first section.

So this binary form has elements of a ternary, a procedure not usually so clear-cut in Bach, although both the E♭ and G major sonatas have slow movements of a similar cast (Schrammek 1954 p. 24). The 'reprise' is not straightforward: two of the subjects appear with exchanged parts (b. 21 = b. 1; b. 29 = b. 5), but between them is material from elsewhere, conforming to the Six Sonatas' technique of varying the order in which themes return. Bar 26 is not a simple direct reprise of b. 3, since its rh line is an answer to the lh; and the coincidence of pitch is of less moment than the chromatic complexity of bb. 25–8.

The movement hangs on a succession of two-bar phrases, every one with a new idea, at bb. 9, 11, 13, 15, 17 and 19. Of these, bb. 9, 13 and 19 have been heard previously, as perhaps have bb. 11, 15 and 17. Is the descending line of b. 3 to be heard decorated in b. 15 and b. 17? Is b. 1 as closely related to bars 21 and 51 of the *first* movement as it seems?

The *galant* touch in the opening bars is rather belied by the rest, but the rubric 'e dolce' seems to invite flute stops, while its thirds and appoggiaturas could have seemed to whoever it was who copied out the 'Aria' BWV 587 (q.v.) to be the work of the same composer. As has been pointed out (Eppstein 1969 p. 24), the pedal line at b. 4 looks as if it started life elsewhere, since it breaks the line and conforms less to b. 3 and b. 27 than might be expected. But the original could have been an organ movement in a different key. The version in the Triple Concerto BWV 1044 is more like a continuo bass line at this and other points. It is 'reasonable to suppose that the concerto version is the later of the two' not only because 'it is more highly organized' without repeats (Emery 1957 p. 122), but because its fourth part consists of simple, easily added arpeggios. The binary–ternary form is typical of the Six Sonatas' advances in form.

Third movement

Like the finales of Nos. 2, 5 and 6, this has elements of the *da capo* fugue, here with basso continuo rather than thematic pedal:

A	1–16	fugal exposition above continuo bass
	17–25	subsidiary material, sequences
	25–36	as 9–15, upper parts exchanged; short coda
B	37–60	six 4-bar phrases: invertibility, imitation, sequences
	61–72	main subject as in 25–36, upper parts exchanged
	73–96	six 4-bar phrases, motifs as before; refers to subject 73, 77 and countersubject in 81
	97–108	main subject (decorated), as in 61–72, parts exchanged
	108–44	nine phrases, mostly in 4 bars; motifs as before; 117–28 = 45–56; 133–40, see 37–44; new sequence; 141–4 = 57–60
A	145–80	Repeat

The parallels to the first movement are striking, though that is more concise. Here there is scope for expanding the episode's triplets. From the first episode on, figure after figure follows, alike but varied and versatile: one almost suspects the composer of seeking as many triplet-shapes as he can find. Apart from the brief developments of the subject in b. 73 and b. 77, they are absent from entries of the main subject, which therefore stands out rather in

the manner of a rondo. Instructive for the bar-by-bar process are the middle entries at b. 61 and b. 97, as triplets spill over them.*

It is characteristic of this movement that the 'countersubjects' to the triplet figures are usually leaping quavers or tied notes (sometimes both): a deliberate difference, underlining the old distinction between *passus* (steps) and *saltus* (leaps). An unusual unifying factor is provided by the pedal, particularly its repeated notes accompanying more than the fugue subject, and the composer can introduce what figures he likes at any one point. Since they are related, each triplet may be exchanged for another if compass, spacing or harmony require it, and their shape can change. The lines become reminiscent of Italian string sonatas whenever there is close imitation (e.g. bb. 45, 108).

BWV 528 Sonata No. 4 in E minor

Further sources: Lpz MB MS 4 (J. A. G. Wechmar) and late copies; 'early version' of first movement in Cantata 76; 'early versions' of the second in Lpz Go. S. 311 (*c*. 1750?, in D minor) and later; in P 288, first thirteen bars of third movement appear at the end of the Fugue in G major, BWV 541.

Headed in P 271 'Sonata 4 a 2 Clav: et Pedal'; first movement 'Adagio', and 'Vivace' in P 271 (not in P 272) and P 67 (Cantata 76); second movement 'Andante'; third movement 'Un poc' allegro' (also thus in P 272).

The sonata 'is to all appearances a compilation of an instrumental sinfonia, an early but rewritten organ piece and a later piece written for the Weimar organ' (Eppstein 1969 p. 24), and corrections throughout P 271 suggest the rewriting to be still in progress. But though deriving from an earlier version (KB pp. 41, 84), the last movement need not have been composed for the Weimar organ – arguments from compass are inconclusive – or intended by the composer to be part of the G major Praeludium. The last hangs on the reliability of P 288 and has no other support.

The first movement is a scored-up version of the parts for oboe d'amore, tenor viol and continuo of the Sinfonia in E minor opening Part II of Cantata 76 (1723), though whether it derives from this directly or from a transcription already made is uncertain. The autograph score of BWV 76 has enough corrections to suggest it to be the first form of the movement. P 271 makes allowance for manual compass (left hand above tenor c), alters

* Since the triplets are significant for the conception of the movement, perhaps non-triplet rhythms (e.g. b. 73, b. 77) should not be made to conform, despite the apparent 'common sense' of doing this (Emery *MT* 1971 pp. 697–8).

some figuration, and gives the pedal a sonata-like basso continuo, here to c′ only (e′ in the cantata). Both the slow introduction and the brevity of the Vivace are exceptional in the Six Sonatas, and since the Vivace begins uniquely with the left hand in a low tessitura, first impressions are unusual.

The middle movement exists in an early form in D minor, printed in Peters I from a lost source and in Novello V from P 1115, and known in yet a third version, none of whose copies dates from before 1750. It may have been one of the '35 Organ Trios of J. S. Bach' circulating as a set after the composer's death (see BWV 583). Its version in the autograph P 271, whether or not made for this Sonata, is a unique contribution to the genre: the short phrases are planned to be invertible (unlike the trio sections of the early chorale BWV 739), and the chain of trills in bb. 36–7 is an early anticipation of others in the C minor and D minor Sonatas* and even the *Musical Offering*. Whether it was a trio composed specially for an organ with pedal e♭′, as often claimed, depends on whether the composer always kept practical circumstances in mind. As in the Toccata in C major, the pretty repeated Neapolitan sixths suggest an early date, and '*c*. 1708' (Emery 1957 p. 102) is not implausible.

First movement

The form is unique (there is no double barline between the Adagio and Vivace in either P 271 or P 272):

Adagio	fugal exposition (modified bass, b. 3); b. 3 lh's countersubject not in cantata; accidentally (?) similar to subject of middle movement
Vivace	Imitative, in concise ritornello form: 5–13, 16–24, 31–9, subject answered at 8ve 14–15, 25–30, 40–75, derived episodes, final coda

Why this should be called a 'French overture' (Neumann 1967 p. 96) is unclear.

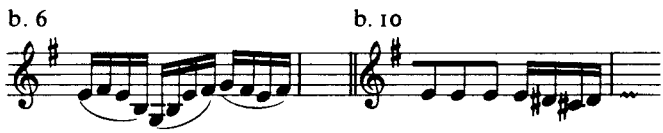
The unusual form of the Vivace is as striking as its having an Adagio prelude. Octave 'fugal' answers, which tend to continue through the movement once they have begun, are not uncommon in the chamber sonatas' slow movements (Sonatas in A major and G major for Violin and Harpsichord, etc.), and recur later in this Sonata's second movement. The coda from b. 61 looks as if in other circumstances it could become an imperfect cadence, but here it ends brusquely with an italianate formula complete with hemiola, rather simple for such a movement. Like the four-bar prelude, this

* In the present movement, the series of ornament signs are never elided (bb. 16, 73, 97, 128, 152) and therefore 'apparently do not mean chains of trills' (KB p. 105) – a doubtful conclusion.

italianate cadence may have reached Cantata 76 *via* the sonatas prefacing Buxtehude cantatas, rather than direct from Corelli.

All three lines of the Vivace – subject, countersubject, bass – have a vivid melody and line rarely surpassed in the Six Sonatas. The characteristic features of both subject and countersubject may well be seen as arising from the special qualities of the viol: see Example 15, the second part of which implies the crescendo natural to many passages in the Gamba Sonata in D major. All three lines also have a high potential for generating motifs,

Example 15



as in bb. 13–15 (first bar of countersubject) and bb. 25–9 (plus first bar of subject). These dominate the long episode from b. 40 onwards, including the shortened entries at bb. 50 and 53. In the cantata version, the bass line at b. 5 relies on crotchets, with the result that in the organ version crotchet and quaver patterns are more systematically contrasted.

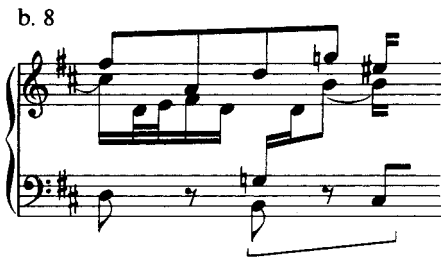
Using more notes in the pedal part than in the *basso continuo* of Cantata 76 suggests that the composer was compensating for the organ's inability to convey the natural tension of viol phrases. In the process, the pedal line gains at least one important motif (b. 5), of which the composer makes curiously little use: at the comparable point in b. 29, the autograph appears to show an alteration. Nevertheless, bass and subject produce two-part counterpoint typical of J. S. Bach, rich in accented passing-notes and appoggiaturas so that the final notes of many bars are momentary discords. Such details render the final cadence even more strikingly conventional, as too it often was in some fugal movements of italianate sonatas by Handel. The final three bars are very cramped in P 271, but follow the cantata parts.

Second movement

A1	1–11	subject *a* answered at unison, countersubject *b*; 2-bar episode based on *b*; *a* plus octave answer, in dominant
B1	11–23	sequential imitation, lines derived from *b*?; cadence for:
A2	24–8	as 7–11 in E minor
B2	28–38	as 11–23 but to G; continues as before, up a fourth
Coda	38–45	back to B minor (new material), then *a* in stretto before final entry plus countersubject; interrupted cadence

The little demisemiquaver slide of the countersubject can be heard in a range of subsidiary themes. Equally striking and original is the main theme itself, one of those early short melodies of Bach whose touching two-bar phrasing would be tedious in a minor composer. It remains unaltered even in imitation and stretto, so that the movement could be said to underline this phrasing throughout. One result of this is that harmonic devices like the Neapolitan 6th become both predictable and wonderfully fresh: see Example 16. (For a note on Bach's early Neapolitan sixths, see also

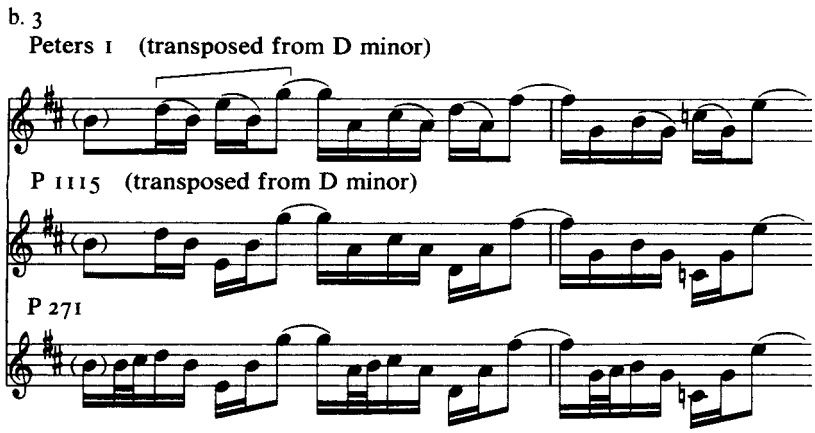
Example 16



the Passacaglia.) The many perfect cadences might be 'reminiscent of the Legrenzi Fugue' BWV 574 (Emery 1957 p. 101) but they also deliberately emphasize the phraseology.

Descriptions of formal details cannot express how winsome this movement is, though from the so-called early versions one sees how it evolved. The figuration in the Peters I and Novello V appendices is simpler and seems to show a maturing sense of melody: Example 17. Cadences and

Example 17



phraseology in the 'early version' are made less abrupt by some subtle additions:

early version	b. 5 becomes	bb. 5+6 in Sonata version
	b. 21 becomes	bb. 22+23
	b. 28 becomes	bb. 30+31 (first half)

The 'final version' thus further underlines the two-bar phraseology. Its extra passing-notes also render the melody more continuous. In the earlier versions the coda trills in b. 38 had been integrated with what had gone before, and consequently, the effect now is more striking. But this final version has also lost some invertibility: from b. 31 to the stretto in the coda, the parts stand as they did before, but in the 'early version', *B2* was not such an exact repeat of *B1*. The left hand of P 1115 is unusually high, especially in the (authentic?) key of D minor, with the two hands closer throughout than is often the case in the Six Sonatas.

Third movement

I	1–28	exposition (subject *A*) complete with pedal subject
II	28–36	episode developing triplets
	36–51	entry and answer in relative major; counterpoint as in *A*
	51–60	episode developing triplets, including one from *A* (b. 16)
I	60–87	exposition; pedal subject, parts exchanged; 60–75 = 1–16
Coda	87–97	two 5-bar sections (= episode bb. 28ff.), invertible parts

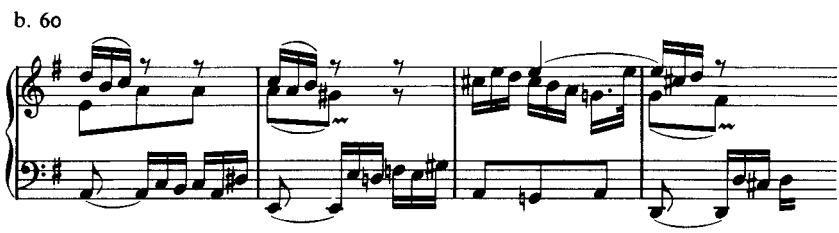
As the left-hand column shows, the shape could be seen as ternary, the outer sections similar to a concerto tutti (Eppstein 1969 p. 19). The extract of it given with the Praeludium in G major in P 288 is not long enough to show that this is a rondo fugue with regularly returning subject but without second subject:

A	1–16	subject *A*, answered fugally
B	16–20	sequential episode
A	21–8	subject *A*, pedal
C	28–35	sequential episode
A	36–51	subject *A*, answered fugally
B	51–60	sequential episode
A	60–75	subject *A*, answered fugally
B	75–80	sequential episode
A	80–7	subject *A*, pedal
C	87–97	coda

The fugue-subject is of particular interest, being one of several Bach themes in E minor, from the Toccata BWV 914 to the mature Fugue BWV 548, that paraphrase the descending chromatic fourth (E D♯ D C♯ C B) in a lively manner. The larger E minor Praeludium of Bruhns begins with a flourish paraphrasing the same notes (see Williams 1997 pp. 95–8), which also inform the theme of No. 6, middle movement. Here, the paraphrase gives the impression of a minuet, indeed more dance-like than many another chromatic minuet of the eighteenth century.

The triplet figures extend those already familiar in the finale of No. 3, now also characterizing the subject entries. Some of the same melodic elements can be seen in the *organo obbligato* part to the aria 'Ich wünsche mir' of Cantata 35 (1726), although there the 3/8 is presumably slower than here. The triplets are those of standard German variations – compare b. 9 with No. 3 of Handel's Variations in E major, HWV 430 – and their versatility can be seen by comparing any two entries, where they accompany the subject and become its countersubject, to an extent not common in the fugues of *WTC1*. The aspect given the entry in b. 60 is new and unexpected, because the triplets are dispersed between right hand and pedal. See Example 18. Unlike most of the triplet figures in the finale of the D minor Sonata, several of those here suit alternate-foot pedalling.

Example 18



The subject itself is without triplets save for b. 3. This probably suggests that bb. 7, 15, 42, 50, 66 and 74 should remain paired semiquavers, while apparently comparable moments at bb. 27, 86 should be played as triplets. In P 272 the motif is dotted only in bb. 42, 50 and 74, but despite the claim that such dots represent 'not falsifications but rationalizations' (Emery 1957 p. 75), the problems of inconsistency and ambiguity remain for this movement (see KB p. 32). The most systematic answer would be to keep the distinction between the two different patterns of b. 7 and b. 8, and to make the dots of b. 25 etc conform to the triplets of the second of these. There are in fact two different motifs in a continuous, unresting motion comparable to the finales of some chamber sonatas, such as the Gamba Sonata in G minor.

BWV 529 Sonata No. 5 in C major

Further sources: Lpz MB MS 1 (J. A. G. Wechmar, later eighteenth century) entitled 'Sonata 4'; 'early version' of second movement only, in Lpz Go. S. 306 (J. T. Krebs *c*. 1725/6?), a Stockholm MS (J. C. Vogler – KB p. 53), LM 4718 (J. G. Walther, from Vogler), P 286 (J. P. Kellner); this movement associated by Walther, Vogler and Kellner with the Prelude and Fugue in C major, BWV 545.

Headed in P 271 'Sonata 5. a 2 Clav: et Ped.'; first movement 'Allegro', second 'Largo', third 'Allegro'.

The C major Sonata may have had its outer movements composed when the set of Six Sonatas was compiled, while the middle movement seems to be an earlier work, to judge by copies made by Weimar organists (Walther, Krebs, Vogler). P 271 also has numerous corrections throughout, as if it were still showing work in progress.

The sources imply better authority for an interlude in the C major Prelude and Fugue than in the G major Praeludium (see BWV 528.iii). However, since Walther and Vogler have the Largo only after the Fugue, one has to (i) suppose a lost autograph of BWV 545 in which the composer cued something somewhere (KB p. 86) and (ii) explain why J. T. Krebs copied the movement separately.

First movement

A	1–17	tutti with question-and-answer phrases; scale sequences
	17–32	parts exchanged; scale sequences altered to return to:
	32–46	developed motifs from main tutti; pedal points; inverted
	46–51	coda, scales from 12–17, upper parts exchanged
B	51–68	new fugue subject; answered at fourth, third and octave
	68–84	alternating motifs from both main themes, then fuller statement of first theme in F, then A minor
	84–105	as 51–72 in A minor, parts exchanged; answer in 87 altered to produce D minor, then C (G in 55, F in 72)
A	105–55	

B is continuous, and these bar numbers do not indicate distinct sections; it begins fugally but becomes a development section. Throughout the movement it is the main theme *A* which reappears to mark a new section.

The movement differs from the first of the C minor Sonata in that its outer sections contain passages of 'development' – in particular, the pedal points

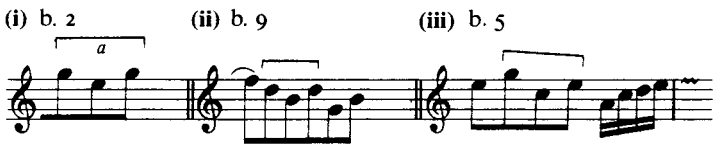
above which fragments of the main theme are heard. There are important symmetries. Despite the *ABA* shape, the main theme returns conspicuously almost halfway through, while *A* itself is symmetrical in subject matter if not in bar numbers:

b. 1 statement	b. 17 statement	b. 33 statement
b. 9 pedal point	b. 25 pedal point	bb. 35, 42 pedal point
b. 12 scale sequence	b. 28 scale sequence	bb. 39, 46 scale sequence

B too is symmetrical, itself a kind of *ABA*.

Of all the Sonatas' fast movements, this seems especially close to the bright idiom of instrumental sonatas. If it were not for compass, the style would suggest a sonata for two flutes and continuo. However, the spacing and succinctness are typical of the Six Sonatas, and seldom outside the organ works are motifs so developed – intricate despite the charming melody and formal symmetries. The simple quavers marked *a* in Example 19 (i) not only lead to direct derivations (ii), but can be heard in other figures (iii). Clearly, the quavers also suit pedal, which is like both a continuo and a derived counterpoint.

Example 19



The theme of the middle section seems related to the original semiquavers of b. 1, though not as the result of arid calculation. Not the least memorable moments are the pedal points, almost as if this was a *galant* movement in classical sonata form. There is no over-use of motif, and even the scale sequences are derivative only in general terms. But when two bars with the same bass line are compared – e.g. b. 14 and b. 28 – it is clear that much thought has gone into the motifs. The concentration of motifs in b. 32 is in fact unusual in J. S. Bach and may have been intended more to create good organ lines than to generate theoretically ingenious complexes.

Second movement

A	1–13	subject, chromatic countersubject (from b. 4 of subject); sequences partly from both; a tonic cadence for:
B	13–21	second subject group, tonic; invertible counterpoint (cf. first subject of first movement); sequential patterns
A	21–33	subject answered, upper parts exchanged; relative major (avoids the chromatics); 29–32 = sequence 15–18

B	33–41	altered, in dominant of D minor, where upper parts then exchanged (35–8 = 9–12); modulates back to:
A	41–54	1–12 repeated, plus countersubject 41–4; phrygian cadence

Since the central sections alternate their components, the form is close to *da capo* in which the middle begins independently but soon refers to previous material. The whole contains elements of fugue, ritornello and *da capo*, all achieved by means of two parts in dialogue above a basso continuo, and at the same time conveying a distinctive and touching *Affekt* tending towards the quasi-melancholy 'sensitive style' of younger composers. P 271 slurs only the *affettuoso* appoggiaturas – thus the quavers of b. 1 etc but not the theme's opening gesture.

The typical sequence of b. 8 (and b. 47) involves a diminished fifth; cf. similar moments in the Fantasia of Harpsichord Partita No. 3 (bb. 66–70 lh). Meanwhile, the shapes taken by four demisemiquavers seem unlimited, each an example of 'varied figures' taught by theorists (Walther 1708) from which incomparably long lines are now generated. Different movements employ different techniques: this Largo is an example of 'generating cells', while the first movement of No. 1 has a single motif with a single shape bending to different contexts. In both, the music is very complex at the note-by-note level, more creative even than the *Ob*, where the chorale-melody governs the direction taken. In this Largo, the theme itself is without motif-cells, and its lyrical melody returns each time as a simple unmissable statement.

Third movement

As in Nos. 2, 4 and 6, the pedal participates in the fugue, though only the opening notes of the theme are fit for pedal. As in No. 2, both subject and its treatment are conventional, rather similar to the fugue in Corelli's Sonata Op. 5 No. 3 and also the A♭ Fugue *WTC2*. In this way the movement contrasts with the 'modern' first movement.

A	1–29	subject (in dominant, 9) with countersubject, above a continuo bass; subject *caput* in bb. 21f. (sequence), 23f., 25f.
B	29–59	new tonic subject, octave answer (again, 41); first subject (A minor), countersubject; coda (51) combines both *capita*
A	59–73	coda; stretto first subject, then episode from b. 13
A	73–119	development, minor keys; 73–89, first subject altered (73, 83); 89–97, entry with octave answer; episode; first subject
B	119–49	as 29–59 a fourth up, upper parts exchanged
A	149–63	coda as 59–73 (cadence altered), upper parts exchanged

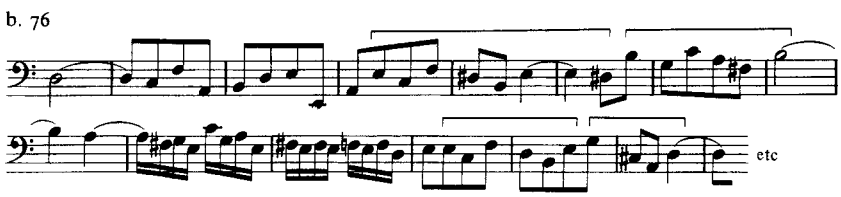
This ingenious form serves as yet another example of modified binary structure:

1–73	*A, B*, coda 1 (dominant)
73–163	*A2, B2*, coda 2 (tonic)

in which *A2* is a development. Thus although it is as fugal as the finales of Nos. 2 and 6, the movement is categorically different. The Sonata serves as a complement to No. 2 in all three movements, in particular those with *da capo* (C minor last, C major first) and those with developments (C minor first, C major last).

Despite its conventional subject, the movement develops in a manner quite typical of the Six Sonatas: bright, extrovert, tuneful, restless, intricate. The pedal is especially instructive, the manual semiquaver figures especially inventive. The *caput* sequences of bb. 21–6 and 51–9 anticipate the finale of No. 6 (bb. 8–13), and the same motif is taken effortlessly into a longer line: Example 20. While the second theme appears rather sparingly, special use is made of the opening notes of both themes, with the square two/four-bar character of the subjects either emphasized (e.g. stretti beginning in b. 83) or undermined (e.g. stretti beginning b. 59, six-bar cadence bb. 67–73). The lively continuity is aided throughout by the tied notes and suspensions typical of the first subject (though not the second) in all three parts.

Example 20



The idea that this Sonata consciously emphasizes the natural hexachord (CDEFGA – see Zacher 1993) has been overstated, perhaps, in seeking to show that the slow movement has cadences on all these notes but out of order. What other keys is a movement in A minor, or C major, likely to modulate to? Also tenuous is the idea that its theme alludes to B A C H. But as with other C major works of Bach, the player does feel a certain elemental quality in this key, as if its basic musical figures (scales, broken chords, triads, chromatics) have a distinct personality and every accidental is telling. And there is undeniably a hexachordal flavour in a fugue-subject that derives from six notes in C major, as there is too in the opening fugues of both *WTC1* and *WTC2*.

BWV 530 Sonata No. 6 in G major

Further sources: late copies only.

Headed 'Sonata 6. à 2 Clav: e ped.'; first movement 'Vivace' in P 272 (probably autograph), not in P 271; second movement 'Lente' in P 271, third 'Allegro'.

No. 6 may have had its three movements composed for the compilation, including a middle movement with the binary structure of other middle movements composed for the set, i.e. Nos. 3 and 1. An unusually high number of corrections in P 271, especially in the first movement, suggests that the composer was still working on it. (In the case of the Six Solos for Violin, the last probably needed least altering during the compilation process: see Eppstein 1969 p. 25.) No. 6 is therefore unique, placed last perhaps because complete in itself. So the sonata with the biggest number of up-to-date articulation signs was the last to be copied? – many of the signs in P 272 for movements 2 and 3 may also be the composer's.

First movement

The concerto-like arrangement with quasi-tutti and solo is at its clearest in this movement. In structure, though not of course in manual changes, it resembles the first movement of the *Italian Concerto* for harpsichord (1735).

A	1–20	tutti; subject answered in dominant, as a fugue
B	20–57	solo; subject, answer, episode, broken chords; subject 53
A	57–72	tutti subject decorated; 60, episode from *A*
	73–85	tutti subject developed in sequence
B	85–101	solo episode = 37–53 (motifs inverted, parts exchanged)
A	101–36	tutti subject decorated (101–9 = 53–6); episode from bb. 8ff. developed (109–14 = 117–22); stretto development of tutti
B	136–60	solo episode from 37/85, *rectus* and *inversus* combined; solo from b. 21 developed in minor, dominant pedal point
A	161–80	penultimate lh figure altered for final chord*

However, this tutti/solo structure is no more than a framework invoked now and then; the movement is not a concerto with clearly marked sections. In

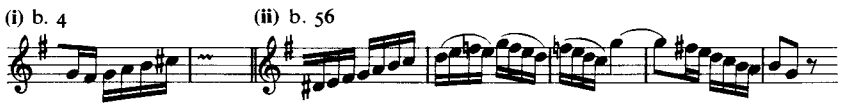
* The NBA is surely correct to make b. 167 the same as b. 7 despite the reading in P 271 (KB pp. 33–4). The unresolved fourth is a cadence à la Buxtehude.

concertos, the main theme is often hinted at in the solo episodes, but less ambiguously than here in bb. 53–60 (ambiguous because of the invertible counterpoint). If the 'tutti' begins in b. 57 not b. 53, it does so by force of key rather than theme, and such ambiguities are typical of forms transferred from one medium (concerto) to another (organ sonata).

The writing is concerto-like, particularly the unison theme – unique in the Six Sonatas. Moreover, when the first solo passage appears in b. 20, it is above a pedal point, as in the D minor Harpsichord Concerto and the Fourth Brandenburg. Such a ritornello alludes to concertos, though here with ideas typical of the Six Sonatas, for example the pedal point in b. 153 over which the first subject is developed, much as in Nos. 2 and 5. Also characteristic is the minor chromaticism preparing a strong tonic entry (bb. 153–61), and indeed, the main subject loses its ritornello feel if it is not so prepared (as at the ambiguous G major of b. 125). Minor chromaticism preparing a strong tonic entry is one of many details found in Vivaldi (see the transcription BWV 973), one commentator even claiming BWV 530 to be 'a new piece generated from stuffs found in the work of Vivaldi', using it as a 'database' (Derr 1987).

The subjects are characterized by their own distinctive note-patterns or *figurae*. Pedal lines are especially varied, with figures less difficult to play than the semiquavers of No. 5's finale, and lending tension to the stretti. One particular motif serves as a link between phrases and subjects throughout the movement – Example 21 (i) – and, taking various forms, it can be seen operating in bb. 4, 8, 20, 28, 56, 60, 72, 84, 104, 108, 160 and elsewhere. Bar 56 has a countersubject which appears three bars earlier – Example 21 (ii) – in which form it also appears in b. 104. Decorated versions of the tutti subject tend to disguise its entry, for example at b. 101.

Example 21



Second movement

Like the slow movements of Nos. 1 and 2, this is a binary form whose second part returns to the opening theme:

> binary (16, 24 bars); first half develops motifs from one main theme; second half with new theme (and new kind of bass); 25–40 = 1–16, parts exchanged

Further details are familiar in slow movements: a bass below sequences (see No. 2 b. 17, No. 5 b. 40), contrary-motion scales before the reprise (No. 5 b. 40), and pedal references to the subject. It all evolves so naturally that one can miss how many thematic allusions there are. For instance, bb. 12–13 have several in each part, while phrases can also be different and yet obviously related – compare b. 2 (first theme) with b. 16 (second). The alien notes introduced in bb. 21–4 produce a passage amongst the most skilful in the Six Sonatas: strained, logical harmonies are worked above pedal motifs taken from the subject, delaying an entry in a key already arrived at.

Though a binary movement, in its melodic style it is more like that of an affecting aria with *obbligato* violin than a chamber sonata, where melodies are usually less cut up. It is marked 'slow', thus not quite like a siciliano as prescribed by Quantz:

> muss sehr simpel und fast ohne Triller, auch nicht gar zu langsam gespielet werden. (1752 p. 143)
>
> must be played very simply, almost without ornaments yet not at all too slow.

The movement conforms with this directive even less than do other chamber works (Organ Sonata BWV 525, Violin Sonata BWV 1017, Gamba Sonata BWV 1028, Harpsichord Concerto BWV 1063) and suggests the 'Bach siciliano' to be quite different from Quantz's. The countersubject, independent in rhythm and line, is conceived to be invertible: not a normal feature in light dances but found elsewhere in the Six Sonatas. Less usual is that the voices never join together and are united only at the cadences.

Third movement

This is another finale with a fugally treated theme in which the pedal also joins. As in No. 5, it begins with a melody and counterpoint typical of the Three-part Inventions, as does the second subject (b. 19); each, however, soon passes to a simpler passage, almost *galant* at bb. 19–20. The form can be outlined:

A	1–18	subject, answer, broken-chord episode; pedal entry b. 8 leads to sequence; coda, subject in stretto
B	19–31	second subject and answer; episode above bass from 22
A	31–41	stretto development of first subject, then derived episode
B	42–51	second subject answered in subdominant (after 4 bars); *B2* as *B1* but filled in (bass between feet and hands)
A	52–77	return; extended, subdominant then second answer (b. 59); 67–77 = 8–18 without change

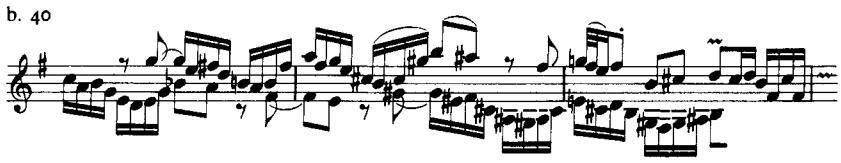
An important detail is P 271's dots at the beginning. Do they suggest that otherwise one slurs 4–3s on the beat? As in the Vivace, a broken-chord episode follows the initial subject and answer; as in the finale of No. 5, the simplified subject in the pedal (b. 9) is then taken up in sequence; and also as in No. 5, a tonic stretto at the coda helps to bring finality. In both movements, simplified pedal themes can only with caution be regarded as pedal entries/answers, since they are more like episodes, and the pedal is not taking an equal part in the fugue, as it is in the finale of No. 2.

The whole movement fluctuates between the bright charm of a concerto (jolly broken-chord figure of b. 3) and the sober counterpoint of an invention, and is both modern and traditional. The canonic imitation of bb. 14–18 leads to a somewhat circuitous harmonic sentence, while the tendency of the second subject to be harmonized in sixths clearly suggests a proto-*galant* style not far from Telemann's trios. Similarly, the broken chords of bb. 4, 50, 60 are more pronounced than usual in the Sonatas' fugal movements, and surely aim at a more modern touch. Bars 48–52 have that descending *détaché* bass known in many a concerto finale, such as the Concerto for Two Harpsichords in C minor, BWV 1060.

The entry of the second subject is absorbed in a dazzling sequential figure which drops to become a countersubject, alas not taken further (Example 22). Several entries are further hidden by semiquavers. The pedal

Example 22

b. 40



often has an ungainly look despite a wide variety of note-patterns; that may be the reason why its line at bb. 21ff. becomes split between pedal and manual in bb. 44ff., aiding the tension of the middle section. For a *B*-section to modulate further and more often than the *A*-sections is a characteristic of *ABA* form: cf. the first movement of No. 5, or the finale of the E major Violin Sonata BWV 1016.

Note that in P 271, the last bar, unlike b. 18, is slurred, as if to suggest that a marked articulation signals the end – as it does.

Preludes and Fugues (Praeludia) BWV 531–552

BWV 531 Praeludium (Prelude and Fugue) in C major

No Autograph MS; copies in *Mö MS* (J. C. Bach, before 1707?), P 274 (shorter fugue, J. P. Kellner 1724/5? Stinson 1989 p. 23); MS once thought to be autograph (prelude, Washington LC, ML 96.B 186) copied by C. G. Gerlach (*c*. 1720: Schulze 1984 p. 123); Stuttgart Cod. mus II.288 (prelude, owned by W. H. Pachelbel *c*. 1740).

Two staves; title in *Mö MS* 'Praeludium pedaliter'. Stuttgart has 'Segue l'Fuga un piu Largo'.

The fugue is already complete in *Mö MS*, so that since both it and the carelessly written P 274 (Spitta I p. 400) derive directly or indirectly from the same autograph, it seems that P 274 arbitrarily shortened the fugue. The bass subject-entry of b. 36, during the omitted bars 26–54, is unlikely to be for pedal and is thus no evidence that this section was a 'later addition' (Keller 1948 p. 50). Other copies, including Stutttgart, appear to have other pedigrees, their different readings throughout reflecting problems in the work's transmission still evident in NBA.

It has become common to draw parallels between BWV 531 and the praeludia of Georg Böhm, even dating the work to the 'Böhmian' years before Bach travelled to hear Buxtehude (e.g. Schöneich 1947/8 p. 99).* Such qualities as 'the virtuoso brilliance of the closes and the freedom of the part-writing' also suggest the work to belong to an early period (Spitta I p. 401), *c*. 1705. Resemblances to Böhm's C major Praeludium are 'unmistakable' (Keller 1948 p. 50), but various works of Buxtehude suggest other similarities to, and possible influences on, BWV 531, while in Lübeck's Praeludium in C the influence might be mutual. Clearly, the work is an early and imaginative response to the music of established masters, with marked similarities in figuration, texture, harmony and use of the organ, all of these implying a common genre.

The *Mö MS* contains both the C major and D minor Praeludia of Böhm, no Lübeck, and of Buxtehude only the less expansive A major Praeludium and G major Toccata. Particularly apt parallels can be made with the D minor Prelude and Fugue BWV 549a (also in *Mö MS*), almost as if they were

* That Böhm's instrument in Lüneburg did not have independent pedal-chests until 1714 or so does not mean that his major pedal-works need date only from then onwards (suggested in Wolff 1991 p. 62).

conceived as complements: see notes to BWV 549/549a. But to call these two works Bach's 'earliest surviving free organ compositions' (Stauffer 1980 p. 129) would be to assume that early works without pedal solo, such as the Fantasias 563 and 1121, are not 'free organ compositions', which may be incorrect.

Prelude

As here, opening pedal solos based on alternate-foot pedalling tend to include dramatic rests or 'rhetorical tmeses' (BWV 549a and 564, Böhm in C major, Buxtehude in C major), close sometimes with a pedal ornament – more often than is notated? – and continue with a manual imitation of the pedal, or vice-versa (e.g. Buxtehude in E minor, Bruhns in G minor). More unusual is the pedal scale of b. 17, something perhaps that inspired the virtuoso opening of the D major Praeludium?

The harmony of tonic–subdominant–dominant–subdominant–dominant–tonic is more systematic than in the freer fantasies of earlier composers, and there is an aura of sustained melody about the piece. The first eighteen bars are almost entirely around a tonic pedal point, kept up longer than was customary and filling the ears with the bright sound of C major, like the opening bars of the *WTC*. Such bars as 17–18, though reminiscent of early cantatas (BWV 106), are hard to match for the pleasure they give the player. Other details can be found in other praeludia, such as the parallel sixths in b. 22 (cf. BWV 568 or Lübeck's Praeludium in C), while elsewhere the material is wholly conventional. But the non-stop pedal points give the movement a drive unknown in sectional toccatas such as BuxWV 165 in the *Mö MS*.

The harmonic repetition of bb. 23–7 or bb. 30–2 suggests a new, original version of the reiterated harmonies in Buxtehude's Praeludium BuxWV 138 (bb. 10–14), where the repetition is simpler and winsomely obsessive. The unequal interest of bb. 31 and 32 is probably a sign of immaturity, while the climax of the final bars is out of proportion to the rest of the prelude, even by the standards of Bruhns or Buxtehude. These composers are also less likely to use both the top and bottom notes of the organ (C–c‴) quite so patently in the final bars of a first movement. So the Prelude mingles the conventional and the unconventional, assembling various old praeludium ideas expanded to a fully independent prelude of forty bars. Similar points could be made about BWV 568, where the phraseology is more regular.

Perhaps somewhere in the Praeludium's transmission a tablature was misread or an option misunderstood. Something is wrong in bb. 13–14: should the top line read e″ g″ c‴ g″ e″ g″ c‴ g″ e″, and notes 8 and 16 of the bass-line be up an octave? Also, it seems unlikely that any missing pedal note in b. 36 (if there is one) is d, as suggested in NBA; G was surely either

implied or restated, as in b. 24. And no doubt the demisemiquavers of the final bars are distributed between the hands. Finally, the last chord is surely too big and too long: did the left hand originally run down to a short, single tenor C, with the Fugue following *subito*, *senza pausa*? Such readings both suit this Prelude and complement the early D minor, BWV 549a.

Fugue

Such a *perpetuum mobile* fugue-subject is more characteristic of both the smaller keyboard canzonetta and the variant fugue in a long praeludium, such as Lübeck's in C major; it is less characteristic of a self-contained organ fugue, which from Scheidemann onwards tended to be 'quieter' in style. The exposition is unusual:

> four entries over three parts, resulting in a falling effect (g″, c″, g′, c′); answers mostly subdominant (cf. the first fugue of the Capriccio in B♭), as if the subject's dominant notes are answered by tonics (cf. BWV 565).

The 'falling effect' is an early feature (Bullivant 1959 p. 344). Further development of the subject produces a particular shape:

1	exposition, episode; 11 new material (in Pachelbel's italianate manner)
14	stretto use of subject *caput* in stretto; middle entry; more 'Pachelbel'
24	middle entry (stretto with pedal version of *caput*); new episode, relative
36	tonic entry in bass (pedal not cued in any source); derived episode
41	4-part harmonization of entry; derived episode
49	dominant entry; episode; tonic entry
55	long coda, subject not heard again complete

The final bars are built on conventional flourishes – including a sudden tonic minor (cf. Böhm's Praeludium in C, and also BWV 549a) – and thus recall old toccatas. But the fugue is better understood as:

A	1–27	beginning and ending in C major; no full pedal entry
B	28–55	ending in C major; a modified pedal entry
A	55–74	coda; pedal for *point d'orgue*

The free close is thus merely part of a longer coda. *B* depends on a passage not given in P 274, which therefore has a version changing direction unexpectedly (bb. 30–1, 34, 52–3); this passage also contains conventional note-patterns found in *A* but now more 'advanced' (compare bb. 19–21 with 30–2). The harmonization of bb. 41–2 is both curiously original and,

surprisingly, taken no farther. The big chords against a pedal 'entry' in b. 23 are found in other early fugues, in particular BWV 549a and 533.

But what is the authentic form of BWV 531? That b. 25 ends with the same eight notes in the right hand that begin b. 55 is open to various interpretations. Perhaps for some fancied 'improvement' P 274 omitted the section bb. 26–54 (leaving an unconvincing join), while bb. 26–54 in *Mö MS* were original, without a bad join. One could also imagine further extension of bb. 26–54, as for instance going on from b. 33 towards an entry in the relative minor (b. 34, like b. 53, is rather abrupt). Although a bass entry shortly after this in b. 36 might seem odd in view of the simplified version in b. 23, it was surely intended for lh (Breig 1993 p. 48), and its pairing with the countersubject recalls the Fugue in A minor BWV 551 b. 45. In the longer version manual-changing becomes quite feasible:

b. 1 manual I, b. 14 manual II, 22 I, 26 entry II, 36 I, 45 II, 65 I

The pedal note in b. 70 is F♯ according both to the sources and to the old convention of making dramatic use of the dominant's leading note (e.g. Praeludium in D major BuxWV 139, bb. 89–94). But a conjecture that it should be G, as in BG 15, is not inappropriate, especially if followed by one long manual trill in bb. 70–1 (a *trillo* c″–b′ is also in style with old praeludia). The last few bars have reminded some of the 'dark harmony' of minor chords in Bruhns and Buxtehude (Frotscher 1935 p. 866), and the minor–major change gave Spitta the impression of 'a spring storm at night in March' (I p. 401). But should the long eight-part final chord be short, with e′ as the top note, whatever the sources say?

BWV 532 Praeludium (Prelude and Fugue) in D major

No Autograph MS; copies in e.g. Stuttgart Cod. 11. 288 (W. H. Pachelbel? *c.* 1740), P 204 (1781? *via* C. P. E. Bach?); prelude, in Lpz MB MS 7 (J. N. Mempell †1747) and P 287 (second half eighteenth century); fugue, in P 595 (J. Ringk, after 1730?) and P 1095 (J. N. Mempell), in C major in P 567 (J. F. Doles?).

Two staves; title in MS 7 'Praeludium', in P 287 'Preludio – Claviecembalo' and in P 204 'Piece d'Orgue'; 'Praeludio Concertato' in the Pachelbel MS, where also at the end is written: 'Nota Bey dieser Fuge muss man die Füsse recht strampfeln lassen' ('note that in this fugue one must let the feet really kick about').

The title *Pièce d'Orgue* implies a festive character and sectional plan like a Parisian organist's *Offertoire* (Klotz 1962). But its authenticity is uncertain,

and neither idiom nor form is French. Rather, conventional northern toccata sections, italianate sequences and a local fugue-subject are worked towards a massive structure, each section more or less self-contained, the general effect less capricious than earlier praeludia. Griepenkerl's idea that the word 'Concertato' implied use outside church cannot be substantiated (Peters IV); nor Spitta's that it was 'for an occasion, such as one of his artistic travels' (Spitta I p. 404); nor that it was played on the new organ of the Liebfrauenkirche, Halle in 1716 (David 1951 p. 38).

Sources suggest the movements did not originate together (KB pp. 343, 715), but against the idea that the work began as the Fugue BWV 532a, was then enlarged and given a prelude as well (Breig 1999 p. 659) are that the Prelude is built up from various 'building blocks', too 'early' a sign for it to be contemporary with the longer fugues. Either way, there is exaggeration in seeing the fugue as 'derived' from the *alla breve* section (Dietrich 1931 p. 60) and that the 'end of the fugue and the beginning of the prelude' have a 'similar character' (Keller 1948 p. 63). But one sees Keller's point.

Prelude

First section

Though not very close to any extant work of Bruhns, the opening scales and broken chords – all on a tonic pedal point – match his style. Closer still is the start of the D major Harpsichord Toccata BWV 912, J. C. Bach's copy of which in *Mö MS* ties the notes of the broken chords, thus producing an organ-like effect. The Toccata's opening scale is now in the pedal, an original gesture (but see BWV 531 above). Also in toccata tradition, both southern and northern, are the dominant pedal point and manual figures in simple stretto, and even the little figure of b. 9 is found in other organ works (BWV 566, 718). The rhetorical gestures are extreme.

Second section

Surprise chords are usually – as in recitative – first inversions, not root positions. But snapping rhythms, tremolo chords and quick scales give much the same effect, the tremolo a new version of the northerners' trilled thirds. These first sixteen bars are those of a young, inventive composer 'controlling' the disparate elements of earlier praeludia, with an uncanny sense of the drama of rests and the power of scales. The rhetoric is startlingly accomplished, especially in the stormy B minor passage into and from which the listener is thrust without warning.

And yet – the little section is very similar to one in the early D major Sonata BWV 963 (known from a copy by Mempell), hardly a coincidence: the F♯ chord, the rhythms, the rhetoric are all virtually identical. Kuhnau-like in so many respects, the Sonata too seems ideally to require pedal for this very section.

Third section

The idea of a simple, sequential main theme with episodes is also to be found in the Allegro of the Toccata in D. Although the rubric 'allabreve' is not reliable (in the Pachelbel MS but not Mempell), its meaning is clear: the new crotchet is twice as fast as the previous, whose opening scales are not emptily virtuoso. *Alla breve* implies that none of the three sections is fast, while the final 'adagio' sign (in the same sources) is slower still, to mean free or 'at ease'. Probably, such varied tempo was natural to organists of old praeludia, and Italian terms were unnecessary.

The main theme of this *alla breve* embroiders a conventional chain of suspensions which, depending on the inversion, can be described as 7–6, 5–6, 5–4, 2–3 or 9–8. In three parts, the sevenths would be 7/3, but in four they require the fifth: 7/5/3. As sometimes in Buxtehude (the G minor BuxWV 149, the F♯ minor BuxWV 146), the result looks like a model passage for the learner of figured bass, and would not be out of place in the treatise *Gründlicher Unterricht* (1738), sometimes attributed to J. S. Bach. The figuration itself (quaver lines, especially around b. 40) is surely influenced by Buxtehude's F♯ minor Praeludium. The distinct episodes could hardly be simpler: triads, repeated notes, repeated phrases, all contrasting with the main material, which has none of these. The simple style can at times remind the listener of Cantata 4 (*c*. 1708) or perhaps Corelli, as do other early keyboard works like the *Aria Variata*. Other *déjà vu* italianisms include quaver lines of a kind found elsewhere, e.g. in the overture to Handel's Chandos Anthem HWV 247 and Harpsichord Suite HWV 431.

The differences between theme and episodes suggest a second manual for the latter, though it is not always quite clear where the episodes begin: b. 31, then b. 62, b. 71 etc.? The many quasi-echos from b. 39 onwards also suggest a second manual, as does the notation in the sources of bb. 62–3, chords as simple as those in Böhm's G minor Praeludium in the *ABB*. It may seem out of character for the left hand to go alone to a second manual in such bars as 37, 39, 41, 52 (Klotz 1975 p. 390), but the manner of writing allows one to play with the keyboard(s) in various ways.

Fourth section

As in the Pièce d'Orgue BWV 572, an original interrupted cadence is provided by slipping to a diminished seventh. While the adagio harmonies are certainly in the Buxtehude manner, closer comparison can be made with the Grave of the C major Toccata, both for location (a short interlude, a new tonic) and idiom (scales between the hands, diminished sevenths, augmented triad, ninths, angular pedals). The part-writing of BWV 532 is stricter, pedal might be *doppio* (not clear in any source), and harmonies

are calculated to mystify with dark, anxious, unexpected minors. Bach uses the diminished seventh and Neapolitan sixth (cf. Bruhns, Praeludium in G minor, b. 30) more systematically than any French composer. Once again the section looks like an 'enlargement' of part of the Sonata in D major BWV 963, where, curiously, one can also glimpse a far maturer work in D major, the Fugue in *WTC2*.

Fugue

The extraordinary, rather violinistic subject and idiosyncratic countersubject have led commentators to search for similarities elsewhere, in Buxtehude, Pachelbel, Reinken and especially the Thuringian tradition represented by a Fugue in G minor of J. H. Buttstedt, like J. C. Bach a pupil of Pachelbel in Erfurt (Schäfertöns 2000).

Here is a distinct type of keyboard fugue-subject – long, with a conspicuous opening, then a spun-out phrase, and finally a cadence – which proceeds not to a toccata-postlude but to a virtuoso coda, mostly on a long final tonic. Buttstedt's Leipzig publication of 1713, *Musicalische Clavier-Kunst*, contains several examples of long, 'wild' fugues and, in e.g. his D minor Capriccio, more than a few similarities to BWV 532. But other works of Bach himself are not so very distant – a pedal line in the G major Fugue BWV 550, a bass theme in Cantata 71 of 1708 – and it is always possible that Buttstedt (1666–1727), like Böhm, was himself influenced by J. S. Bach. Any organist ever coming into contact with BWV 532 must have been startled by it.

However close to Pachelbel's Fugue in D some of the motifs are, including the opening bar (Wagner 1987 p. 26), and though it plays with 'Thuringian broken-chord counterpoint', the Fugue is exceptional in melody and modulations. Most extraordinary of all is that there is no true final cadence, either perfect or plagal.

A	1–29	exposition, two real answers; derived then free episode
	30–53	middle entry (re-exposition tonic–dominant–tonic); episode
B	53–64	entry, relative (first bar repeated); derived then free episode
	64–76	answer, dominant of relative; countersubject rhythm; hovering in F♯ minor at central axis (69)
	77–96	*caput* on pedal; further answers, broken up, shortened, in dominant of relative dominant; episode; 'development'
C	96–124	final entries in dominant (then lengthy episode) and tonic
	124–37	coda: second half of subject, arpeggios from first codetta (12); play of motifs, virtually a tonic pedal point

The episodes could be differently described, for *B* is in fact a kind of Development Section, in which this or that element is used here or there, in different voices and keys, coherent but exceptional for a fugue. The cut-up lines allow for changes of manual, though it is no more than an interesting conjecture that the fugue was planned for 'the four manuals of the great Hamburg organs' (Klotz 1975 p. 391).

The exuberant spaciousness of it all should not disguise its many ingenuities. After the first section, it is never clear whether the opening phrase of the subject is going to herald a simple entry (b. 96), an episode (b. 77, bb. 103ff.), or another voice (bb. 90–1), or be merely delayed (bb. 53–4). The charming play with the *trillo* figure in bb. 69–71 might be a nod to BuxWV 145 but is nonetheless unique even though its key of F♯ minor is prominent in the (older?) Prelude. The anchoring effect of the long dominant preparation for the final entry (bb. 103–16) might be necessary but is nonetheless contrived in a quite un-fugal manner.

All the tonics at the end of the Fugue could be seen as mirroring all the tonics at the opening of the Prelude. And yet, despite the length of this final section no other fugue in the literature actually ends so succinctly, with such an exclamation, and (like the *Missa solemnis*, also in D major) without a true cadence: an astonishing piece.

BWV 532a Fugue in D major

Peters IV (1845), from 'a very good MS'.

Two staves; heading, 'Fuga'.

This version differs most at the following points:

BWV 532a	BWV 532.ii	
28–9, 59–61	28–9, 59–64	different content
62–71	65–76	similar, but entry shorter in 532a
71–3	—	episode in 532a
—	76–96	entries in further keys in 532
74–98	96–137	longer episodes in 532; cadence in 532a

BWV 532a is unlikely to be authentic, though often taken to be an early version later expanded, or a later shortened version (Spitta I p. 405), or one made (by whom?) for an organ unable to use such distant keys as the longer version (Edler 1995). But the two Albinoni fugues BWV 951/951a and the Reinken fugue BWV 954 are more reliable as models of reworked versions.

The enlarged Fugue in A♭ *WTC2* does not offer a parallel to the putatively enlarged D major (suggested in Breig 1993 p. 56), since a complete section was added to the A♭, not interspersed.

Surely, whether it is genuine or not, few players find Spitta's admiration for BWV 532a 'incomprehensible' (Lohmann EB 6581 p. xi). In shape, it is much more like the other early fugues than is BWV 532, and the cadence at bb. 92–3 suggests a trained composer, as do the chromaticism in bb. 43–4, the different version of bb. 27–8 and the way that BWV 532's abruptness in cutting off the stretto in bb. 58–9 is now avoided. Both final passages are convincing, though it is easier to imagine the frenetic element of BWV 532 as material cut from a long fugue than as bars added to a short one.

BWV 533 Praeludium (Prelude and Fugue) in E minor

No Autograph MS; that once thought to be autograph (Lpz Bach-Archiv Mus. MS 2, fugue only) copied by J. C. Vogler; copy by J. Ringk (P 425), others probably *via* C. P. E. Bach (e.g. P 287) or J. C. Kittel (e.g. P 320); copies of fugue only (P 804 eighteenth century) and prelude only (P 301).

Two staves; heading in P 287, 'Praeludium et Fuga ped'; by Vogler, 'Fuga pedaliter' (but no pedal cues).

Ringk's is the only complete contemporary copy, which, if reliable, makes it all the likelier that the Prelude is an early Böhmian work revised in Ringk's source. For a version of the Prelude without pedals (earlier? – KB p. 382), see BWV 533a. Bar 18 is missing in some related copies, probably by mistake. Neither version of the Fugue requires pedals, and no source asks for them in b. 19 (KB p. 388), though for the final entry they are certainly appropriate. Probably, the two 'versions' are of a work taking different forms, neither demonstrably earlier or later than the other, or necessarily for or without pedals, or always with two movements.

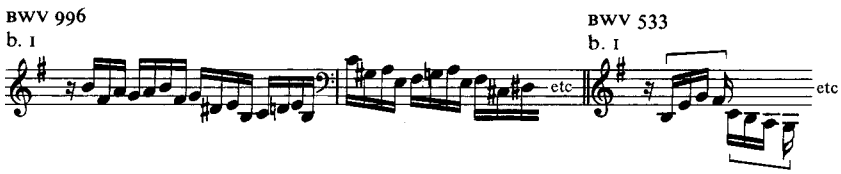
Spitta was full of admiration for the work, hearing certain expressive qualities in both movements ('gloomy pride . . . melancholy . . . magic'), which he saw as 'closely related, more so than usual' (Spitta I p. 401). Yet some copies provide good authority for the fugue circulating independently, at least 'for a time' (KB p. 385). But whether or not BWV 533 really is the first extant example of the fully separate prelude and fugue – too early to get into *Mö MS*? (see Schulze 1984 p. 46) – it is true that the Prelude's toccata-like solo lines, free passages and *durezze* are absent from the Fugue, which is strikingly free even of suspensions. Both movements are so unusual in conciseness, inherent melody, rhetorical gesture and bar-by-bar

detail, while differing in end-result, that they do look like typical Bachian complements.

Prelude

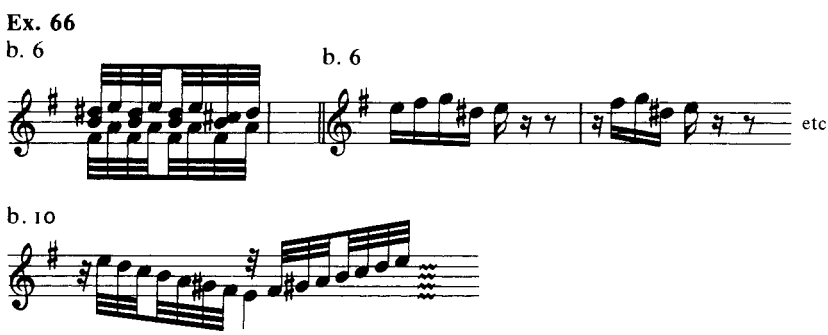
The opening solo line resembles the Prelude of the Lute Suite BWV 996 (copied by J. G. Walther): 'improvisations' around a chord of E minor, settling on a low tonic. BWV 996 is closer to the usual solo run-in of a Buxtehude praeludium than is BWV 533, whose question-and-answer shape is more regular and which begins more obviously in the tonic: Example 23.

Example 23



The freer passage beginning at b. 6 introduces vigorous ideas familiar in 'northern' praeludia (see Example 24), so that the gloomy weight familiar in performances of it is perhaps an anachronism. All three ideas appear in a further E minor work, the Toccata BWV 914, Adagio, about which there is little very gloomy. (The figuration in b. 10 seems to be mis-written, with redundant b′. See the Prelude in A minor BWV 543 b. 23, and the harpsichord toccatas.) Similarly, in the third section the harmonies are not so much 'atmospheric' as an original way of handling keyboard mannerisms of the day (cf. Bruhns's 'Nun komm', b. 58). Such details as the final repeated cadence recall the tonic re-affirmations in the early Cantatas 131, 106, and 71, certain works of Böhm, etc.

Example 24



An unusual feature is the many short phrases, resulting in a focus on the most original section, the driving, *pesante* chords from b. 18. As in other early works, the harmonic tension derives from simple diminished 7ths, here

functioning as dominant minor 9ths. The harmony is not sophisticated but the rhetoric is faultless.

Fugue

The first half of the fugue is taken up with five entries, one more than the number of parts, as elsewhere in early fugues (BWV 531, 549a):

1–15	tonal answers, then real answer (not pedal?), cf. BWV 550
15–18	typical episode derived from codetta
19–27	entry *en taille*, soprano answer
27–36	entry, episode (countersubject's dactyls); final entry bass, no coda

Though brief, this is a classic fugue shape, all entries tonic or dominant. The texture picks up on the Prelude (Fugue bb. 19 and 24, Prelude b. 15), as perhaps does the melody (Fugue b. 18 alto, Prelude b. 29 – a coincidence?). The second round of entries, an exposition corresponding to the first, begins at the halfway point.

NBA's policy on ties is not necessarily correct: on one hand, early copies especially in or from tablature are often sparing in ties, whatever players did in practice; on the other, early works might well make more of repeated chords and notes as part of their style. The texture at the entry in bb. 24–5 is found in chorale fantasias, while the harmony at the entry *en taille* and the melody at various points are those of a future master. Though on a small scale, the harmony and the melody can spin out lines – the pedal entry of b. 33 could have appeared one and a half bars earlier – and produce episodes less merely time-filling than those of BWV 549a. The final bars, simple and undramatic, have a harmonic resonance typical of five-part writing in a cantata sinfonia of Buxtehude or Bach (Cantata 4.i), and there is a touch of the elegiac not rare in E minor (cf. the Three-part Invention).

BWV 533a Praeludium (Prelude and Fugue) in E minor

No Autograph MS; only copy, Lpz MB MS 7 (J. G. Preller).

Two staves; heading 'Praeludium et Fuga'.

Pedals are neither specified nor required by the spacing, and the Prelude has two extra bars, so that bb. 6–13 of BWV 533a are equivalent to bb. 6–11 of BWV 533.

Though usually spoken of as an early version (KB pp. 382–3, 581), i.e. an original pedal-free version, BWV 533a is demonstrably neither earlier nor

even authentic in its detail. Some copies of BWV 533 (Ringk) correspond in details to 533a, and one wonders if Preller was himself responsible for passages in BWV 533a that are not there in 533 (Schulenberg 1992 p. 58). Preller's work probably dates to the 1740s, when there must have been a MS source available in Leipzig (KB p. 382), though the fugue's ornaments (KB p.194) recall typical Walther sources.

The Preludes' last five bars could imply that BWV 533a is either reduction or later simplification (Breig 1993 p. 48) of the organ version, which alone has a recurrent motif (tremolo chords). Perhaps the composer began to add harpsichord figures, omitted the unifying motif but extended the Buxtehude-like idea of b. 6, going no farther than b. 13 with it. But since differences in the harmonies from b. 20 were hardly due to carelessness, as might be the case near the end of the Fugue, perhaps the organ version is indeed a re-writing. The dominant minor ninth cadence in the Prelude BWV 533a is probably a mistake, fine effect though it is.

The Fugue as it stands in BWV 533 is also playable by hands alone, although this means that the real answer in b. 12 is not then so conspicuous.

BWV 534 Praeludium (Prelude and Fugue) in F minor

Only copies: Lpz MB III.8.21 (with BWV 544, 545, 548 – J. A. Dröbs, pupil of Kittel) and a print of *c*. 1840/45 (G. W. Körner).

Two staves; heading, 'Praeludium et Fuga ex F moll pedaliter'.

Since Körner used a further Kittel MS (KB p. 413), the work exists thanks to a single source, from which the various infelicities it contains (see pp. 50, 51 below) might come. One can only guess whether its key-signature of three flats means it copied a much earlier MS. Rather than indicating an early work, its inconsistencies – e.g. careless counterpoint but mature harmony – have led some to conclude that it was a new piece by Kittel himself, familiar with the F minor *WTC2* and producing 'a pastiche of elements drawn' from the C minor Fugue BWV 546 and E minor Prelude BWV 548 (Humphreys 1985 p. 177). If the rich harmonies and melodies are not matched elsewhere in Kittel, then perhaps he was helped by his teacher. However, there is nothing unusual in a work of Bach being like none other, and the three other fugues in Dröbs's manuscript are above suspicion.

Qualities heard by Spitta made him see the work as one of those opening up 'new paths' through its roundly shaped Prelude and more spacious Fugue (Spitta I p. 581), although the Fugue's 'hesitation to leave the main key' is 'disproportionate to the ambitious length' (Breig 1993 p. 53). Even if the

Fugue were an addition to an existing prelude, the poor source material means that its errors (doubled leading-note b. 128, faulty suspension in bb. 98–9) and the key itself need not be original. In G minor, the pedal might have been able to play the low C♯ two bars from the end.

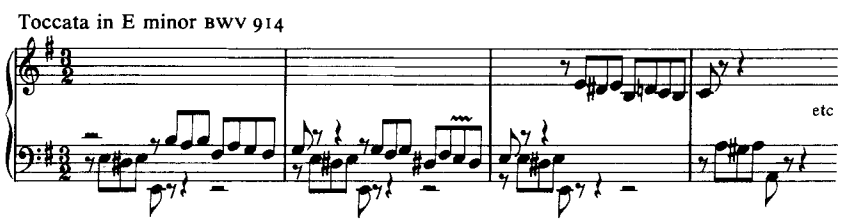
Prelude

A	1–11	pedal point; 2 upper parts in canonic imitation
	11–31	sequences (also pedal); 4 parts; hemiola cadence to:
B	32–43	as 1–11, dominant minor
	43–67	sequences (also pedal); phrygian cadence; 3, 4 parts
	67–76	pedal; big diminished 7th (4 parts in BWV 532 b. 96, 6 parts in BWV 572 b. 185).

The movement is thus a large binary form without much feel of ritornello. Sequences are underlined by pedal (unusual), and the transitions produce a figure that returns throughout (bb. 21, 26, 50), creating a sequence of its own (bb. 64–6). Quaver figures all seem inter-related, as do semiquaver figures. Almost all begin off the beat, hence the ambiguous metre when they first do not (e.g. b. 17).

While G minor would be less 'anxious' than F minor, such a *sarabande doublée* with continuous semiquavers, Neapolitan 6th and hemiola matches other Bach sarabandes. To judge by the pedal-line at bb. 21, 26, 50, the composer knew or was later to know the Aria of the *Goldberg Variations*, as he surely knew the opening of the Toccata in E minor BWV 914. See Example 25. The same underlying harmonies can be discerned at the beginning of the E minor Prelude BWV 548. The binary form is unlike Italian examples, being more like a toccata of the Pachelbel type: long tonic and dominant pedal points, interspersed with and followed by other material, as (on a bigger scale) in the Toccata in F major.

Example 25



It is not only in the last two and a half bars that the Prelude anticipates the Fugue: its final eight bars trace in a freer, more prelude-like way the melodic line of the final six bars of the Fugue. The melodious texture – closing up at the halfway cadence, opening out for the close – results in a concentrated,

unusual movement, 'bleak' when widely spaced, 'warm' when congested. The bars around the succinct tonic return (b. 50) have been said to lack 'a genuine sense of direction' in an already static movement (Humphreys 1985 p. 180), but a distinctive *melos* sustains them. The pedal part resembles a continuo bass more than it does a conventional pedal line of *c*. 1715, and alone suggests a composer familiar with the E minor BWV 548.

Fugue

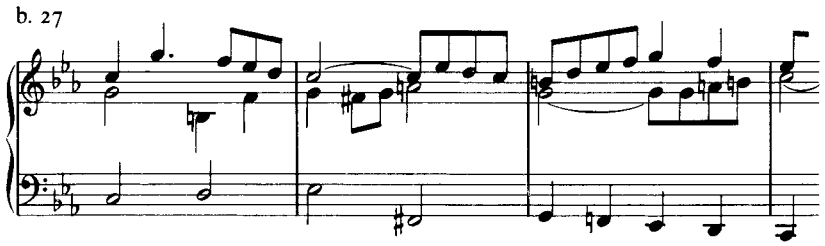
1–27	5-part exposition; counterpoint from subject (crotchets, 3); then a 'prolongation' typical of ricercars
27–46	episode-entries, in three, four, two parts
47–72	entry, relative; episode to dominant and tonic entries; episode to:
73–96	entry, relative; episode to tonic and dominant (pedal) entries
96–119	entries, tonic, dominant, tonic; shorter episodes
120–38	entries, dominant (two); 130/131 implied tonic stretto

For the order of the exposition's five voices (A S2 B T S1), compare the C minor BWV 562 (A S2 S1 T B) and the Kyrie of the B minor Mass (T A S1 S2 B).

Despite many tonics and dominants, so distinctive a harmonic and melodic character make it hard to believe that Bach had no hand in the piece. The absence of a recurring episode, canon or stretto, when each was possible, cannot prove it to be the work of a pupil, for one might expect him to aim precisely at such imitable Bach hallmarks. Nor need Spitta's judgement that the countersubjects soon peter out and the subject 'must always look around for help' (I p. 583) mean that for once, Bach could not do such an unusual thing as to create a fugue whose subject and real answer repeatedly enter on the same notes, in various voices, with various countersubjects, and at various intervals of time. It is true, however, that the fugues BWV 535, 992, 579 (Corelli) and 951 (Albinoni), which all emphasize the tonic, are early.

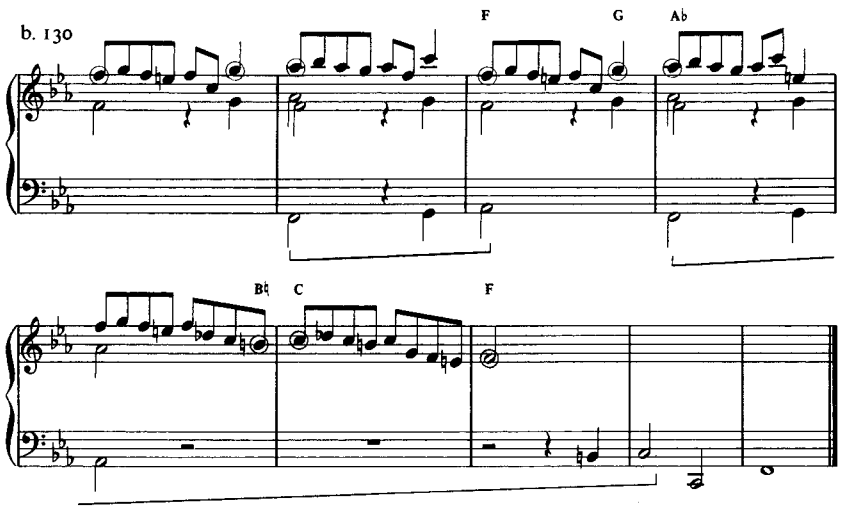
The countersubjects vary imaginatively from minims to crotchets to quavers and in number of parts: that at b. 27 (Example 26) is rightly in two parts not one. The parts countering the subject vary in texture from one to four, as if intending to present it in various guises. There is comparable variety between episodes: long crotchet lines, perhaps with suspensions (bb. 20–6), truncated (b. 69) or repetitious (b. 113), a sequence free (bb. 50–5) or derived (bb. 61–3), loose episodes (bb. 69, 93) contrasted with the *alla breve* (bb. 105–9), and so on. The paraphrased fugue-subjects,

Example 26



outlined in Example 27, would be something new for Bach, but paraphrased chorales were *lingua franca*. Granted the unusual character of BWV 534, even that it has 'awkward, clogged counterpoint and part-writing', a 'badly thought-out tonal scheme' and a 'general absence of control' (Humphreys 1985 p. 175), there is still a warmth to the harmony and melody hard to attribute to any pupil. It may be a sign of immaturity to have two middle entries in the relative major, but are not both too richly harmonized for a Kittel or a Krebs?

Example 27



BWV 535 Praeludium (Prelude and Fugue) in G minor

No Autograph MS (see BWV 535a); copy in P 804 (prelude only, J. P. Kellner?) etc; independent copies of final version (?) in Göttingen Bach-Institut (1st half eighteenth century?), Lpz MB III.8.7 (*c.* 1740–50, with 2 bars copied by J. S. Bach?), P 1097 (J. C. Oley? †1789), P 1098 (J. G. Preller †1786), and *via* J. P. Kirnberger (Am.B.606) or Kittel (P 320 and derivatives).

Two staves; title in P 804 'Praeludium' (no pedal cues), in P 1097 'Praeludium et Fuga ex G moll con Pedale pro Organo pleno'. Fugue 'allegro' in most copies.

Both sources and content suggest that BWV 535 is the 'later version' of a work with an 'early style' toccata postlude. Evidently available to Leipzig pupils working on its variants, the work must have originated in the composer's early twenties and was perhaps revised in the Weimar period. The Prelude of P 804 has thirty-nine bars (usually forty-three), and shows no sign of a Fugue. Since sources are inconclusive as to how many times 535a (see below, p. 55) was revised, a question arises about the pedal-line in bb. 55–6 of the Fugue and its striking similarity to passages in the mature Preludes in E♭ major (e.g. bb. 145ff.) and B minor: do all three passages belong to a late phase?

Prelude

For the cello-like passage-work above an implied pedal point, see also the A major Prelude BWV 536 and the opening of Preludes in E minor for Organ and for Lautenwerk, BWV 533 and 996. The term *passaggio*, written in the autograph BWV 535a, implies the alternating hands carefully specified in Oley's copy (KB p. 449) and such as one finds in e.g. Walther's chorale 'Wir Christenleut', v. 2.

Unlike BWV 535a, which is equally coherent, BWV 535 takes an idea in b. 3 for the section preceding the expected dominant pedal point. Though simple, the effect is strikingly like the chordal passages in the E minor Prelude, and leads to Buxtehude-like repeated chords and – rather puzzlingly – an apparent reference in the pedal to the head of the Fugue's subject. Curiously, this is also a phrase quoted by Mattheson (1739 p. 154) as an ideal series of narrow and wide intervals: G A B♭ G E♭ D. As the Prelude is merely passing from one pedal point to another à la Pachelbel, a cross-reference to the Fugue is unlikely. But did Mattheson know it?

The next section, with opening and closing dominant pedal points, looks like an afterthought to the version BWV 535a. So the series of scales and diminished 7ths returns to where it began, and harmonies pick up where they left off. Does this mean that some (all) of the passage is optional? Sources transmit several versions of it (KB pp. 438–41), suggesting that the original was merely a series of harmonies to be realized as broken chords, either *ad libitum* or on a specified pattern, as in the early version of the C major Prelude *WTC1*. Unlike the string of diminished 7ths in the first-draft cadenza of the Fifth Brandenburg and the Gigue of the B♭ Partita (which also come back to their starting point), the progression in BWV 535 is 7–6.

Other patterns too have distant relatives elsewhere, such as b. 15 (see BWV 571) and b. 33 (see BWV 543): all of these are 'devices' for improvising preludes, all with a certain high seriousness. The Prelude closes with seven bars looking like a realized version of the last six bars of BWV 535a. Note that the pedal is obligatory now only in b. 37, if then, and that the five parts appear to be *manualiter*. Runs of demisemiquavers are doubtless to be distributed between the hands, and the repeats in the middle section are optional echoes – for change of manual or stops?

Fugue

The fugue-subject alone is a mass of style-allusion: it has the repeated notes of a 'repercussion type' (Buxtehude, Kerll), *trillo* semiquavers (Heidorn in D minor and Böhm in D major, both in *Mö MS*), is both continuous and broken up (cf. BWV 549a and 575), and has a 'premature' answer. Yet there is also a new and distinct melodic shape to it, as it moves from crotchets to quavers to semiquavers.

A premature answer, rare in Bach, has different consequences here each time the subject runs its course. The overall shape is as clear as BWV 578's:

1–25	long exposition, four entries but three parts; episode
25–46	entries in the three manual voices, each with episode
46–55	entry in relative, pedal; episode
55–70	entries, each with episode
70–7	coda: pedal solo, scales, Neapolitan 6th, pedal point; highest and lowest notes of the fugue (C/c‴)

The fugue emphasizes the tonic, as do the (contemporary?) Capriccio in B♭'s second fugue, the Albinoni Fugue BWV 951a and indeed Albinoni's original. Much in the subject's semiquavers and working-out resembles the keyboard version (BWV 965) of Reinken's *Sonata prima*, a work of particular influence on the young Bach.

The subject, first countersubject, episode and later countersubjects present what looks like a catalogue of note-patterns, any of which can suddenly take off in an unexpected way (b. 69). Perhaps the composer intended B A C H to be heard at the end of the pedal solo (b. 71). The coda's scales are more succinct than those of the Prelude, just as the Neapolitan sixth of b. 72 – an 'early' sign for Bach – is slighter than the Passacaglia's. A common detail in early works is the part-writing's awkward moments when parts cancel each other out. Examples in BWV 535 occur in bb. 13, 14, 18, 19 – perhaps the result of composing on paper or of writing tablature, where such overlaps, grammatically correct, are less obvious?

There is a sense of drive and the counterpoint is well conceived, in particular the four-part passage from b. 46 to b. 57. One sees why Spitta

heard a 'new and increasing liveliness' of the counterpoint 'each time the theme enters' (I p. 405). The countersubjects also become livelier: at b. 55 a canonic figure in contrary motion, at b. 64 wide-ranging arpeggios. Here too at b. 55 is the reminder, already mentioned, of the Preludes in E♭ and B minor (a countersubject). In a sense, the postlude is unnecessary since there have already been climactic moments, and it may be wrong to assume that these dramatic, quickly modulating final ten bars were also there in the missing pages of BWV 535a (see below): one can imagine a quite different coda.

BWV 535a Praeludium (Prelude and Fugue) in G minor

Only source: Autograph MS, *Mö MS c.* 1705/6? (later known to Kellner? KB p. 583).

Two staves; title and headings, 'Praeludium cum Fuga ex G♭ pedaliter', Prelude 'Passaggio', Fugue 'Allegro' (at least the last two inscriptions not autograph?).

The Prelude is shorter (twenty-one bars), with a solo line above an implied tonic pedal point, simpler figuration in the central section, and the last six and a half bars similar to BWV 535. The Fugue now lacks the final twelve and a half bars of the BWV 535 version, which is busier, more continuous and inventive in its patterns. Probably BWV 535a was continued on a lost piece of paper originally sewn into the MS (Hill 1991 p. xxiii), but there is no way of knowing whether the completion was the same: see concluding remark, BWV 535. Any 'discrepancy' felt today between the weight of the movements may be anachronistic and over-encourage biographical speculation, as in Breig 1999 p. 654.

How much earlier the work is than the copy in *Mö MS* is not known, but perhaps considerably. Some detail, such as a pedal that enters in the fugue only with the subject, unlike (it seems) BWV 533, suggests that BWV 535a is not amongst the earliest, despite the Prelude's simplicity. Or the Fugue was composed independently, either expressly to be attached or simply ending up attached to one or other 'model' prelude – hence the unusual title 'cum Fuga'?

Prelude

Although it might seem that the composer first 'prefaced a predeliberated fugue with an improvised prelude' and then enlarged it 'to produce a more symmetrical plan' (Stauffer 1980 pp. 39, 130), the two present Preludes

need not have been the only versions of what is little more than a series of formulaic harmonies and note-patterns. The *durezza* formulae of the final bars, embroidered in BWV 535, are always open to figural decoration, especially with such conventional motifs as those here – patterns found in other keyboard works of *c.* 1700, such as Bruhns's 'Gelobet seist du'.

The term *passaggio* added above the first bar of the Suite in E minor BWV 996 in J. G. Walther's copy of it was defined by Walther himself as

> Variatio . . . wenn an statt einer grossen und langen Note, allerhand geschwinde Läufflein gemacht werden. (1708 p. 153)
>
> A Variation . . . when instead of a large and long note, all kinds of quick little runs are made.

His examples are not unlike the opening bars of BWV 535a, 996 or 533. But in BWV 535a, does the word indicate that passage-work is already there in the lute-like opening section or that the player is free to treat other bars in this manner? The diminished sevenths in BWV 535 are a *passaggio* of a more obvious kind: a 'passage' between two dominant pedal points, more extensive than in BWV 535a.

In view of the distribution between hands in bb. 5–6 – necessary, with no easy alternative – should bb. 1–5 also be divided? BWV 535 is more helpful in this respect, and to specify a method when obligatory but not when optional is common (cf. the Legrenzi Fugue BWV 574, bb. 105/112). The slurs from b. 10 are unusual and probably indicate that the chords are played *sostenuto*, as is implied by slurs in Raison's table (1688) and more clearly in Saint-Lambert's *Les Principes du Clavecin* (1702).

Fugue

One can presumably trace the composer's maturity in BWV 535's greater sense of climax in bb. 23–4 and the smoother continuity of bb. 35–8, compared to 535a. The two versions of bb. 17–19 look as if the composer, preoccupied with little keyboard patterns, re-shuffled them for continuity and imitation, without avoiding a certain aimlessness when episodes modulate in several directions – including the dominant, where the entry in b. 32 is surprising. On the other hand, to criticize the modulations in bb. 52ff. (Krüger 1970 pp. 48ff.) is to underestimate how the texture and stretto produce a fresh and vigorous effect on the organ.

Particularly significant differences occur between the versions of the passage bb. 46–65. BWV 535a was strikingly restrained at two points, and possibly was so at a third, i.e. at b. 65 where the *Mö MS's* incomplete bar has *tutti* rests above the pedal. Entries in BWV 535a are treated *en passant*, as in fugal sections of Buxtehude praeludia where the true climax is reserved for the toccata postlude. This was presumably the case in BWV 535a. The

observation, therefore, that the 'later version' rises in intensity and thus follows 'the famous rule that the first part of a fugue must be good, the second better, but the third outstanding' (Keller 1948 p. 62) seems to be an anachronism.

On its position in the Bach *oeuvre*: similarities in theme (repeated notes), modulation (limited), part-writing (crossing, to little effect) and contrapuntal detail (four-part harmonies, square phrases, quaver movement) will be found between it, the early B♭ Capriccio, and the B minor fugue in the Sonata BWV 963, as well as here and there in early cantatas. Its move towards a more reasoned form and careful figuration than found in BWV 963 is sometimes anticipated by Reinken, to whom several works in the *Mö MS* might be considered a form of homage (Dirksen 1998 p. 135). But Reinken seldom if ever matches Bach's harmonic tension and melodic flair, and his ultimate influence can be overestimated.

An important difference between BWV 535a and the harpsichord fugues in BWV 992 and 963, or the Albinoni Fugues BWV 946 and 950, is that its lines are more sustained, with more ties and fewer rests, as if carefully conceived for organ.

BWV 536 Praeludium (Prelude and Fugue) in A major

No Autograph MS (see BWV 536a); copies in P 804 (prelude by J. P. Kellner *c*. 1726/7?, fugue unknown copyist), P 837 (*c*. 1829, probably from another source).

Two staves; title in P 804 'Praeludium in A♯. cum Pedale'. Mistakes in P 804 suggest that the Prelude's source was tablature (KB pp. 474–5).

It used to be supposed that the 'early version', BWV 536a, was later 're-worked' in Weimar where pedal e′ was available (Keller 1948 p. 81) and remade with a 'more lively organism' (Spitta I p. 581), i.e. better use of note-patterns. More likely, however, is that BWV 536a is neither an early nor an authentic version, but rather a later arrangement made by L. Scholz (see BWV 536a).

Because, as Spitta noted, its fugue-subject is somewhat like that of the opening 'Concerto' of Cantata 152 (1714), BWV 536 used to be dated 1715–17 (e.g. Besseler 1955) – described as melodious, like a minuet or forlana (Krey 1956 p. 191), and inspiring similar counterpoint. But the resemblances are too slight to indicate date (KB p. 473), nor need the date of a vocal piece indicate the date of an instrumental. Similarly, pedal compass

with or without e′ and C♯ is no reliable indication of time and place, since one cannot know what the composer wrote or how literally in practice any notation was followed. Here, the Prelude's construction suggests an earlier date (with the decorated chords, pedal points, modest length of a North German toccata) than the Fugue's (fully fledged ritornello), but this too is inconclusive.

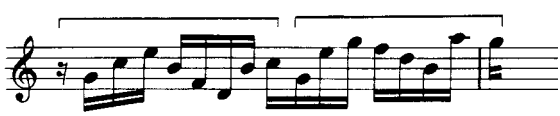
P 804's having two copyists has led to the idea that BWV 536 contains a Bach prelude copied by Kellner, with a fugue by someone else (Kellner himself? – Humphreys 2000 p. 39). As with BWV 534, hypotheses are based on identifying 'weaknesses' in harmony, counterpoint or modulation. Perhaps the lightness and charm of both movements reflect its composer's familiarity with a certain toccata and passacaglia of Bernardo Pasquini, associated in a lost MS with BWV 536 and once said to have been copied by Bach (Beisswenger 1992 p. 57). A different conjecture is that the Prelude once belonged to a *Praeludium* of four sections, like BWV 566.

Prelude

Open broken chords were typical of keyboard preludes in major keys, from Buxtehude's Prelude in D major BuxWV 139 to mature works of Bach (BWV 541). The opening ten bars have the conventional harmonies of a pedal point spread over a large canvas (5/3, then 6/4, then 7/4/2 etc), and as convention required in this bland spectrum, the first chromatic tone is the dominant leading-note (b. 11). Pedal points frame the movement as in BWV 534 or 535, with various keyboard patterns across bb. 15–27, in the concentrated manner of J. S. Bach – for example, there seems the making of a fugue over bb. 14–18.

There is a certain glowing, lyrical *ton* here, familiar in praeludia in bright keys by Bach (E major) and Buxtehude (BuxWV 151, 141). The opening arpeggio, which informs the piece from first bar to last, is of a kind found in J. K. F. Fischer's *Blumenstrauss* (Example 28), but more open to pleasing development. Such figures go on appearing in chorales, as in BWV 651a. The resulting feel of the prelude, with its wide tessitura, occasional playfulness (bb. 5–10) and dance-like suspensions in bb. 15–27, is brighter than that of BuxWV 139.

Example 28



A tablature origin would explain why the pedal-lines of the prelude in both versions are unclear as to (a) when the pedal plays, (b) at which octave. Perhaps players were given some licence in both respects?

Fugue

1–41	first dominant answer tonal, second real; countersubject
41–65	'false stretto'; tonal answer 49 answered *en taille*; 'rocking' figure
65–85	'false stretto'; tonal answer, answered in the bass
85–110	F♯ minor, B minor, first with 'rocking' figure
110–36	entry and answer in D; episodes
136–53	closer 2-part stretti; tonic in b. 145
153–82	final entry (pedal); coda on scale pattern

The entry in (e.g.) b. 69 is disguised, and only gradually is it clear that this is not merely an episode stretto. An overall shape is

A	1–45
B	45–153
C	153–82

in which *B* is characterized by pseudo-stretto, the last of which (from b. 136) is at one bar not two bars. The original countersubject is hinted at before it returns above the final entry, and the 'rocking' countersubject is useful in the quasi-episode from b. 115. If the fugue-subject really is derived from bb. 14–16 of the Prelude (bass) and its coda modelled on the Prelude's first half, then indeed one might claim that 'virtually all the thematically significant material in the prelude returns in the fugue' (Humphreys 2000) – which would be unusual for the period, probably unique.

This is an original fugal conception, with a smooth, effortless counterpoint treating the subject almost as an ostinato, an impression heightened by the fugue's rhythm and persistent eight-bar phrase. Although the work's invention has been called 'minimal', merely fourteen variations on a subject (Humphreys 2000 p. 33), many players agree with Spitta in hearing a 'wonderful intensity' in the sustained three- and four-part counterpoint (I p. 581), where entries have a more singing quality than even those of BWV 535 or 578. An unusual effect overall is given by the constant series of thirds and sixths, brought about in part by elementary stretti and pretty dance-like cadences (bb. 76, 88, 114, 122, 181), more fluent than those of the tight permutation fugue in Cantata 152. The particular flavour of such bars as 60–70 is unusual and, like the non-stop quavers, rather like the moments

between *cantus firmus* phrases in many an organ-chorale. The short final chord suggests a strong *rallentando*.

Altogether, the A major Fugue is far more original than its unassuming lyricism might at first suggest, and neither the canon at b. 136 nor the inner thirds at bb. 146ff. would be out of place in the *Ob*. Of course, much of this could result from a skilled pupil's adoption of techniques learnt from Bach works, and the argument for or against authenticity is difficult to take further. For the player, a further question concerns manual-changing, which is entirely practical here: the episodes are such that changing is effortless, even to a third manual during one of them (b. 123).

BWV 536a Praeludium (Prelude and Fugue) in A major

Five copies in Scholz MSS, late eighteenth century (four of fugue only, one in G major).

BWV 536a is different as follows:

Prelude
bb. 5–9, 12–13: in the inner voice, a single line of quavers only
bb. 10, 15, 16, 20, 25–7 lowest voice played by left hand
Fugue
notated in 3/8
bb. 33–41, 159, 160: pedal an octave lower
bb. 42–3, 89, 90: lowest voice played by left hand
bb. 182–4: three further bars, alluding to subject

BWV 536a would probably represent an early version if the lost source used in Peters II really was autograph, but this is unlikely (KB p. 587).

On one hand, the difference in the notation of the inner voice from b. 5 could mean that BWV 536 clarified what BWV 536a merely implied. On the other, the differences alone between the two versions at bb. 20–1 and 25–7 are such as to suggest that BWV 536a is a typical simplification by the Nuremberg organist Leonhard Scholz (1720–98). Differences between Scholz's copies probably mean not that he had more than one source (KB p. 587) but that he had various shots at an arrangement, changing key, dispensing with pedals, etc.

Irrespective of Scholz, the old idea that the *sostenuto* notation (held notes) found in BWV 536a but not 536 is matched by the differing copies of a rondeau by L.-C. Daquin, found plain in the *AMBB* (BWV Anh.III 183) but *sostenuto* in Couperin's *Deuxième Livre* (1717), is valueless: there is no evidence that the *Livre* was *AMBB's* source.

BWV 537 Fantasia and Fugue in C minor

No Autograph MS; source, P 803 (fantasia and bb. 1–89 of fugue copied by J. T. Krebs, the rest by J. L. Krebs) and a lost copy perhaps once owned by Kittel.

Two staves; heading, 'Fantasia con Fuga pro Organo', at end (J. L. Krebs) 'Soli deo gloria d[en] 10 Januarii 1751' (Zietz 1969 pp. 68, 98).

The copy made by J. T. and J. L. Krebs has added glamour through Griepenkerl's anecdote that the MS was almost used as waste paper (Peters III, 1845). Some hear similarities between the Fantasia and the Fugue, others that two themes per movement produce an overall shape *ABABCDC* (Kloppers 1966 p. 22). In playing time, the movements are closer than is often the case with prelude and fugue pairs for organ, and the details are complementary: four parts, consistent (Fantasia) or varied (Fugue); binary Fantasia, ternary Fugue; short imitative theme (Fantasia), long subject (Fugue). The Fantasia's half-close is unique in the organ works, its descending bass, hemiola and wandering semiquavers resembling half-closes in chamber works (E major Violin and Harpsichord Sonata). Such linking of movements, the first of which is no conventional prelude, could have inspired the title 'Fantasia'.

While both the economical style and the sources could point to a Leipzig origin, as might the compass CD–c‴, similarities with Weimar chorales suggest an earlier date; see below. Although the fugue-subject does allow more complex treatment than it receives (e.g. 'stretta inversa'), there is no clear reason for thinking any 'weaknesses' in the last ninety bars due somehow to J. L. Krebs (see below), although Krebs's own F minor Fugue does suggest the influence of BWV 537.

Fantasia

The binary form has a half-close or phrygian cadence:

A	1–12	pedal point, imitative upper parts; pedal begins *B*
B	12–21	imitative upper parts; hemiola close
A	21–31	virtual repeat of first ten bars, parts exchanged
B	31–47	denser development of B, including *inversus* and pedal; 41–6 = 15–20, partly decorated, parts exchanged
	47–8	phrygian cadence, already anticipated in 9–10 and 29–30

This is more 'cosmopolitan' than any Italian binary movement. The opening bars, with pedal point and imitative, wandering upper voices (rather like

obbligato wind parts), can remind one of subdued, yearning first movements of Leipzig cantatas such as BWV 8 or 27; or of French *en taille* movements in 6/4 (Grigny, 1699), minus the tenor solo; or of certain northern toccatas (Buxtehude's F major Toccata or G minor Praeludium BuxWV 150); or even of the conventional *Orgelpunkttokkata*, now given a newly expressive lease of life. The hemiola of b. 20 was surely known to the composer of the F minor Prelude bb. 30–1.

Of all these, most like the Fantasia is a certain type of cantata first movement. The lines, including the semiquavers accumulating towards the end, are most like woodwind obbligati, despite the idiomatic organ style of bb. 35–46. Similarly, despite its *points d'orgue*, the pedal is much like a fine basso continuo line (e.g. bb. 12–21). And subject *B* (b. 12) sounds as if made for a sung text. Since *A* has the typical leaping minor sixth *exclamatio* (a cry of anguish, according to Walther's *Lexicon*, p. 233) and *B* a very different slurred figure (as if after an intake of breath), they are both 'vocal' – wordless but contrasted and thus musically fruitful.

To the player, as remarkable as the fantasia's mixed pedigree, careful texture and a form from which 'all inorganic passage-work' has been excluded is its 'noble, elegiac' atmosphere (Spitta I p. 582), which it shares to some extent with the C minor Prelude BWV 546. While no harmonies above the pedal point are original, the phraseology is masterly: by b. 6 or b. 7 they demand a turn to the dominant in b. 10 (like the opening paragraph of the *St John Passion*), where the bass takes the opening motif. The result in bb. 1–11 is an exceptionally well-conceived, natural and unforced statement, in which technique is geared to expressiveness. The inverted theme in b. 32 is introduced to be not merely ingenious but expressively beautiful, as is not always the case with J. S. Bach; and although bb. 31–41 has the theme in every bar, it is no more obliged to do so than the previous section. Also remarkable is the almost complete absence of major keys, even as cadences.

The very opening of the other C minor Fantasia, also somewhat 'French' and derived from the old pedal-point toccata, looks deliberately different:

BWV 537.i	BWV 562
four parts, 6/4	five parts, 4/4
two subjects, binary form	one subject, motivic development
pedal points: tonic, dominant	tonic, dominant, subdominant, relative

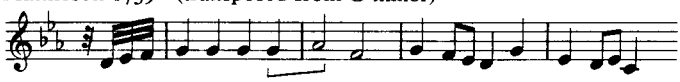
Fugue

The violin/organ fugue-subjects referred to by Mattheson (see BWV 539.ii) imply that BWV 537 is a particular type, with a theme similar to another one

quoted by Mattheson, who drew attention to the striking semitone: Example 29 (1739 p. 209, in G minor).* Such comparison is not to lessen the 'demonic power' of Bach's subject or Spitta's admiration for it but to suggest that it has regular, even textbook-like, features: a rising fifth (a run in bb. 37, 45, as in Example 29), a repeated dominant note (hence a tonal answer), a broken chord (diminished seventh), a tonic end, a four-bar phrase. Every performer knows the exhilarating moment of the sequence in b. 18.

Example 29

Mattheson 1739 (transposed from G minor)



The Fugue as it is in P 803 approaches the *da capo* perfected in BWV 548.ii:

A	1–28	exposition; episode *tutti*; tonic entry *en taille*, then no pedal
	28–57	episode; dominant, tonic, tonic entries; sudden half-close
B	57–104	irregular exposition of two new fugue-subjects
A	104–28	= bb. 4–28 (*en taille* entry re-harmonized for pedal point)
	128–30	coda

'Weaknesses' observed in the last forty bars by O'Donnell 1989 include a poor pedal line (?bb. 90–4), a static tonality (bb. 90–108), a banal alto (b. 100) and poor part-writing (bb. 93, 127), which could all be attributed to J. L. Krebs, i.e. if he was completing an incomplete fugue by introducing a *da capo*, with or without the authority of the composer. Though it is hardly a fault, starting the *da capo* with subject instead of answer, as in BWV 548, leads one to wonder whether Bach reached b. 104 and then wrote 'da capo'.

This return of *A* has long been found 'meagre and unsatisfactory' (Dickinson 1956 p. 22), as might also be the bass-line before the pedal entry of b. 110 and the rather sudden pedal point of b. 124. Such 'problems' are dealt with in BWV 548 as follows: the *da capo* starts on a pedal point, the pedal is absent before coming in with the subject, and *A1* already includes a dominant pedal point which therefore returns in due course. Putative 'weaknesses', therefore, might mean only that Bach had not yet perfected the *da capo* conception for a fugue.

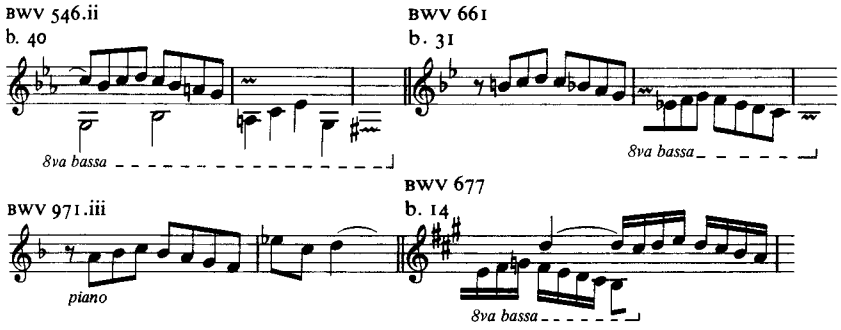
† If Mattheson knew Bach's subject and is quoting from memory, the crucial but forgotten tie in b. 3 implies, perhaps, something about his musicianship.

The counterpoint recalls the Weimar chorale 'Nun komm der Heiden Heiland' BWV 661, though without a *cantus firmus* to compel and propel its angular line. As is customary, pedal is not reserved for passages with entries, and there is no marked end to the exposition, which runs across the pedal paragraph. The 'decorated suspensions' style of counterpoint in the first manual episode (bb. 29–37) is typical of a composer who seems to have had an inexhaustible supply of it, unto the *Art of Fugue* itself.

Apart from its subject and its drive, the most striking features of the Fugue are the *da capo* and the new fugal section in the middle. Although the two new subjects of *B* are not combined with *A*, as might be expected by analogy with the F major BWV 540, both have a pedigree. Rising chromatics, already there in the Fantasia's last bar, are as traditional in double fugues as is a scalar theme in plain minims midway (cf. the C minor Prelude BWV 546). And the quaver countersubject is not only 'introduced in a masterly fashion seven bars before' the *B* section begins (Keller 1948 p. 83), but has been gradually emerging throughout the first fifty-seven bars. Its chief motif is in fact a countersubject to the original main theme from b. 24.

Therefore, although the three themes are not combined, one of them is made from a motif that combines with the other two, and so adds a new category to multi-subject fugues in works for organ (or harpsichord: see the suites BWV 808, 830). This motif is one to appear in many guises: fugues (BWV 546 or *Art of Fugue*), chorales (BWV 661), harpsichord works (*Italian Concerto*, 1735). See Example 30. A similar motif but beginning on the beat is also common, e.g. Violin and Harpsichord Sonata BWV 1016.ii b. 4 and Prelude in B♭ minor *WTC2*.

Example 30



As to section *B*: continuous quavers disguise the irregular entries of the chromatic subject, which is treated imitatively rather than fugally, and since the second bar of the subject is in effect a sequence to the first, the result is a series of sequences. The phrase structure of the two sections is therefore quite different. There is also the possibility that the layout at the beginning of *B* and *A2* allows stops to be changed or added without breaking continuity

too much, and (at least to modern ears) the more climactic *A2*, the more convincing the *da capo* becomes. If Krebs was responsible for the manual trills at b. 101 (reminiscent of the Passacaglia Fugue) and the half-close at bb. 103–4 (very like that before section *B*, at b. 57), then he showed a grasp seldom evident in his own works.

BWV 538 Toccata and Fugue in D minor

No Autograph MS; copies in P 803 (J. G. Walther, 1714–17?), P 1099 (J. G. Preller), P 416 (later eighteenth century), and others probably *via* C. P. E. Bach (e.g. P 290, P 277), J. C. Kittel (e.g. P 275) or J. P. Kellner (e.g. P 286); separately in late derivative copies.

Two staves; title in P 803 (by whom?) 'Toccata con Fuga', in P 1099 (and others) 'Toccata ex D mol. per l'Organo â due Clavier et Pedal col la Fuga'; in Forkel's list (1802), 'Prel.'. P 803 writes 'O', 'Positif' (b. 13 only) and 'R' (no other MSS use 'R').

The 'Dorian Toccata and Fugue' has no exclusive right to this name – already there in 1845 (Peters III) – since sources also transmit BWV 549a and 588 without key-signature. More unusual is that except for the concertos, it is the only work in which authentic manual changes are related to the structure. This duologue-toccata has no exact parallel in or outside organ music and is barely related to French *dialogues*.

Also unique is a claim on the copy by Kittel's pupil Fischer that the (whole?) work was 'played at the examination of the large organ in Kassel by S. Bach' ('bey der Probe der grossen Orgel in Cassel von S. Bach gespielt'), a rebuilt organ in the Martinikirche. There was such an examination in September 1732 (Dok II pp. 226–7) but neither stop-list nor manual-layout is known, nor whether a public recital as such was involved. A Weimar work could have been used on this occasion, revised or not, for as with so many other pairs of preludes and fugues, MS variants imply more than one original autograph, perhaps used in various connections. Walther's copy (which alone with P 416 gives all manual changes) may derive from the earliest version, and Preller's from one in which the fugue was notated in 4/2 time; sources associated with C. P. E. Bach are generous with ornaments in both movements. One can only conjecture why Walther uses 'R' when the *Rückpositiv* was rare in Thuringia, but he does in other MSS too. 'Positif' signifies any secondary manual.

The Toccata is a web of allusion to historical organ-music, and like BWV 562 virtually monothematic. Yet this is no fantasia woven from French

motifs over pedal points, but rather a concerto-like fantasia of basic 'North German' figuration. In more than key it seems to recall the first *couplet* in Buxtehude's *Magnificat primi toni*, though the pedal point of bb. 78–9 makes it certain that the composer also knew a further D minor work, the Vivaldi Concerto BWV 596. In fact, these two works suggest that in BWV 538.i the composer consciously combined the theme-type of earlier preludes such as BWV 536 or 550 with a ritornello form learnt from up-to-date Italian concertos, producing a unique amalgam of diverse forms and styles.

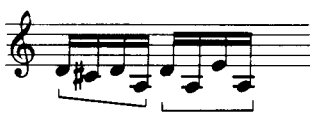
The Fugue may be older, to judge by certain separate copies and details of notation (KB p. 365). Its counterpoint is exceptionally well reasoned, with several countersubjects and idiosyncratic harmonies produced by stretti, which turn out to be its spectacular achievement. Thus Prelude and Fugue are complements: similar enough in length to form a more obvious pair than the F major Toccata and Fugue, and closer in style than some other supposed pairs.

Toccata

Resemblances are often found between the basic material of this movement and other keyboard works in D minor or *tonus primus*, by Raison (Agnus dei), Pachelbel (a Toccata and Praeludium), J. K. F. Fischer (a Praeludium), or Buxtehude (Magnificat). Reinken's Fugue in BWV 966 contains the basic motif, in D minor and its relative; and something like it in F major also appears in the course of the Toccata in F (b. 229).

Despite its original aura, the movement is close to other *perpetuum mobile* toccatas with marked cadences but without clear returning theme (Breig 1986a p. 33). The square motif (Example 31) seems to salute various keyboard figures used but never so thoroughly explored in the praeludia of Lübeck, Bruhns and others, or even in the G major BWV 550. Yet all dialogue-types – Italian concerto, French mass, English double voluntary, Spanish *medio registro* tiento – share characteristics: two manuals in alternation with the same melody, or one for bass and one for treble, accompanying each other and joining together at the end. Using them antiphonally for the sequences in bb. 43–5 or 73–7 looks like a more sophisticated working of something in the Concerto BWV 595.i, bb. 3ff.

Example 31



To use the manuals in more or less simple alternation seems to be the chief aim of the piece: there is no real *récit* or *en taille* as in French dialogues,

no fugal development as in *tientos*. Nor, despite the first change of manual in b. 13, do the manuals belong only to main or secondary sections respectively; rather, they appear in both. Themes and form are integrated. According to simple principles of rhetoric outlined by Mattheson, the shape of the movement can be expressed as:

Ow = Oberwerk, Pos = (Rück)positiv

Ow 1–13	*Exordium* by first speaker *A*, i.e. main theme, becoming: *Narratio*, i.e. the theme develops; then *Propositio* (5): further repetition, emphasis, development, close in tonic (for the cadence, cf. Contrapunctus III, *Art of Fugue*)
Pos 13–20	*Confutatio*, controversy: subject taken up by dialectic partner *B*
Ow 20–5	*Confirmatio*, confirming main theme, further repetition
Pos 25–9	*Confutatio*, taking up 1–5 in dominant, parts exchanged
Ow 29–37	*Confirmatio*: *A* answers and develops, *B* interrupts with antitheses
Pos 37–43	*Confutatio*: *B* variant theme (tenor 34), *A*'s antitheses
Ow 43–67	*Confirmatio*: new variant by *A*, answered at once by *B*, further developed by *A*, who (47) re-introduces material from 1–5
Pos 67–81	*Confutatio, B* interrupts when its material (37) is referred to by *A* (66–7); *B* closes in tonic (73), *A* then with material from 43; *B* answers twice, then speaks at the same time (from 78); motifs repeated and accumulated (*congeries*) for a climax (*gradatio*)
Ow 81–94	*Confirmatio*: *A* takes over before *B* has finished, refers back (to 53), confirms the dominant (88) and produces his own high point (90–4, now in contrary motion) towards D major
94–9	*Peroratio*, exit, conclusion, coda

The outermost sections have no dialoguing.

If 'such a complete approximation to speech' is found in no other work of J. S. Bach (Kloppers 1966 p. 90), nevertheless the rhetoric is purely musical: 'approximation to speech' is not what gives this movement its formal perfection. No doubt, as J. A. Birnbaum claimed in 1739, Bach knew rules and terms of rhetoric:

> Die Theile und Vortheile, welche die Ausarbeitung eines musikalischen Stücks mit der Rednerkunst gemein hat, kennet er so vollkommen, dass man ihm nicht nur mit einem ersättigenden Vergnügen höret, wenn er

> seine gründlichen Unterredungen auf die Aehnlichkeit und Uebereinstimmung beyder lenket; sondern man bewundert auch die geschickte Anwendung derselben, in seinen Arbeiten. (Dok II p. 352)
>
> He understands so thoroughly the parts and benefits which the composing of a piece of music has in common with oratory that not only does one listen to him with a satisfying pleasure whenever he directs his profound conversation to the similarity and correspondence between the two, but one also admires the clever application of the same in his musical works.

But at most, BWV 538 merely illustrates the *post facto* descriptions of *ars rhetorica*. Furthermore, so homogeneous is the material that the ritornello structure is rarely clear:

1 *A*, 13 episode (a varied repeat of bb. 7–12)
20 *A*, 37 episode
47 *A*, 53 episode
58 *A*, 66 episode, corresponding to 37–46
81 *A* (but as b. 53), 94 coda

This could be seen as having three parts, the central one bb. 37–81. The movement looks like an updated reworking of old German 4/4 semiquaver motifs, the kind of thing found in Reinken's Sonata reworked as BWV 966. Some of the differences in detail in the MS sources could reflect later revision, and perhaps note-patterns were even more uniform in the 'first version'.

Bars 37–81 provide a striking example of the mature Bach organ prelude, with returning phrases transposed but otherwise scarcely altered (the sign of Italian concerto influence) and an overall symmetry (this is the middle of three sections). The motifs, both quaver and semiquaver, seem self-generating, different but unmistakable. As is clear from the homogeneity, this is no ordinary ritornello form: compare the passages from bb. 7 (pedal), 15 (rh), 30 (lh), 53 and 81. Similarly, the main motif can be used to create a pedal point (b. 86) or put above a pedal point in imitation etc (b. 30). This kind of homogeneous music of a distinctive *melos*, one cast in a complex ritornello form, is found again in the F major Toccata, but clearly to different effect and much less economically.

Throughout, the rhythms are unusually square, to some extent counteracted by phrase-lengths (e.g. six-bar phrase bb. 37–42) but producing remarkably few tied notes. The result is a highly unusual movement characterized from first bar to last by little groups of four semiquavers. Allied to this is a bland harmonic spectrum, with some conventional moments (compare bb. 8–9 with harmonizations of the D major fugue subject, BWV 532), and 'interesting' chords only at carefully timed intervals (bb. 12, 35, 52, 65, 72, 93), three of them (bb. 51–2, 64–5, 93–4) functioning

as ritornelli. When there has been some rich harmony, the following passage 'clears the air' with a simple figure or sequence (e.g. bb. 35–7, 52–3). It is difficult to see how any of this could have been applied again to another composition: the toccata must remain an *unicum*.

Fugue

The Fugue, aeolian rather than dorian, is also an unusually complex movement based on a curiously symmetrical theme that rises and falls an octave, starts simply but runs into syncopations, preserves some *alla breve* elements (2/2 metre, suspensions, dactyl countersubject), and in some sources is ornamented.

Unusual main features are that the episodes are canonic and that the subject has two countersubjects (b. 18), producing not so much a permutation fugue as an overlapping counterpoint often confusing to the ear. Although the pedal has three conspicuous tonic entries, they do not so much underline a ternary canzona-fugue as imply a massive *ostinato*, not unlike the tonic pedal entries in the Fugue in E♭.

I	1–36	exposition; two countersubjects (12, motif from the toccata – see Example 31); from the codetta (15–17, 25–8) an imitative sequence leads to later development
	36–42	episode, brief canon at the fifth in outer parts
	43–56	entry, tonic, then episode, three parts canonic
	57–63	entry, tonic, at first decorated
	64–100	entries, dominant (71 = 18ff.), tonic (81); episode sequences
II	101–66	entries in F (canonic, 101–2), C (115), G minor (canonic, 130), B flat (146); episodes based on the sequence
III	167–74	tonic entry in canon
	174–202	episodes on the sequence; dominant entry (188)
	203–11	tonic entry in canon (soprano entry decorated)
	211–22	coda based on four-part version of x; final homophony

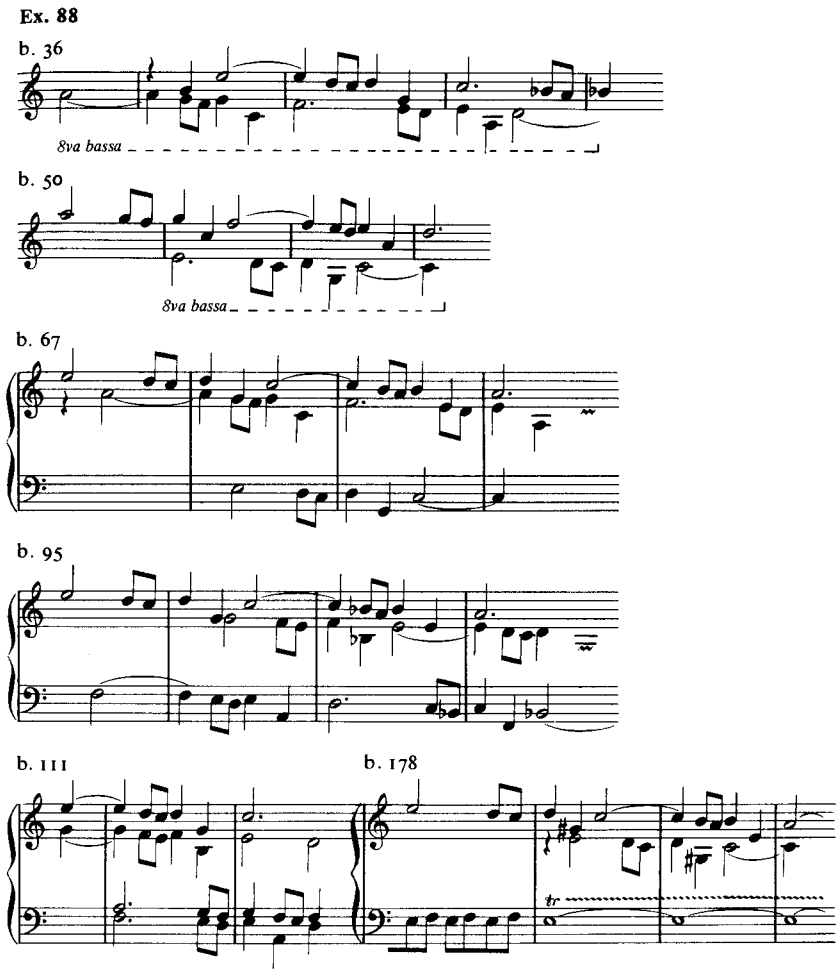
An alternative view is of four 'sections': 1–43, 43–101, 101–67, 167–end.

Already in 1777, Kirnberger was quoting excerpts from the Fugue to demonstrate the composer's use of sevenths and ninths (Dok III pp. 226–7), as well he might. It is noticeable that neither of the countersubjects, first seen together in b. 18, contains suspensions or tied notes; rather, the mainspring of the movement comes from the canonic potential of the subject itself, particularly in what seems to be a derived codetta (bb. 15–16) which yields an exceptional series of imitative episodes throughout the fugue. From this

canonic seed grow imitations at all intervals except the third and seventh, either at the bar or half bar, and all invertible.

Variety is achieved by avoiding simple repetition, creating canons at different intervals, and varying the number of parts. The free parts vary – chromatic from b. 156 – while passages of even freer quaver lines grow out of the current and throw the canons into greater relief (bb. 64–7, 195–202). One is often reminded here of later passages in the *Art of Fugue*, such as the semiquaver counterpoint in the *alla francese* fugue and the quaver lines in Contrapunctus III, all in D minor. The canon to which the subject itself is susceptible produces parallel rhythms (as in the A minor Fugue *WTC* 1), and clearly it is the episodes that give most variety. This variety may be shown by comparing treatments of the same phrase, as in Example 32. Or two different settings of the same bass line may also be compared, such as

Example 32



bb. 36–42 and 211–17. All of the suspensions produced in all of these bars form a stark contrast to the style of the toccata, surely by design. The result is a *tour de force*, so that a crucial passage from b. 125 has been said to 'defy harmonic analysis' (Bullivant 1959 p. 539), a pardonable exaggeration in the circumstances.

BWV 538 produces some of the most carefully argued four-part harmony in the organ repertoire. In any pair of similar passages, two of the four voices may well be identical; but the other two, without apparent contrivance, display a totally different harmonic character. For instance, compare bb. 43–50 with 115–22. The densest episode precedes the middle entries in the relative major, producing a splendid inner line in minims which may or may not refer to the head of the subject (alto b. 93, tenor bb. 95ff). A further effective detail is that each middle entry is preceded by a strong perfect cadence. Although an extra part appears immediately after the fugue's loosest texture so as to complete the canons in thirds and sixths (b. 164), the harmony becomes richer as the coda gradually loses its quavers. The natural skill with which the subject is re-harmonized, or the canonic interval made to vary, or the countersubject's quavers are effortlessly spun, is spectacular.

Most surprising of all are the last four bars of the fugue, harking back to the toccata's dialogue, dispelling any danger there might be of too didactic a counterpoint, and offering an uplift to the spirit. In view of those last four bars, and the obligatory (not optional) manual changes in the Toccata, perhaps the Fugue is also a dialogue – now not obligatory but optional? There is no great difficulty in playing all the themes and entries on *Oberwerk*, all the codetta and episode canons on *Positif* (the first change in b. 15: see Williams 2000). No other work of Bach allows this quite so patently.

BWV 539 Prelude and Fugue in D minor

No Autograph MS; movements paired in early nineteenth-century copies (e.g. P 517, also Forkel, 1802); fugue only, second half eighteenth century (Am.B.606, P 213) and later, copies probably all from one source (KB p. 360).

Two staves (no indication of pedals in the Prelude); in P 213, one of six fugues *per il Clavicembalo*, but with pedal cues.

Although it was once assumed that differences between this fugue and the solo violin Fugue in G minor, Sonata BWV 1001.ii, were made by J. S. Bach in the course of transcribing (Spitta I pp. 688–9), and that these say something about his methods (e.g. Geiringer 1966 pp. 237–8), it is not known who made the organ version or when. Readings suggest it was prepared from

P 268, Anna Magdalena's copy of the violin sonatas made between 1725 and *c*. 1733 (KB p. 354). Nor is it certain who composed the Prelude, whether it was for organ, and who coupled the two movements in P 517. (This copyist wrote out other transcribed works including the Concertos for Three and Four Harpsichords.) So it is fruitless to speculate why Bach did not also transcribe the violin's 'sublime and deeply passionate prelude', substituting for it 'a little, insignificant praeambulum' (Keller 1948 p. 99). The Prelude's authenticity, however, can 'scarcely be doubted' (Kilian 1961).

A separate history for the Fugue is implied by its separate sources, where it is often transmitted with the Albinoni Fugues BWV 951 and 951a. The transposition from G minor to D minor lowered the compass from f‴ to c‴, also allowed some treble entries to be put up an octave, thereby extending the range upwards as well as downwards (with new tenor or bass entries). The pedal, which does not rise above tenor a, forces bb. 92–3 to be given to the left hand, which it crosses at three of its four entries, and is reserved largely for basso continuo – features quite untypical of Bach's organ fugues.

The fugue was also transcribed into French lute tablature, probably before *c*. 1730 (Schulze 1966), by or for the lutenist J. C. Weyrauch (A. Burguéte *BJ* 1977 p. 45). Whether the violin sonata was the (or only) original is unknown, but both lute and organ versions appear to be made from it, not one from the other, their additions appearing at different points in the work: organ at bb. 5 and 28 of the violin version, lute bb. 2 and 5. Though more than competent, the organ's version of violin-writing is unlike that of authentic arrangements, such as the violin concertos for harpsichord, and, though perhaps quite typical of the time, spurious.

Prelude

This, whoever wrote it, may have been meant to resemble *plein jeu* or *petit plein jeu* pieces in French organ masses, where the various quaver figures and suspended chords such as the 9/7/5 in b. 20 could be found. Of all the organ music in Schmieder's BWV, this is the piece most plausibly played with *notes inégales* for the conjunct quavers, especially in view of the harpsichord idiom of the part-writing (bb. 3, 9, 19 etc.), whether or not organists of Kirnberger's period were intimate with French style.

A harpsichord piece similar in its suspensions to the Prelude is the A minor Fantasia BWV 904.i, and both appear in one early-nineteenth-century MS, though not together (Schulze 1977 p. 79). BWV 539 has a miniature closed form:

7–12	= 1–6 in dominant, outer parts in inverted counterpoint
13–33	sequences towards half-close, then towards tonic return
34–9	= 1–6 in tonic
40–3	coda (41–3 = 22–4 in tonic)

This is near to a binary form, except that the 'first half' takes a long time to cadence in the dominant and is longer than the second – details untypical of Bach, as is the inconsistent texture. A simple, 'French' use is made of scales, suspensions, and (from b. 24) sequences, all of which lead to striking harmonies in more than half the bars. But plain cadences without suspensions are not typical of French *durezza* styles, and the result is a prelude of mixed genre, if charming and interesting.

Fugue

That all three fugues or fugue-subjects in the Six Solos for Violin (G minor, C major, A minor) are archetypes – A minor a short theme of great potential, C major a model for chromatic counterpoint – is suggested by Mattheson's quoting these two, the latter from an audition for organists (Dok II pp. 294–5). The G minor Fugue represents the third archetype: a model canzona subject. Yet a fourth is found in the Albinoni Fugues in B minor, i.e. a long melodious subject of the kind known in violin music from Frescobaldi onwards.

Like the other violin-sonata fugues, BWV 539.ii has a ritornello structure in which the subject (insistent, deliberate) contrasts with episodes (fluent, fleeting). The subject has the repeated notes, and its countersubject the implied suspensions, of countless canzonas, allowing easy invertibility and even an extra entry (b. 5) in the irregular and almost Palestrinian exposition. Just as bb. 5–7 are more than beginner's work, so the accompaniments added to episodes (bb. 8, 44, 66, 89) are no elementary block chords: an intense, detached way of 'placing' them can achieve a remarkable intensity in performance. Only a theoretical comparison with the violin version leads to an opinion that the arrangement nowhere goes 'beyond the scholastic' ('über das Schulmässige': Ulrich Siegele, quoted in Kilian 1961).

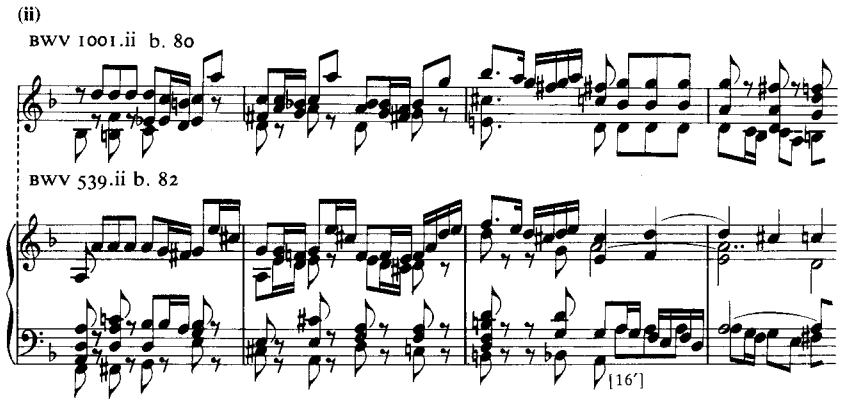
1–7	irregular; two pairs of octave stretti; sixth part on the mediant
7–15	episode, including reference to subject
15–30	a 'second exposition'; stretti at 3rd and 4th; stretto episode 25ff.
30–57	episode, first based on melodic extension of subject
57–60	stretto as at 25, subdominant, to relative
60–76	episode, first based on melodic extension of subject
76–81	partial entries, subject developed and followed by:
82–92	episodes and coda

The entries become less and less marked, although the change in texture from episode (semiquavers, open texture) to entry (quavers, more closed)

makes them almost as clear to the listener as in the violin version, where the entries are chordal.

A curious result of the many stretti is that the subject could be introduced into the harmony more often than it is (e.g. in bb. 11–12 or 55). The tendency for the fugue to go into five parts either for stretto entries or when the harmony hangs fire, as in a string concerto (bb. 37–9, 85 – compare the Vivaldi BWV 593.i b. 9), corresponds to the violin's tendency to use four strings when feasible. The 'strain' of double-stopping inspired the arranger to find a comparable effect: see Example 33. Though creating two parts from the original solo-episodes is not very systematic, it is not 'unklavieristisch' (as Kilian 1961 p. 327 claims).

Example 33



The lute version has a fairly regular exposition of tonic subjects and dominant answers, the violin something less regular, the organ less regular still (s = subdominant, m = mediant):

violin	BWV 1001 bb. 1–5	d t t d
lute	BWV 1000 bb. 1–7	d t d t s d t
organ	BWV 539 bb. 1–6$\frac{1}{2}$	d t t d d m

The last version has many points of interest. The episodes produce new organ textures, create possible echoes (from b. 49), and anticipate other pieces (b. 66 – see BWV 565). The sudden springing up of fiery episodes is in the Italian manner already perfected in Corelli's Op. 5, and the final cadenza is more like certain concerto 'cadenzas' (e.g. Triple Concerto in D minor BWV 1063.ii) than those concluding organ praeludia. The energy of the great organ fugues is replaced in BWV 539 by constantly re-worked harmonies.

While the melodic inspiration of bb. 32–7 or 77–9 is difficult to attribute to any composer but J. S. Bach, or at least a gifted pupil, the work is too

unlike authentic organ fugues (because less fluent) or known authentic transcriptions (because more literal) for its authorship to be clear. As with the lute version, perhaps friends or pupils were authorized (even supervised?) to widen the repertory by making such transcriptions.

BWV 540 Toccata and Fugue in F major

No Autograph MS; copies of both only in P 803 (Toccata copied by J. T. Krebs *c*. 1714, Fugue by J. L. Krebs before 1731?), P 277 (from lost Kirnberger/Agricola source? – KB p. 218), P 290 (via C. P. E. Bach?) and P 596 (eighteenth century), also a lost Kellner source; toccata only, in eighteenth-century (P 1009 J. C. Kittel?, P 289) and nineteenth-century copies (e.g. Lpz Poel 16 with an anon. fugue); fugue only, in eighteenth-century (P 287, Lpz MB MS 3 J. A. G. Wechmar?, and a MS perhaps once owned by Christian Bach: KB p. 171) and nineteenth-century copies.

Two staves; heading in P 803, 'Toccata col pedale obligato'; first movement, 'toccata' in P 289 etc., but 'preludio' in P 277 and Forkel's list (1802), etc.

Several conjectures are usually made about this work. The Toccata 'dates from a later, maturer stage of mastery' than the Fugue (BG 15); or, on the contrary, is some twenty years older; or it was connected with the Weissenfels organ and its compass of pedal f′ and manual c‴, for/after a visit in 1712 (but the Weimar organ too may have had pedal f′); or the 'Aria in F' was an interlude between them; or, with its distinct sections, this Toccata is earlier than the D minor, BWV 538 (Zehnder 1995 p. 317). There is no clear evidence for any of these conjectures. Most sources give the movements separately, few as part of a regular collection of Bach works.

On the compass: both Toccata and Fugue use manual top c‴ conspicuously, but notes above were avoided. In P 803, the Toccata pedal part does not go above c′ and is assumed to be a reduction (KB pp. 404–5), although the organ of Buttstädt (1696) where J. L. Krebs became organist in 1721 had a pedal to f′. Was the f′-form written for him? Either way, the different compass requirements serve as a reminder that works circulated in more than one version, paired or not.

On the pairing: while different pedal compass does not prove that the Toccata and Fugue originated at different times, it might suggest it. Nothing in any of the copies' title or cuing reliably indicates a pairing, and there are further pointers to a different origin: transmission *via* J. C. Kittel seems to have been of the Toccata only; the Fugue-only copies seem to be related; and the oldest extant pair is the work of copyists who, though related

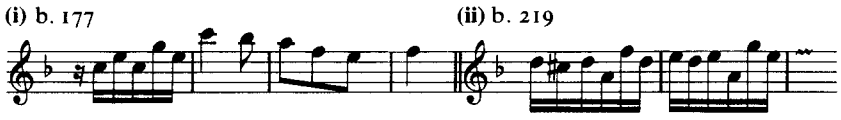
and in Bach's circle, were probably writing years apart, the younger perhaps inserting the Fugue (KB p. 405). The pairing seems not to have been obligatory or even expected.

Nevertheless, since their difference in length, flow, shape and effect makes the Toccata and Fugue complementary, their (optional) coupling was not inappropriate, whenever it was first done. Drama is contrasted with contrapuntal ingenuity, and just as one is the composer's longest extant organ prelude, so the other is his only straightforward, integrated double organ fugue.

Toccata

This gigantic movement couples a pedal toccata with a ritornello section in a ratio of 2 : 3. The latter's main theme is as Example 34 (i) and that of the episodes as (ii), not vice-versa.

Example 34



The sections are continuous, and the overall shape can be described in various ways:

Voigt *BJ* 1912 p. 36	*A* introduction, *B* ritornello, *C* coda
Sackmann 1985	3 sections: bars 1–176, 176–364, 365–438
Breig 1999 p. 697	2 sections: bars 1–176, 176–438, with ritornello (176, 238, 290, 352, 382), interrupted cadence (204, 318, 424), trio-episode (219, 271, 333)

Further details are:

A1	1–55	tonic pedal point below two-part near-canon*
	55–82	pedal solo, chief motif from 1; cadence figure 81
A2	83–137	dominant = 1–55 parts exchanged, modified accordingly
	137–76	pedal solo, as before but now to C minor, to prepare for:
B1	176–219	new related figure, imitative, four-bar sequence (176–92), cadence figure; interrupted cadence; Neapolitan; to relative
A3	219–38	opening material in three-part octave imitation, D minor

* Hard to see as 'modeled after' Vivaldi's BWV 596 (Wolff 2000 p. 126).

B2	238–70	as *B1* in D minor but without interrupted-cadence section
A4	270–90	as *A3* in A minor, three parts exchanged
B3	290–332	as *B1* in A minor (+ interrupted-cadence section), sequence to:
A5	332–52	as *A3* in G minor, three parts exchanged
B4	352–438	begins as *B1* in G minor; last sequence (352–67) changes direction, from B♭ to F to C, for pedal-point to end; as *B1*

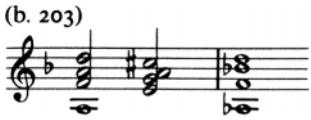
No scheme, however, can convey the feeling of 'endless song' in the movement, as if it were spinning out continuous melody to defy analytical labels, gloriously massive.

While the main themes and episode are related – familiar keyboard figures in canon or imitation – the toccata is by no means monothematic. Its first two motifs (bb. 3–4) appear together less often than expected, and recall other music in F whose second chord is a 4/2, such as Cantata 1, or an aria in Cantata 208 that begins rather similarly (No. 13, *c.* 1712). Note too the transposed B A C H references in bb. 204–7, 318–21 and 242–7. The ritornello material modulating in regular steps while the episodes do not modulate has suggested Torelli rather than Vivaldi as an influence (Zehnder 1991 pp. 90f.), though whether this means that BWV 540.i predates Bach's acquaintance with Vivaldi's Op. 7 and 3 is doubtful. It might, however: the Toccata in F is much like the Toccata in C writ large, like it developing the principle of alternating themes and doing so in a more regular way than is typical of the ritornello form of Italian concertos.

Very striking to the listener is the rhythm of the cadence figure, so much that it becomes a kind of mini-rondo. The same figure leads to one of the most startling interrupted cadences even in J. S. Bach's peerless repertory of them (Example 35). At the end (bb. 423–4) it is even more startling in a major key. However, the same major cadence, enthused over by Felix Mendelssohn in a letter of 3 September 1831 to his sister, occurs in the Chromatic Fantasia BWV 903 (see bb. 54–5, 56–7). Its repeated effect in the Toccata is without parallel, underlining amongst other things how necessary the final dominant pedal-point is to the movement's tonality.

As in other ritornello movements of Bach, material can be modified or its order changed without any perceptible break. At some points, one cannot foretell what the next section is to be. Yet it does not seem unnatural that section B2 passes back to A without the interrupted cadence heard earlier, or that the first B sequence (from b. 176) is a less complete circle of fifths than at b. 352. Both main themes – each an octave canon on a subject used in various

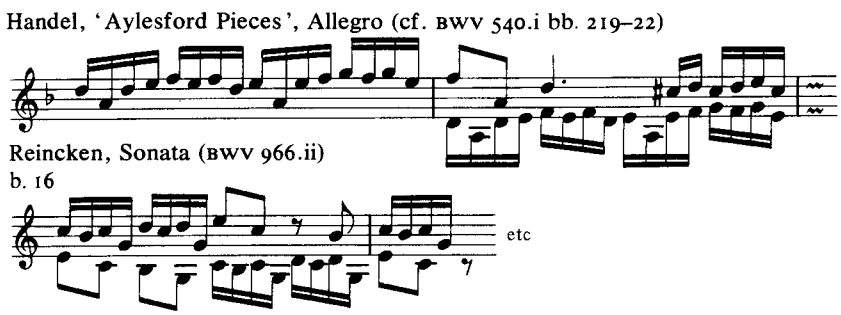
Example 35



guises by various composers including J. S. Bach (e.g. Two-part Invention in A minor) – are somewhat simplistic, throwing yet further weight on interrupted cadences and novel ways of treating other progressions, such as the Neapolitan sixth at b. 432. Similarly, while the cadence figure of b. 81 is not original (compare the final cadence of BWV 543.ii or the C♯ major Prelude *WTC1*), its extension and sudden minor turn in b. 169 are striking. The figure was later taken up by J. L. Krebs in his Prelude in C major and Toccata in E major.

The main melodic idea (octave imitation above a pedal point in 3/8 time) can be heard at the beginning of the later motet BWV 226, while the main formal idea (ritornello, with its motifs heard in episodes) is found in several of the English Suite preludes, which indeed have a broad family likeness to the Toccata in F. In addition to length and thoroughness, the Toccata's contrapuntal handling, harmonic progressions and dramatic pedal-points distinguish it, while it combines ideas current in other kinds of toccata: tonic/dominant pedal points of 'southern' toccatas (Pachelbel, Fischer, Kerll), pedal solos of 'northern' (Buxtehude, Bruhns). The three-part invertibility at *A3*, *A4* and *A5* is not so patent elsewhere in contemporary organ music. It could be that this invertibility, like the opening octave canon, salutes traditional keyboard devices, as in Example 36 or in certain Italian vocal music, e.g. Handel's *Dixit Dominus* HWV 232.vi. More complex counterpoint is reserved for the double subject of the fugue.

Example 36



To player and listener, the sustained energy of the toccata is incomparable in its very reliance on simple elements. Despite the traditional tonic and

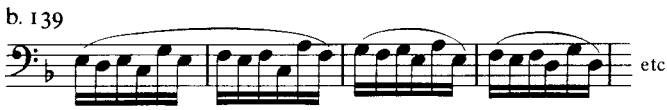
dominant pedal-points, the tonality is varied, and even the final cadence is no platitude but almost a surprise. Obviously the motifs themselves modulate effortlessly. The second pedal solo is an interesting case, for if the sources convey the composer's intentions, its phrase-lengths change as the line approaches the celebrated high pedal f′:

bb. 137–68, 32 bars built up from two- and one-bar phrases:
2, 2, 1, 1, 1, 1, 1, 2, 2, 1, 2, 2, 2, 2, 2, 2, 2, 2

This hints at a textual crux, since the isolated one-bar phrase just before halfway is at variance with the first pedal solo a hundred bars earlier. This crux would still be there if bb. 152–65 or 156–9 were omitted in performance, or were an addition by the composer, as one might freely conjecture – though this is unlikely, for the second solo would then not balance the first, as presumably it should.

The fact that the key motif of the movement is open to a two-bar or one-bar interpretation (see added slurs in Example 37) is striking, and recalls other examples of motifs in single- or double-length versions in the *Orgelbüchlein*. The sheer number of variants this pattern gives rise to is unique, leaving the impression that every group of six semiquavers is related. The movement is ingenious in its use of the two basic motifs (Example 37 and the cadence figure), and plays with the obvious contrast between them. They merge in the final dominant pedal point, which unites the rhythm of one with the simple harmony of the other in a new kind of climax, insistent, powerful, symphonic.

Example 37



Despite its obvious indebtedness, J. L. Krebs's E major Toccata does not offer a useful model for BWV 540 in its use of two manuals except in a general way. That is, the possibility remains that the Weimar organists – J. T. and J. L. Krebs, Walther and Bach – did change manuals in long ritornello movements.

Fugue

While not unlike the D minor Fugue BWV 538 in rhythm, or the C minor and E♭ Fugues in its thematic combinations, this movement is a unique example of the *alla breve* or ricercar fugue in which themes are separately exposed and then combined:

A	1–23	exposition, consistent countersubject
	23–70	tonic (30, 49, 56) and dominant (39) entries; episodes from countersubject
B	70–93	irregular four-part exposition of new subject (answer with subject-*caput* 75, further answer 81, further subject 88)
	93–128	further entries (without answers) in D minor, G minor and C minor; episodes from countersubject of *B*
A	128–33	return in tonic
A + *B*	134–70	entries of subject *A* in C, D minor, D minor, B♭, F and F, accompanied by subject *B*, complete (134), almost complete (142–3, 153–4, 158–9, 163–4), incomplete (147–50)

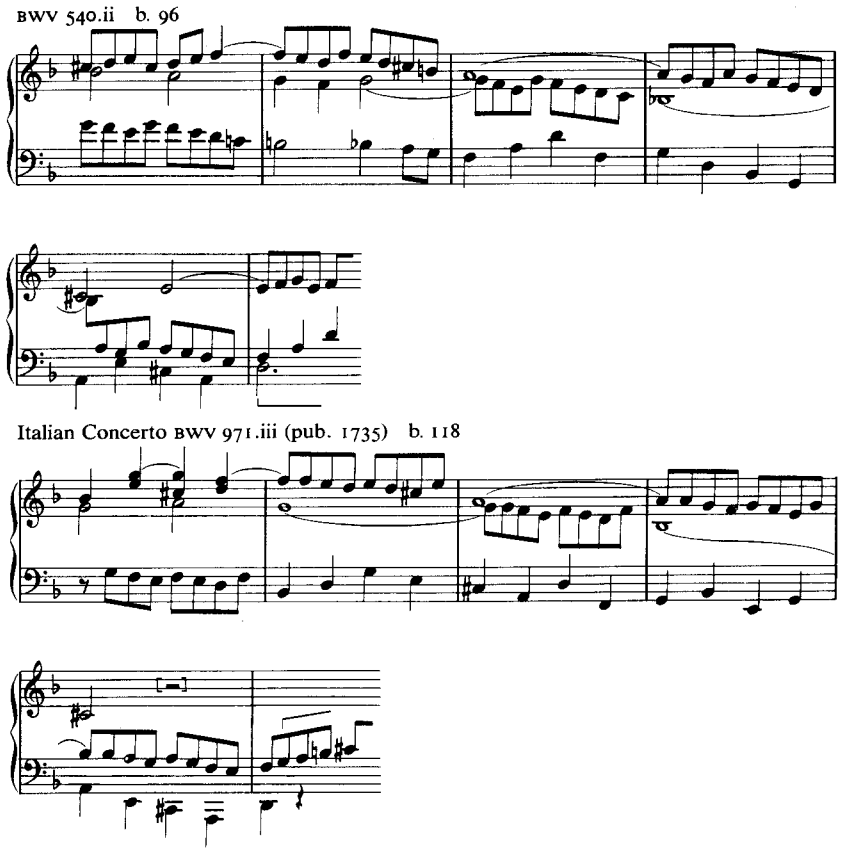
The cumulative effect is therefore based on three levels: thematic (*A, B*, then *A* + *B*), rhythmic (more and more quavers), and tonal (more key changes towards the end). Probably for the second of these three, the composer disguised most combinations of *A* and *B* by changing the first bar or so of *B*. Its original *caput* would have held up the rhythm and harmony and drawn too much attention to the combination.

The organ-writing is of a distinct style found elsewhere, e.g. in the Magnificat BWV 733. Even for J. S. Bach, however, the counterpoint – a good example of 'cantabile polyphony' (Besseler 1955) – seems effortless, especially in the last twenty bars: two subjects, spinning quavers, sure tonal grasp (three entries in near-stretto), idiomatic texture (opening to its widest for the final pedal entry), finally rounded off by three bars even more succinct than similar closes elsewhere (e.g. BWV 537). The subject has the white notes, incipient chromaticism, suspension and simple cadence of many such *alla breve* themes (Pachelbel, J. C. Bach), and even the absence of codetta between subject and answer is a common feature. Note the important crotchets, typical of the style (cf. E major Fugue *WTC2*), as are the contrary motion and *nota cambiata* (bass, bb. 6–7). The countersubject crotchets produce fine *alla breve* stretti in lower voices from b. 55 and recall other music: compare bb. 61–2 with the A minor Fugue *WTC1*, in half-note values. And they can be *inversus* (first in b. 37) or run across an entry (second subject in bb. 69–70). Dactyl quavers also flavour the second fugue-subject, but differently, now as a broken chord.

This second subject is a 'character theme', strong in rhythm, a bigger contrast to the first than is the case in the Legrenzi Fugue. It produces a quaver line as true to its tradition as the crotchet line was to its, taking on various shapes and spun out right to the end. Quaver lines in Bach are

usually fertile, and as in the C♯ minor Fugue *WTC1*, those here are fluent and infinitely adaptable, though in principle merely built up from conventional patterns. These patterns can appear in melody or bass – as in the A♭ Fugue *WTC1* (there, semiquavers in 4/4) – and they can be twisted to produce harmonic effects that herald the 'clean' subject (bb. 125–8). Even if in bb. 125–8 Bach's 'diatonic sense failed him' (Dalton 1966), the modulation from C/F minor to D minor is presenting the same quavers in a new, disturbed light. At other moments, the line is much like that elsewhere: see Example 38.

Example 38



Further understanding of the composer's methods is gained by comparing the bars after each complete subject entry, or by tracing how the minor middle entries of *B* occur in order (bottom, middle, top). The Fugue is working on several levels at once: style (*alla breve* elements), figuration (quaver lines), fugal counterpoint (combining themes), key-structure (only tonic and dominant for the first half), and texture (dense opening, wide final entry), all more so even than the Toccata. This is far from the modest examples of *A B A* + *B* form in Pachelbel's Magnificat Fugues.

BWV 541 Praeludium (Prelude and Fugue) in G major

Autograph MS: SBB N. Mus. ms. 378 (*c.* 1733?); copies deriving from another autograph, in P 288 (J. P. Kellner 1726/7?), P 595 (J. Ringk), Lpz MB MS 7 (J. G. Preller 1749), and perhaps *via* C. P. E. Bach (P 290 and P 597) or Kittel (P 320, LM 4839) or other (Am.B.543, Kirnberger circle). BG 15 used a MS 'with many corrections in the hand of the composer'; in P. 288, first thirteen bars of the finale of Sonata BWV 528 added by J. C. Westphal (†1828) after the Fugue.

Two staves; autograph heading, 'Praeludium pro Organo con Pedal: obligat:' and 'Vivace' (this also in Forkel, 1802); in P 288 (oldest extant copy?), 'Praeludium con Fuga Pedalit: ex G□'.

As Dürr observes (1984, plates 44, 45), the paper of the fair copy autograph of 1733, once owned by W. F. Bach, is known only from letters written by C. P. E. and J. S. Bach, including one connected with W. F. Bach's application at the Sophienkirche, Dresden in 1733. It is likely that this copy was made by Sebastian specially for Friedemann's audition on the Silbermann organ – a work for his repertory or even the test-piece itself (Schulze 1984 p. 17).

Although Kellner's copy is marked after the prelude 'verte fuga', 'turn to the fugue', and after the fugue 'Il fine' (Kilian 1969 pp. 16–17), Westphal might have seen an authorized copy with the trio between Prelude and Fugue (KB pp. 428, 435). More likely, however, is that he added it on a fancied parallel with BWV 545.

None of the extant MSS derives from the autograph, but Kellner, Ringk and Preller have a common original (KB p. 429), and C. P. E. Bach may have known a further original. To date the composition as early as 1712/14 because the Prelude has a hybrid form – opens with an 'old' *passaggio* and continues with a 'new' ritornello – and because the Fugue's subject seems to recall Cantata 21 (Zehnder 1995 p. 337) is to exaggerate the amount in common between different genres in Bach.

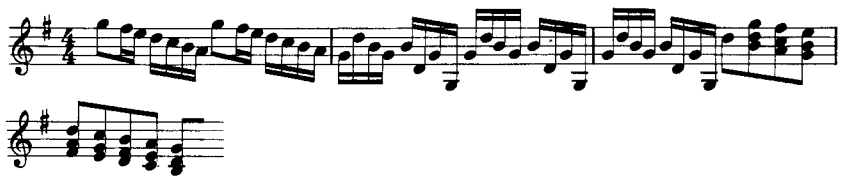
Prelude

Like BWV 538.i, this looks like a new, mature working of a traditional idiom: an opening solo, repeated chords, and old note-patterns promoted into an organized ritornello form. Perhaps it came as the composer worked in various Italian concerto forms and thus well before the unique, succinct ritornello of another prelude in G major, Partita No. 5.i (1729/30). But even if it reflected 'an older Italian concerto-type' such as Albinoni's (Wolff 2000 p. 126), which is doubtful, this would not mean that it was as early as the C major Toccata.

Just as in its keyboard figures the C major Prelude BWV 545 can be compared to other pieces in C, so the scales, broken chords and homophony of the G major are comparable to those of the Toccata in G BWV 916 (Example 39). Another important influence must be the harpsichord

Example 39

BWV 916



transcriptions of Italian concertos, such as the Vivaldi Concerto BWV 972 – compare, for example, bb. 20–3 of the Praeludium with bb. 35–7 of Vivaldi's first movement. An interesting detail of the Toccata in Example 39 is that it too is cast in elementary ritornello form, a form yet more contracted in the organ prelude:

1–29	*passaggio* on tonic triad; thematic quaver chords and semiquavers
29–46	allusion to *passaggio* in dominant; same figures developed
46–59	further development of quaver chords
59–82	further derivations; 74 return to opening toccata; 79 return to cadence of 44–6

It may be a mistake to see this as a planned ritornello, since the main theme returns less obviously than in concertos, and none of it is drawn out. Rather, the Prelude suggests a working out of conventional toccata elements – tonic, dominant and final pedal-point (b. 63) – into a tightly organized movement for whose cohesion themes are re-used in the course of the movement, though in what order and manner can not be predicted. Unity is ensured in the four sections (described as 'strophe-like' in Breig 1986b p. 36) by such details as the opening and closing bars being heard elsewhere in the movement, at b. 29 and b. 45 respectively. It is possible to see it as having both three main sections and two.

The Praeambulum of the G major Partita (1730) and first movement of Cantata 192 (1730?) offer good parallels to the tightened ritornello shape of BWV 541.i. The three have similar material, with a similar pulse, concentrated and free of time-filling episodes. There are other associations too: for example, the ambiguous 'threes' of bb. 10–11 of the organ Praeludium recall certain phrases in the Minuet of the same Partita, also 'Partita VI'

of the Chorale Variations BWV 770, and the Sonata for Solo Violin BWV 1001 (Presto, beginning of second half). With the quaver chords and running bass typical of new concertos (compare b. 16 with BWV 593.iii from b. 70)* are blended elements of German organ toccatas: a pedal part (compare b. 12 with Bruhns's 'Nun komm' bb. 102–3) and broken-chord semiquavers (compare b. 18 with BuxWV 140).

The use that the passage bb. 12–16 is put to in bb. 32–8 would not be found in either Buxtehude or Vivaldi, and even the opening *passaggio* is transformed by its drive and ambiguous rhythms. The 'Vivace' direction probably belongs to the autograph revision, and quite why it was added is unclear: did the composer by *c.* 1730 have a livelier idea of such figuration than earlier, or was Friedemann unlikely to understand it correctly? Did it have some connection to the recent G major Organ Sonata, apparently written for Friedemann and opening 'Vivace'?

The movement works very much in one-bar units, including the 'mini-cadenza' of b. 24, whose diminished seventh form in b. 76 is an updated version of the Neapolitan sixth in earlier works like the Passacaglia. The result is a restless, hectic work, kept up on a high level until the final cadence, majestic in its unbroken swing.

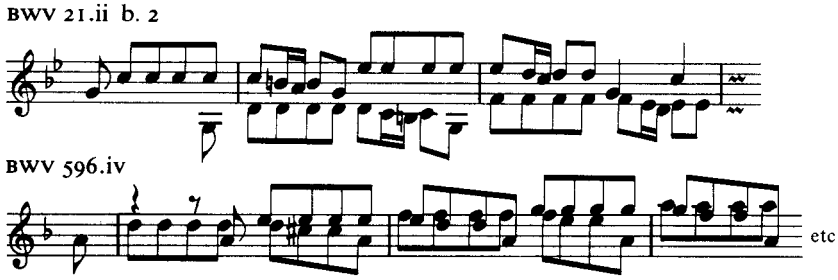
Fugue

The subject sounds like a theme awaiting words. Spitta heard a resemblance to the opening chorus of Cantata 21 (1714) and its rhythms in the Prelude (II p. 689), as did Emery 1966 and Keller 1948. But the possibility – faint and ambiguous – that the subject began originally with four quavers on the beat (KB p. 430) marks it off both from BWV 21 and the Prelude. Besides, repeated quavers and little dactyls have a quite different effect in the 3/4 of the Prelude from what they have in the 4/4 of the Fugue.

Similar but shorter themes by G. F. Kaufmann ('Vom Himmel hoch', *Harmonische Seelenlust*, 1733–6) or F. A. Maichelbeck ('Fuga Octavi Toni', i.e. G major, Augsburg 1738) need not reflect J. S. Bach's influence, since the subject follows a norm, with its repeated notes on 4–3 and 7–6 suspensions. Similar examples in Handel, Lotti, Pergolesi and others confirm its origin in Italian rather than North German counterpoint. Thus the theme in Cantata 21 is not far from the fugue of Vivaldi's Concerto BWV 596, while the opening of Cantata 77 (1723) makes something similar from material derived from a *cantus firmus*. See Example 40. BWV 21 and 596 are in the minor and exploit stretto from the beginning, unlike BWV 541 which has this shape:

* To judge by a version in KB p. 679, the chords from b. 21 were at first more simply repeated, with less implied inner counterpoint.

Example 40



1–17	exposition; first answer tonal, second real (new countersubject)
17–26	episode: quavers from subject, semiquavers from countersubjects
26–35	tonic entry, then derived episode in relative
35–52	relative entry, then free episode (solo-like) towards:
52–63	dominant entry, codetta-episode, supertonic entry
63–71	derived episode, minor (G minor entry = dominant to C minor)
72–83	stretto at 9th, then 5th; final entry 79 on a new fifth voice (C major); final tonic pedal-point in soprano, then doubled

The modest modification of the subject in b. 66 or 72 looks ahead to BWV 547. A flagging turn to the minor before final entries is there too in the Prelude: compare Prelude bb. 76–7 with Fugue bb. 71–2, now with ninths in the harmony. So melodious a subject leads to singable quasi-entries in the soprano of bb. 20–5 or bb. 30–2, then to trio-like passages crowned with top soprano entries. Note that the fifth voice of b. 79 not only brings a subdominant finality but is complete to its last note (c′).

There is a tendency in the first and last thirty bars or so for semiquaver figures to spin around themselves, producing new patterns up to the last couple of bars, whether open and vigorous (bb. 61–2) or closed and obsessive (from b. 72). The masterly semiquaver figuration produces harmony more complex and mature than with other repeated-note themes, such as the E major Toccata BWV 566 at bb. 34–8. A real contrast is provided by the middle episode, the only passage without pedals or clear reference to the subject, but with shifting harmonies. These broken chords correspond to the scale passages in other fugues, e.g. those before the final stretto of the D minor Fugue BWV 538, though more charming and dance-like. The whole passage bb. 38–52 resembles episodes in the first movement of the Fifth Brandenburg Concerto, subtly emphasizing main beats to counter the subject.

The inverted pedal point at the end is unusual, though already hinted at in an earlier work, the A minor Fugue, BWV 543 b. 95. Here, the effect is much bigger, like a choir singing, though even Cantata 77 ends with a conventional bass pedal point producing a less dense effect than this, which is one of Bach's most gripping closes. If BWV 542 suggests how Bach *père* ended a competition fugue in Hamburg, BWV 541 suggests how Bach *fils* did in Dresden.

BWV 542 Fantasia and Fugue in G minor

No Autograph MS; Fantasia alone, in late eighteenth-century copies (P 288, Am.B.531 *via* Kirnberger?); Fugue alone, in P 803 (J. T. Krebs *c*. 1714?), P 1100 (J. C. Oley), P 598 (J. F. Agricola *c*. 1740), P 288 (J. P. Kellner), also Am.B.531 and derivations; Fugue in F minor, perhaps *via* C. P. E. Bach (P 287, LM 4838) and others *via* J. C. Kittel (P 320); paired only in two late copies, perhaps unintentionally (P 288 second copy *c*. 1800, also P 595 – derived from Am.B.531, where Fantasia and Fugue are separate), reversed in P 1071 (*c*. 1800).

Two staves; heading 'Fuga' (Krebs), 'pro Organo pleno cum Pedal obligato' (Kellner); in Am.B.531, 'Fantasia'; in P 288 second copy, 'Fantasia e Fuga in G m: Per l'Organo pieno, col Pedale Obligato'.

In its counterpoint, texture and figuration, the Fugue may be no later than the Passacaglia BWV 582, though doubtless still played in Weimar by students, including Krebs whose copy already suggests some revision (KB p. 462). Since the F minor version may come down partly via C. P. E. Bach – from a source agreeing with Krebs's readings in G minor – the transposition probably belongs to a relatively early point (KB p. 458) and was made to avoid pedal d′. This version is 'less fluent and natural' (Peters II) and not known to be authorized.

The Fantasia must be later, even post-Weimar (Spitta I p. 635). Only too high a regard for written compass, or uncertain harmonic criteria, could lead one to think the Fantasia older than the Fugue (as Stauffer 1980 p. 110 suggests). Since the Fantasia is not known in an F minor version, there were at least two traditions for playing the Fugue as a separate piece. But though no authentic pairing of the movements is known, their different language and date would not put it out of the question, in view of some unlikely pairings in the *WTC*.

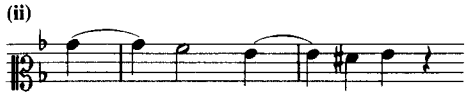
Assumptions that the movements constitute a pair led to the idea that it 'belongs without doubt to the Cöthen period' (BG 15), composed for

the visit to Hamburg in 1720 after the composer applied for the position at the Jakobikirche (Dok II p. 77). This was the occasion – if the *Obituary* is referring to this particular visit – on which Bach played to the elderly Reinken, last representative of a revered organ school (Dok III p. 84). Spitta's idea that in the Fantasia Bach 'wishes to surpass the Hamburg organists on their own ground' is a guess (I p. 635). Better evidence is Mattheson's report that the competition for a new organist in Hamburg Cathedral on 24 October 1725 included an extemporized fugue on the subject quoted in Example 41 (i), complete with a countersubject (ii), this too as in BWV 542.

Example 41

(i) Mattheson, *General-Bass-Schule*

(ii)



Mattheson may be implying that he had seen a copy of the piece:

> ich wuste wol, wo dieses Thema zu Hause gehörte, und wer es vormahls künstlich zu Papier gebracht hatte; (1731 pp. 34f.)
>
> I knew well where this theme originated and who brought it artfully to paper;

But a simpler version of the theme had been published ('brought to paper'?) in the songbook *Oude en nieuwe Hollantse Boerenliedjes*, Amsterdam, 1700 (Dok I p. 219). That Bach knew either form, 'touching it up later' to make his subject, is not proved though often supposed; but the earlier the date assigned to the Fugue, the more it matches others based on existing themes, such as the Passacaglia's.

How significant the compass is is also unclear: of the notes C♯, E♭, A♭ and d‴ in the Fantasia or the E♭ and A♭ in the Fugue, none was available at Reinken's Katharinenkirche, and almost none on the Jakobikirche organ as Schnitger had left it (Fock 1974 pp. 63–4). Solutions to these questions – the Fantasia shows enharmonic possibilities whether for Hamburg or not, the Fugue is transmitted with an 'ideal' compass that organists had to realize as best they could from organ to organ – remain conjectural.

Fantasia

The shape, unusually clear and suitable for two manuals, has been seen as rhetorical (Kloppers 1966 pp. 76–7), though by analogy rather than by Bach's conscious planning:

A	I	1–9	*Propositio*: 'free' main theme; tonic; dominant; pedal point
B	II	9–14	*Confutatio*: opposing statement; imitative; moving bass; strict four parts
A	I	14–25	*Confirmatio*: partial return (roulades etc., multiple suspensions); more chromatics; enharmonic modulation
B	II	25–31	*Confutatio*: as before a fifth lower, upper parts exchanged, longer by one bar
A	I	31–49	*Confirmatio*: further development of chromatic idea *Peroratio*: return, 40; chromatics resolved in pedal solo; cadence

The final chord appears variously. Am.B.531 has a natural while P 288, of *c*. 1800, is without, presumably a slip – or were minor finals preferred by then?

This shape seems to ask for two manuals, as do the section-ends: what are the rests for if not to change manual? What such analogies with rhetoric do not say is whether they are more than the stuff of any coherent and effective utterance. Thus by analogy the key and the seventh and ninth chords may remind one of the opening of the *St John Passion*; and one can find other analogies for the shattering first chord (*emphasis*), the crying out (*exclamatio*), the repetition (*anaphora*), the falling/rising lines (*anabasis/katabasis*), the contrapuntal discussion of motifs (b. 9, *declamatio*), even the rests in the penultimate bar (*aposiopesis*). But figures of speech need not be explicitly in the mind of a composer. Such music naturally implies *gradatio* (rising towards climax) and *congeries* (accumulated part-writing), and a passage like bb. 31–4 depends on purely musical devices – major–minor change, chromatics (different from bb. 22–3), contrary motion and a quasi-crescendo.

The Fantasia is a regularized version of an earlier form, a systematic alternation of the *recitativo* and *arioso* of old multi-sectional *praeludia pedaliter*. Two ways of looking at it are:

Dietrich 1931	*point d'orgue* – interlude – *point d'orgue* – interlude – improvisation – interlude – improvisation
Zacher 1993a pp. 20f.	seven sections: 7 end of tonic pedal-point 14 end of 'intermezzo', with A major 21 the 'astonishing 6/4 chord in E♭ minor' 28 the 'intermezzo' revised 35 the Fantasia's 'generative chord' (a diminished 7th) broken off 42 the broadest layout for the 'generative chord' 49 final triad in seven parts

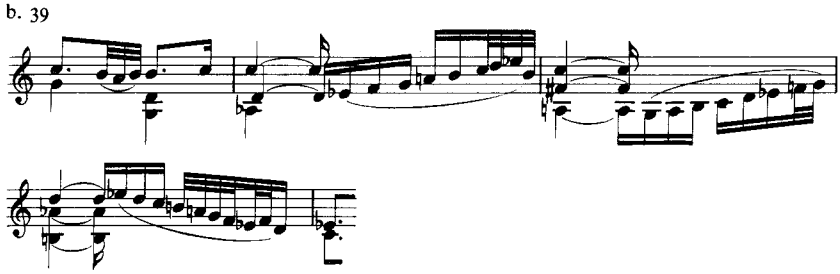
Apparently, there are other operative sevens in the movement, such as seven falling fifths from D to D♭ over the pedal of bb. 31–4; also, versions of B A C H (e.g. tenor bb. 43–4); also, 'a secret scale' running through the piece (e.g. ABCDEFG over bb. 14–25).

The opening pedal-point harmonies are much like those elsewhere but less extempore in style (e.g. BWV 546). Rarely will such a pair of diminished sevenths be found as in the second and third chords here: they 'threaten', as the sevenths opening the A minor Praeludium BWV 543 do not. This diminished seventh is an old chord, newly thought out and taking many guises here, despite regular returns to dominant and tonic. The device of chords punctuating roulades can be found – in more whimsical and refined form, perhaps – in the Violin Solos (fair copy 1720): Example 42. These may

Example 42

Violin Sonata BWV 1001.i (Adagio)

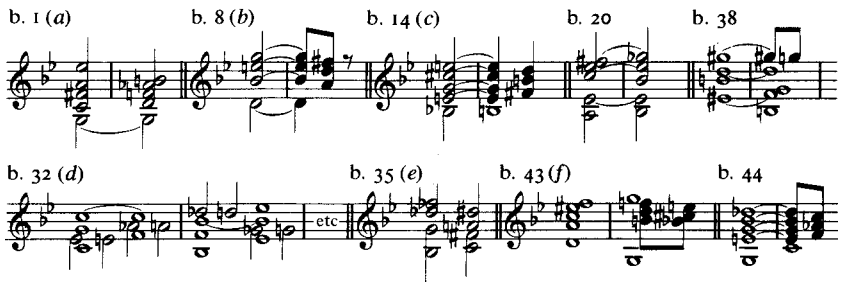
Violin Sonata BWV 1005.i (Adagio)
b. 39



derive from the roulades added by violinists to sonata movements, to judge by one edition of Corelli's Sonatas Op. 5 or by Vivaldi's recitative in the Concerto BWV 594.ii, though this need not mean that the Fantasia is a 'secular' piece (as Hammerschlag 1950 suggests). The opening tonic and dominant pedal points have something of the conventional *Orgelpunkt-tokkata*, with chromatic harmonies of a *durezza* kind, and even the startling penultimate bar adapts an old idea: see the same moment in the E minor Prelude BWV 533. The solo line over bb. 6–7 is coherent because the implied harmony is logical, and only in the next bar does the Fantasia start to develop beyond its toccata-like opening.

The harmonies on shorter pedal points elsewhere (bb. 13 etc.) are relatively conventional; it is other harmonic effects that give the movement its power. By b. 49 an impression of immense complexity has been gained,

Example 43



with harmonies (Example 43) that can be put in several categories: pedal-points, multiple suspensions, diminished sevenths treated enharmonically (as in recitative), chromatics moving to unexpected minor chords, consecutive diminished sevenths, and interrupted cadences. As well as conventional Neapolitan sixths there is the distinctive chord ♭9/♯7/♭6/4 in bb. 19–20, anticipated by Kuhnau in a *Biblical Sonata* of 1700, when the smitten Goliath falls. Since a similar chord appears in the early Prelude BWV 921 b. 5 and Fantasia BWV 1121 b. 42, the e♭ here b. 19 is probably not a mere scribal error for e♮, as some have suspected.

Effect is increased by the dramatic rests or *tmeses* (in particular bb. 15, 20, 35, 44), by the huge variety in the texture, and not least by the 'ordinary' passages that set the rest in relief (e.g. bb. 39–41). These last are unusual and therefore interesting. Exploring the six harmonic devices of Example 43 replaces more conventional kinds of development, and as in some *Ob* chorales, this intensification of harmony does not exclude some inter-quotation (e.g. bb. 15–17 in bb. 44–6).

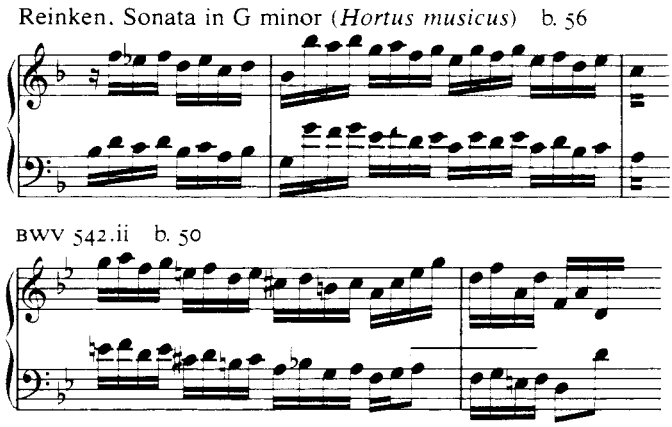
Despite the closely reasoned detail suggested by any such description, it could still be that, as in Schubert, the most startling chords are those produced not by chromatics or diminished 7ths but by changes of direction. Thus, while 7ths and chromatics are certainly involved in bb. 23–4, the most startling event is the close not in E♭ minor (the key of the previous bar) but in F minor, only to change direction towards the G of the next bar. It is as if the dominant chord at the beginning of b. 20 had merely been delayed by a few bars; but the effect is unique in music. Minor triads can never have been used to such effect, being behind the sudden twists from B minor to C minor in b. 15, the abrupt change to E minor in b. 36, the diversion to C minor in b. 39, the surprising F minor of b. 45. So too with the harmonies above the descending scale of bb. 31–4: it is not the slow chromaticism that is startling but the relentless logic of a simple sequence taking listeners they know not where, from D major to – G♭ major?

Fugue

This subject too is unique, whether quoting a Dutch song in deference to Reinken, or alluding to a northern (F major BuxWV 145) or local (a Capriccio of F. W. Zachow) subject-type. It contains two sequences, one a half-bar, the other a whole bar long: unique, a reason why the subject is so memorable. (Note that in simplifying the subject, the pedal of b. 78 is closer to Mattheson's version of it.) Its unmistakable jollity prompts earnest countersubjects, though one episode (b. 43) matches the subject in this respect.

Both the copyist of P 287 – and C. P. E. Bach too? (KB p. 469) – thought it 'the best of all the pedal works of J. S. Bach', but it has its slacker moments that remind one of Reinken (*Hortus musicus*: Example 44).

Example 44



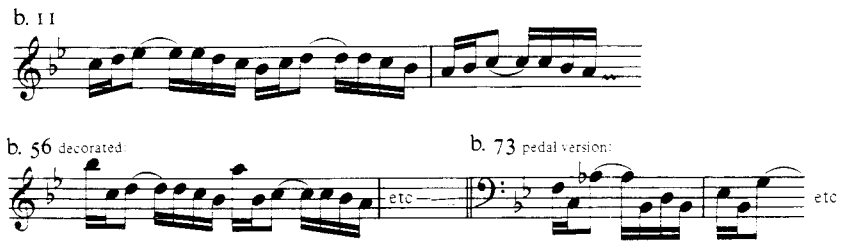
tonic	1–21	exposition, two countersubjects, then episode from subject
tonic	21–36	entries, parts exchanged; episode from same motif (32)
	36–65	entry in relative; long episode (entries in D minor); answer in relative dominant (54); tonic; then a long anticipation of:
tonic	65–72	entry; episode from subject-motif
	72–93	entries, subdominant and its relative (79), long episodes, the last (86) towards remoter keys before:
tonic	93–115	entries, episode (94–103 = 44–53); three-part entry (103); old episode (106–10 = 32–6); final entry, no countersubjects

An impression is given of the tutti/solo sections of a concerto in which the tonic acts as point of reference (cf. E minor Fugue *WTC2*) and a long subject

stands out, slipping in with ease, spinning off into bubbling lines. Quavers develop their own episodes (bb. 57, 68, 82), and final entries of subject and countersubjects appear in the course of the 'bubbling lines' (bb. 103ff.), with the pedal's serving as coda.

While Mattheson seems to have known the first countersubject of the fugue, he makes no reference to the second (Example 45), which is similar to the *B* material of the Fantasia (bb. 9–10) and to moments in other fugues (cf. B minor *WTC1* b. 17, and BWV 544). Two countersubjects can be found occasionally elsewhere (e.g. Bruhns's E minor Fugue and BuxWV 155 b. 63), and here they produce moments much like a permutation fugue, as in another early G minor Fugue, BWV 578. Sources suggest that the composer 'improved' it over time (KB p. 462), as in b. 56.

Example 45



Great ingenuity is exercised in developing the opening motif of the subject, on whose melodiousness the episodes rely for their *quasi perpetuum mobile* and from which a very unusual homophony is produced in bb. 61–3. From b. 83 the motif even rises instead of falls. The repetitive episodes and reiterated perfect cadence produce a fugue somewhat different from what the first thirty bars imply, and changes of manual are neither more difficult nor more disruptive than usual. Nowhere in all this is the harmony obscure, and if Mattheson was criticizing this Fugue bb. 40–1 when he went on to write

> lieber was bekanntes und fliessendes genommen . . . darauf kömt es an, und es gefällt dem Zuhörer besser, als ein chromatisches Gezerre.
>
> (1731 pp. 34f.)
>
> rather, something familiar and fluent [should be] taken . . . that is what matters and the listener will like it better than some chromatic affectation.

then he cannot have known what 'chromatisches Gezerre' there are in the Fantasia. Or, he did, and was showing his preference for the fluent Fugue. The pairing of Fantasia and Fugue forms a complement not out of place at the time, just as the sections in many a French ouverture do; and presumably pairings were much less fixed when a whole church service could come between prelude and postlude.

BWV 543 Prelude and Fugue in A minor

No Autograph MS; extant copies probably either *via* C. P. E. Bach (P 290, Am.B.60 a Berlin copyist, after 1754) or J. C. Kittel (e.g. Lpz MB III.8.14, J. A. Dröbs).

Two staves; title in Am.B.60 'Preludio e Fuga per l'Organo pieno' (Italian terms common in the Berlin school), in Dröbs ' . . . für die volle Orgel'.

Good extant sources suggest BWV 543.i to be a revised version of an earlier Prelude BWV 543a paired with the present Fugue, the revised originating after Kellner had already made a copy of BWV 543a (Breig 1999 p. 660). But it would not be impossible for Kellner's to be the revised version, despite assumptions made about Bach's 'modifications' being always in the direction of greater complexity (Rienäcker 1995). In any case, it is hard to imagine the Fugue being a Leipzig work, as is sometimes conjectured (Humphreys 1989 p. 85), whenever Kellner's copy was made (see below, p. 95).

The Fugue has often been likened to the keyboard fugue BWV 944 in *ABB* and claimed as some kind of version of it, as if it was only in organ fugues that Bach was to 'seek and find adequate expression' (Oppel 1906 pp. 74ff.). But resemblances – contours of subject and countersubject, a *perpetuum mobile* element, a rather free close – are too slight to imply a history of either, shared or not. While the subjects circumscribe similar harmonies, these arise from conventional formulae not unlike an Italian ritornello's; and while both contain playful figures in a harpsichord-like style (Hering 1974 p. 49), the genres are quite distinct. The composer's associations with A minor can produce shared details.

Other resemblances have been found: between the subject's outline and that of the A minor Fugue BWV 559, or between the pedal figures in both Preludes' closing stages (Beechey *MT* 1973 p. 832). The outline has also been traced in the Prelude's opening rh figure, in a Corrente in Vivaldi's Op. 2 No. 1, of 1709, and in a Fugue in E minor by Pachelbel (Keller 1948 p. 84). Of course, minor-key subjects that first trace the triad and then run into a sequential tail of some length are bound to sound similar. Such a *perpetuum mobile*-like subject, however, is unusual for an organ fugue of J. S. Bach and, like that in BWV 564, it breaks up towards the close.

Prelude

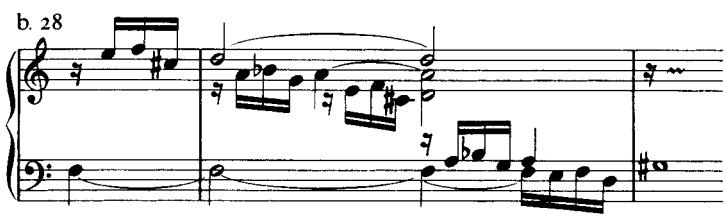
It is true, as Spitta pointed out, that the so-called early version of the prelude shows 'certain characteristics reminiscent of the Buxtehude School' (II p. 689), but his instances of Buxtehude-like figures from bb. 22 and 33 are also found in the 'later version'. Other characteristics of northern

praeludia are: an opening rh running solo; its latent counterpoint in two or three parts; a pedal version of it some time later (rather than the dominant pedal point that might be expected); and the kinds of note-pattern in bb. 1, 23, 30, 33, 36 (with pedal quavers), and 50–3. For the copyists' notation of b. 33, see a comment on BWV 549a below. Two further 'errors' may have been transmitted by the copyists: should the pedal point begin in the second half of b. 9, and should bb. 19, 21 continue the crotchet lines of bb. 11, 13, 15 and 17?

Traditional are the 'latent counterpoint' of the opening (Mattheson gave a somewhat similar example in 1739 pp. 354–4) and its chromatic descent (in fact two chromatic fourths A–E, E–B), the tonic pedal point (from b. 10) followed briefly by dominant and then another tonic, and the running figures isolated above other pedal points (b. 33 etc). More characteristic of J. S. Bach, perhaps, are the regularity of phrase in the opening rh solo, dramatic use of the tonic pedal point in b. 10 (a rise in tension), careful reduction of note-values (semiquavers, triplets, demisemiquavers) to which the trilled chord in b. 23 is a climax, the texture of bb. 31–3, and the systematic pairing of pedal points and manual patterns in the second half. The trilled figure of b. 23 may be found in Buxtehude, but less obviously as a climax than here.

As a logical answer, the pedal solo of b. 25 would best begin in the minor (i.e. with g♮), a detail perhaps missed by the various copyists. Other conventions are explored, such as the little broken-chord or *brisé* effect in b. 29 (Example 46). The pleasing keyboard idiom over bb. 36–46 derives from the opening bar, now in the major and disguising the commonplace harmonies – harmonies that have been improvised by countless organists, on any registration from a single Open Diapason to *plein jeu*, depending on local tradition. The final bars have something of a *bariolage* as found in the (contemporary?) Passacaglia, and a pedal motif used very differently in 'Alle Menschen müssen sterben' in the *Ob*.

Example 46



The piece may reflect the composer's interest in integrating different prelude traditions. At the return to the tonic halfway through (b. 31), a free-roving tenor melody in the lh keeps up the motion, in this Prelude

the only such figure but one of a type familiar elsewhere in early Bach. (See Fugues BWV 535 at bb. 52ff. and BWV 578 at b. 51; also the Praeludium BWV 566 at b. 85 and the chorale 'Wie schön' BWV 739 at b. 69.) 'Northern' are such details as the little obsessive g♯ (bb. 10–14) and c♯ (16–20), in effect chromatic acciaccaturas colouring the buildup of a tonic pedal point in preparation for a dominant answer.

Fugue

The subject's head motif and lengthy sequential tail, which paraphrases the A minor sequence at the beginning of the Vivaldi concerto BWV 593, are broken chords suitable for pedals. They easily confuse the ear about the beat. The codetta (bb. 11–14) already reduces tension, and the episodes (bb. 56, 66 etc.) rarely rise above a certain level of melodiousness against which the subject is conspicuous. The shape is:

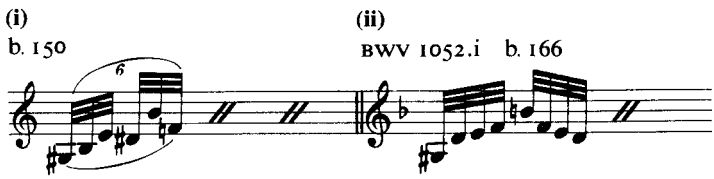
1–30	exposition, in regular four parts, of a subject $4\frac{1}{2}$ bars long; consistent countersubject; two codettas
31–50	episode extending the exposition; pedal sequence; new material; tonic entry (after hemiola cadence), head motif in stretto
51–61	further hemiola cadence; entry in dominant (subject head hidden); episode on a further circle-of-fifths sequence to:
61–95	relative major entry *en taille*; episode; answer; episode (all episodes based on circle of fifths)
95–135	stretto entries 95/96, dominant 113/115; final 131; all followed by derived episodes and short pedal points (the last a trill?)
135–51	pedal point then solo; quasi-cadenza manual figures

The piece is a good instance of the growing interest in long-phrased fugues, tight in neither counterpoint nor form. Entries appear as if delayed after drawn-out episodes, effective and unusual, each time heightening the sense of singable melody.

Like the Prelude's opening solo, the Fugue's final manual solo is not free but regular, running straight into a cadence of great finality. It thus resembles the C major Toccata's Fugue, though the cadence itself and the previous pedal solo remind one more of the Toccata in F. And for the pedal of b. 145, see the first recitative of Cantata 161 (1715/16). Older features include a profusion of circle-of-fifths sequences, rising but mostly falling, as in the subject itself. Another 'early' sign is the array of Neapolitan sixths (bb. 85, 111, 134), which like the *brisé* figures vaguely recall the Prelude (Neapolitan 6th at b. 43). Such harmonic turns as the diminished sevenths

over bb. 146–50 were highly inventive at the period and, like the dissonant acciaccatura chord of Example 47, counteract the predictable sequences. (The second part of Example 47, from the Concerto in D minor, shows a simpler acciaccatura.) As in the C major Fugue BWV 564, the simple figures sometimes turn into brief moments of complexity for the player (bb. 26–7 etc.).

Example 47



The Fugue is irrepressibly fluent: a singable, sequential subject whose lively figures produce only two different harmonies per bar, hence the significance of hemiolas early on and the cadenzas near the end. The metre itself adds triplets and sextolets to the Prelude's repertory of note-values. (It could be anachronism to suppose that the final demisemiquaver sextolets represent a 'written-out rallentando', to be played half as fast as written, as suggested by Emery in *MT* 1967 pp. 32–4: succinct closes are in style with these earlier Bach fugues.) Most semiquaver groups can be traced to the way countersubjects spin off a tuneful subject, right to the end (bb. 132–4), and the Fugue is free of mere scales until the last episode. If the 'motoric' subjects of Reinken, Buttstedt, Heidorn and others inspired this Fugue, its sequences from bb. 28 or 132 were highly original at the time, almost as if this were an essay in the art of writing them.

BWV 543a Prelude and Fugue in A minor

No Autograph MS; copies in P 803 (unknown copyist, perhaps contemporary), P 288 (perhaps J. P. Kellner *c*. 1726/7?) and LM 4839g (*via* Kittel?).

Two staves; title in P 803, 'Praeludium con Fuga'.

That the Kellner copy might have been collated with a MS of BWV 543 is further support for the two versions being separate and distinct, though with the same fugue – for which P 288 and P 803 probably drew on an autograph (KB pp. 479, 590).

Differences between the two preludes in NBA IV/5 and IV/6 are as follows:

BWV 543	BWV 543a
1–9	1–6 different broken chords, the chromatic descent in 543a more contracted; in 543, lh version inverts the rh figure
10–21	7–12 identical, but 543a appears to be notated twice too fast
22–5	13–16 identical, but 543a distributes the runs between the hands
26–8	17–18 pedal of 543a again a shorter form of broken-chord figure
29–53	19–43 almost identical

The demisemiquavers (b. 7) have led to an idea that the composer was thinking 'in the later version . . . on a larger scale', preserving 'a calmer mood', while the earlier invited the player to 'feel free to improvise and elaborate the score' (Beechey *MT* 1973 p. 832). The hand-distribution in bb. 13–14 of P 803 is either conjectural or implies a phrasing; bb. 23–5 (and bb. 33–5 of the other version) have no markings, nor does the solo at the end of the Fugue. The longer of the two so-called cadenzas in the Fifth Brandenburg Concerto also moves above a *point d'orgue* from semiquavers into notes twice and then three times as fast, doing so systematically and unambiguously.

The crucial differences between the versions – bb. 1–9 and 26–8 (first and fourth sections above) – are generally taken to mean that BWV 543a is the 'earlier version', but in fact the opening figure as it appears in BWV 543 is more conventional in its harmony, i.e. a series of prepared and resolved 7ths. Nevertheless, the extended and more developed triplets that follow in b. 4 of BWV 543 do look like the result of revision, as does the alteration of the opening figure when it passes to the left hand. The logical harmonies of the second half of the prelude seem to have required no further revision.

BWV 544 Prelude and Fugue in B minor

Autograph MS (fair copy in private possession, *c*. 1727/31); copies (from this?) *via* J. P. Kellner (P 891) or probably C. P. E. Bach (Am.B.60 Berlin copyist after 1754, P 290, Am.B.54, P 276) or J. C. Kittel (Lpz MB III.8.21, J. A. Dröbs).

Two staves; title in Autograph MS 'Praeludium pro Organo cum pedale obligato'.

Whether the autograph MS was based on a copy made in Weimar (Emery 1966) or one made early in Leipzig (KB p. 484) cannot be shown, although

the later copies probably derive from it. The work's idiom has much in common with B minor music in the *St Matthew Passion* and Cantata 198, Funeral Ode for the Electress of Saxony, which was performed in the university church in 1727 – with an organ prelude and postlude? The elegiac B minor of the cantata's opening chorus matches BWV 544 closely, and they could well be contemporary. Perhaps the mature *praeludia* in B minor, C minor and E minor were all associated with the university church's organ.

The Prelude is an original contribution to new organ styles of the day, aria-like and quite unlike the other mature preludes, with bold effects achieved through appoggiatura harmonies, and matching Mattheson's description of the *Affekt* of B minor as 'unlustig und melancholisch' ('listless and melancholy': 1713 pp. 250–1). Spitta felt in it a 'deeply elegiac note not heard so intensively anywhere else in Bach's organ works' (II pp. 689–90). More objectively, however, like the D minor Toccata BWV 538 it is confidently new both in keyboard idiom and in its rounded form. By nature such form is likely to express the Golden Section: see below.

Prelude

The concerto or ritornello shape can be outlined as:

A	1–17	two-part imitation; tonic then dominant pedal point
B	17–23	fugal exposition of a new theme
A	23–43	scale idea from *A* picked up, linked to a return in dominant (27–33 = 1–7); sequences; second pedal point (40–2 = 14–16)
B	43–9	fugal exposition (43–8 = 17–22)
A	50–73	thematic buildup: 50–6 motifs from *A* (50–2 = 11–13), relative; 56–60 new theme (appoggiaturas) plus earlier scales; 61, *A* (63–4 = 6–7); 65 beginning as 54; 69 sequence from theme of 56; scales
B	73–8	imitative exposition of *B rectus* and *inversus* (77–8 = 49–50)
A	78–85	figures from *A* (79–80 = 38–9; 82–5 = 40–3 = 14–17; 81 new)

However, the limbs of the movement are not so distinct as they are in BWV 542, 546, 548 and 552, to whose general form-types it belongs, although they are certainly clearer than those in BWV 538. *A* can be seen as returning not at b. 23 but at b. 27 (lh second note), in which case there is no clear return from the *Positiv* manual to the *Hauptwerk*; any return to the *Hauptwerk* in b. 50 is also somewhat abrupt. But to conclude from this that manuals are not to be changed is no more justified than it is elsewhere.

A 16-bar framework around three sections of 13 bars can be discerned: bb. 1–17, 17–43, 43–56, 56–69, 69–85 (Schmidt 1986). And there are other symmetries: there are two halves (1–43, 43–85, tonic–dominant, dominant–tonic); and there is a Golden Section both between ritornello and first episode (16 : 26 bars, close to 3 : 5) and between the material overall (the episodes' 32 bars to the ritornelli's 52 = 8 : 13). Also, almost the whole, and certainly the *A* section, can be seen as a succession of three- or four-bar statements returning piecemeal:

for	1–4	see	27–30
	4–7		30–3, 60–4
	11–14		50–3
	14–17		40–3, 81–5
	37–40		78–81
	53–6		64–9

Or one can see five entries of *A* (bb. 1, 27, 50, 61, 78 – Zahn 1985), of which the fourth is less clear. In general, the ritornelli are stable, the episodes less so, varying from being 'non-thematic' to having a new theme (b. 56). Perhaps the episodes already contrast enough with the denser ritornelli for manual-changing to be quite unnecessary, but to change requires only a tactful break even over section bb. 50–73. The autograph notation is evidence neither for nor against changing (KB pp. 38–9), for although the first note b. 17 was re-written in the fair copy to make a continuous beaming, it could be the nature of such a fair copy to rule out performing hints: to remain a 'reference document' to be further copied as and when.

The elusive style of the B minor Prelude depends especially on appoggiatura harmony, suspensions and accented passing-notes, so that virtually every main beat of the whole opening ritornello has one or other of these discordant effects. The opening bars, though based on the unoriginal idea of invertible counterpoint imitated at the octave/unison (cf. the Two-part Invention in E major BWV 777), explore an unusual tessitura characteristic of Buxtehude openings, now with appoggiaturas. Once the dotted, swinging rhythm begins, the *louré* effect combines with a plaintive melos to produce a very distinctive movement. (It is this rhythm, presumably, that leads some players to hear something French about it. See Krummacher 1985 p. 133.) As with other mature preludes, there is a marked contrast between the two main themes, i.e. the *loure* and the demisemiquavers, and the end-result is unusual.

While in theory the pedal-point harmonies of bb. 14–15 reflect old toccatas (*Orgelpunkttokkaten*), in practice the five parts create a rich, lush harmonic spectrum. The dotted rhythms are anything but siciliano-like;

however springingly played, what they supply is heaviness. Similarly, although the lines in bb. 23ff. or 49–50 might look much like moments in, say, the Corrente of the E minor Partita for Harpsichord (1725?), there is nothing corrente-like in the Prelude's tempo, texture or harmonic rhythm. In comparison, the episodes are mostly without dotted rhythms and appoggiatura harmonies, and have shorter phrases. Thus ritornelli and episodes are reciprocal, and the new themes at b. 56 and b. 69 are a compromise, with appoggiaturas from one and phraseology from the other.

From the scale of b. 8, all the scales of the movement could be claimed to grow, both ascending and descending, but the point in the bar at which they begin or at which they curl back on themselves varies. Some are like those of the E minor Prelude BWV 548, whose opening bars are most curiously hinted at (if seldom noticed) in b. 61. The 'sighing thirds' from b. 56 are conspicuous for the listener, like BWV 537's, reminiscent of woodwind lines in a cantata movement. The cadence in b. 55 could have come from a chamber sonata for flute or violin, however, or even from the Loure of the G major French Suite. The fugue theme *B* produces a pretty sequence in bb. 46–7 but is also put upside down in a didactic, some might think dry, manner at bb. 74, 76, as if to match the C major Fugue's equally gratuitous inversion (BWV 547).

The extra bar slipped in between b. 80 and b. 82 is masterly, extending the chromatic harmonies and forming the harmonic climax of the movement. While section bb. 71–8 has to be there to satisfy the requirements of superimposed form, the five-part harmonies of b. 81, particularly the D major chord, are inspired.

Fugue

The fluent, restrained Fugue contrasts powerfully with the Prelude. Its lines, moving largely by step throughout, are less like the driving subjects of earlier organ-fugues than the Corellian bass-line from the last prelude of *WTC1*. Its form as a tripartite fugue (i.e. with episode in the middle) is close to the G major's, BWV 541:

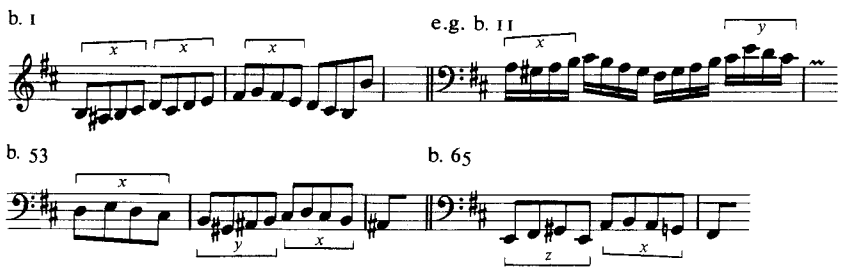
1–11	pedal is third, not last, to enter (cf. BWV 541); countersubject
12–17	episode from countersubject; tonic, subdominant entries; short episode from subject
18–23	relative, answered in its dominant; short episode from subject etc
24–37	entries, dominant twice (28 new countersubject), tonic, subdominant, short episodes (32ff. from subject and second countersubject)
37–49	episode from second countersubject (29); modulatory entries, supertonic, dominant; episode from subject

49–59	quasi-entry in relative; episode from subject
59–67	tonic entry, two countersubjects (top one new), answered; episode from subject and countersubjects
68–78	modulatory entry, supertonic, with new (third) countersubject; episode to subdominant entry; further episode (cf. b. 32)
79–84	chain of modulatory entries, pedal; use of earlier countersubjects
85–8	final entry with two countersubjects

Three more or less equally large sections may be discerned: bb. 1–28, 28–59 (no pedal), 59–88 (combination of themes). The 'walking quavers' of the subject are like those in the countersubject of the chorale BWV 698, just as the new countersubject at b. 59 resembles a pedal-motif in the chorale BWV 627, at v. 3 (' Christ ist erstanden'). It is possible to hear at b. 76 of the Fugue a reference to the Prelude (bb. 14f., 81f.), but the similarity is slight, and the passages' functions differ, being more climactic in the Prelude.

A good deal of art has gone into this Fugue, its fine series of countersubjects and lines worked from a very few patterns. It is the patterns in particular that produce the striking smoothness. As in BWV 543, the subject has been glimpsed in the Prelude (penultimate bar, according to Stauffer 1980 pp. 130, 134), but perhaps only because the subject's ambitus accords with phrases in the Prelude, being founded on similar note-patterns. The four-quaver groups in the subject are closer to such lines as the countersubject to 'Jesus Christus, unser Heiland' BWV 689 (from b. 3), groups working naturally well in diminution and producing the fugue's persistent semiquaver lines. Example 48 illustrates the kind of motivic derivation typical of a fugue: compare that in the E♭ Prelude, bb. 147–8.

Example 48



The countersubjects are carefully dissimilar: as first heard in b. 3, b. 28 and b. 59 they counter the theme by producing first angular lines, then non-stop semiquaver scales (and broken chords, b. 29), then up-beat motifs. Similarly, the final episode at bb. 73–7 concentrates on broken figures before the final entries. Thus the Fugue is an extremely ingenious working of a basic

note-pattern, and one wonders why there is no full stretto, either of the quaver subject or of its diminution. At times, stretto is approached, and the entry of b. 24 even seems to be delayed for one. Of chief interest for Bach was the unassuming but singable subject, with no attempt to use countersubjects for some extravagant edifice. Constant re-harmonization of the subject leads to happy results (e.g. the sixths of bb. 71–2), while less colourful are the combinations (e.g. first and third countersubjects in b. 63) and invertible sequences (bb. 32–4 or 44–7).

It is easy for a performer to miss the special flavour of this Fugue even at its intense moment around b. 50, since its counterpoint is much like that in 'quiet' episodes found elsewhere, e.g. B minor Fugue *WTC1*. In the second half it makes great play with the various motifs, so that (e.g.) b. 65 or b. 86 is a mass of allusions, some in diminution and producing textures difficult to play. If changing manuals is an option, the return to the main manual after the pedal-less middle section could be managed in more than one way, leaving the density of the last dozen bars and its taut chain of bass entries uninterrupted.

BWV 545 Prelude and Fugue in C major

In two movements: 'Clauss MS' (autograph fair copy?) now lost; other copies known to Kittel circle (P 658, LM 4839c, Lpz MB 111.8.21 J. A. Dröbs) or *via* C. P. E. Bach and Kirnberger (P 290, Prelude BWV 545a; also Am.B.60) and later.

In three movements: 'Moscheles MS' once thought to be autograph but copied *c*. 1729 by J. C. Vogler (Schulze 1984 p. 67); also J. G. Walther (LM 4718, from Vogler's?) and J. P. Kellner (P 286 after 1727? Stinson 1989 p. 24).

Two staves; title in Clauss MS 'Praeludium pro Organo cum Pedale obligato', in Moscheles MS 'Praeludium in Organo pleno, pedaliter' (the composer's title?); in LM 4718, 'Preludio con Fuga e Trio' (NB order!), trio headed 'Largo'.

Perhaps the several versions and forms of this work were less exceptional amongst the major preludes and fugues than now appears, and others too circulated like this:

a shorter Prelude with Fugue (BWV 545a)
longer versions of the Prelude and Fugue, including the 'later' BWV 545 (two-movement version)

the same with a trio, BWV 529.ii (forty bars placed before the Fugue by Vogler, the rest after; entirely after, by Walther; between, by Kellner)
a version of the 'early' Prelude, in B♭ major, made to avoid pedal d′ (?); plus a version of a movement from a Gamba Sonata (BWV 1029.iii) before the Fugue; plus two short interludes. See BWV 545b.

The main copyists probably worked from an autograph (KB IV/7 p. 86) or autographs, and used an early version of BWV 529.ii (Emery 1957 p. 104). To include one or other trio movement was surely because the prelude is so brief – the reason too for its longer version, as the composer came to favour such closed forms.

One possible order of composition for the work is as follows (see Emery 1959 and KB p. 299): (a) BWV 545a, before Weimar? (b) BWV 545b, at Weimar? (Prelude with three extra 'coda' bars referring back to the opening); (c) BWV 545 three-movement version (Prelude with a 'coda' also used as preface; plus BWV 529.ii in an early version); (d) BWV 545 two-movement version (slight variants throughout), and eventually a new fair copy with revisions. Note that in its phrygian close, the trio of (c) suits both the C major Fugue and the Sonata's finale. Further doubts remain: was the Prelude of BWV 545a in fact shortened (by whom?) from one or other longer version, and can the idiom be as early as Weimar?

Prelude

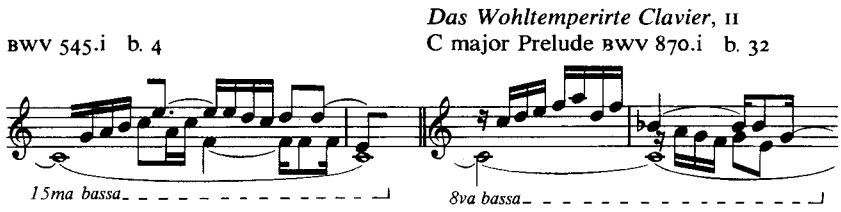
The movement is organized as a pedal-point prelude:

Tonic	1–3	*durezze* + broken chords above pedal point
	4–11	main motif (Example 49), then interlude based on it
Dominant	12–22	motif above pedal point; interlude (16–19 = 7–9)
	22–6	motif above pedal points, dominant, tonic; cadence
Tonic	28–31	similar to 1–3

This miniature *da capo* is unique, while still leaving clear the old tonic–dominant–tonic pedal points. Dominated by a single motif, the prelude is more like early *WTC* preludes than the organ works. The idea of a framework is borne out by the number of parts: five or more at the beginning and close, four at bb. 7 and 23, three at bb. 13 and 20, and four at b. 16 (the centre), thus a symmetry of 5–4–3–4–3–4–5. Also, bb. 1–3 and 28–31 (the additions) are both more sustained than the rest and have the keyboard's top and bottom notes, the first bar alone covering C–c‴. Starting at the top may be unique, although the alternate-foot pedalling and the *durezza* element are traditional.

The Prelude's original (?) opening in b. 4 represents a standard C major prelude: Example 49. In both cases the prime motif is extracted and worked into a contrapuntal texture, in the course of which it often changes shape without losing identity. The first Prelude of *WTC2* also exists in several versions and, like the 'organ version', soon brings in a B♭ over the opening pedal point and an A♭ diminished seventh at the end; but it develops its motif more than does BWV 545. Together, they are subtly different examples of idiomatic writing for the two different instruments: BWV 545.i has a much more open texture, uses motifs more simply, and produces fine pedal lines.

Example 49



The splendidly expansive manual writing of both movements represents a 'standard C major sound' (compare Fischer's Praeludium 5 in *Blumenstrauss*), and results in some similarities between them – e.g. the pedal in the Prelude, b. 1 and the Fugue, b. 38. Much of the Prelude is based on one-bar phrases, with at least two longer phrases (bb. 14–16, 24–6), and one wonders why a bar like 21 was not treated in sequence. When the first syncopated, suspended pedal phrase appears (b. 7), the motif in the right hand goes off *via* an f♯′ beyond any usual 'standard C major sound'.

The Fantasia in the *AMBB*, BWV 573, gives a third version of this prelude-type, now in five parts, but in its sequences, bass-line and *melos* much like BWV 545.i. Note that neither is fixed – one has variants, the other is incomplete.

Fugue

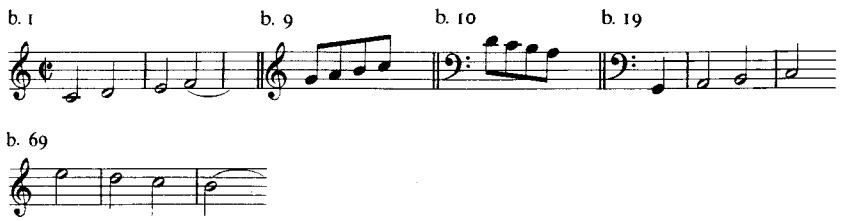
The shape may be outlined:

1–19	pedal is third voice to enter; no constant countersubject
19–51	dominant and tonic (41) entries, episodes partly from subject; countersubject, b. 45
52–72	entries, relative and its dominant, with episodes; 72, suddenly to:
73–99	entries in dominant, tonic, subdominant and supertonic
100–11	final entries (106 above pedal point); cadence 108 (see bb. 81, 18)

For ideas similar to the tenor's running quaver line at the end, see BWV 538 and 540. The possibility that 'originally the piece ended shortly after b. 79' (Breig 1993 p. 53), with the final tonic entry beginning in that bar, cannot be ruled out. But no source suggests that the fugue was even more succinct than now, and the quick succession of keys in the second half is typical – surely not earlier than *c.* 1715, and probably later.

The *Ob's* composer knew that the subject's first notes can take many forms: see Example 50. There was a tradition for 'stepping' themes of this kind, to judge by a family likeness between it, the fugue-subject in the Prelude BWV 546, the first subject of *WTC1* and e.g. 'Blessed be God' in Handel's Cannons anthem HWV 256a (*c.* 1717). A result is that despite its jolly broken chords and idiomatic sequences created on all possible occasions (bb. 19, 31, 49, 65, 77, 96), the Fugue is calculating in its constant returns to the tetrachord of Example 50. The tenor of b. 94 is surely an allusion. Comparable points could be made about the B minor Fugue's subject of conjunct quavers.

Example 50



However similar in theory the subjects of BWV 544 and 545 are – narrow compass, a scale-like line – the C major's entries tend to slip in as if part of the background (see bb. 28, 35, 52, 79, 84), which is not so in the B minor. Similarly, in the C major, more entries go on into an extended discussion of what the other voices were concerned with. A further distinction is that while BWV 544 has three returning countersubjects, BWV 545 has at most only one, although many of the lines accompanying the subject could have become regular countersubjects (alto b. 73, bass b. 79, soprano in bb. 62 and 100). Nevertheless, even if the countersubject of b. 5 reappears only once in the whole fugue (b. 45), its features – contrary motion, suspensions, syncopations – colour the counterpoint throughout.

As often with the mature Bach, it is difficult to say whether the harmony produces good contrapuntal lines or the counterpoint produces good harmony, e.g. the augmented chord in the relative-minor entry of b. 53. The quaver patterns work ceaselessly to create the counterpoint, resulting in a family resemblance between the last paragraph of this fugue and that of the D minor, BWV 538. In the very block harmonies at the end, each voice sings.

BWV 545a Prelude and Fugue in C major

No Autograph MS; copies second half of eighteenth century, perhaps *via* C. P. E. Bach (P 290) or W. F. Bach (? Lpz Poel 12, Forkel's thematic index of 1802).

Two staves; title in P 290 'Praeludium Pedaliter'.

The chief differences between BWV 545a and 545 (NBA) are as follows:

BWV 545.i	BWV 545a.i	
1–3	—	
4	1	(two further manual parts in 545)
5–26	2–23	
27	24	(different in detail; dominant pedal point in 545a)
—	25	
28–31	—	

The Fugue is different in minor details, e.g. no semiquavers in bb. 96–8.

Whether the Prelude BWV 545a is an abridgement is still uncertain. NBA's conjecture is that it is an early version, pre-Weimar (KB pp. 299, 568), but this hangs partly on assuming that Walther's copy of BWV 545 is earlier than it is now dated (*c.* 1729). In comparison with the 'later versions', the Prelude of BWV 545a closes somewhat abruptly, thus suggesting either that the composer came to feel the need for a coda restoring the tonic–dominant–tonic shape of the whole, or that originally there had been one but the composer or a copyist shortened it to avoid pedal d′. There may be other reasons why BWV 545a is shorter – the sources were poor, the revision was not completed, etc. – but as it stands, BWV 545a opens more like Book 2 of the *WTC* than does 545.

BWV 545b Prelude, Trio and Fugue in B♭ major

Only source, LBL RCM MS 814 (copied by B. Cooke Jun. 1761–72 and B. Cooke Sen. 1734–93).

Three staves; 'Prelud[i]um pro: Organo Pedaliter', 'Adagio', 'Trio a 2 Clav: e Pedal', 'tutti', 'Fuga pro Organo. Pedaliter'; at end, 'By the late Mr. John Robinson'.

Robinson was Cooke's predecessor at Westminster Abbey, and it is possible that with 'by' he was signifying not the supposed composer but the arranger

(*transcribed by*), or the owner and/or copyist of the source (*by courtesy of*) from which RCM 814 was made, or the route of its transmission (*by the agency of*). How it came to London is puzzling: through Handel, J. C. Smith Sen. (†1763, his copyist), J. C. Pepusch (†1752), C. F. Abel (gamba-player, visiting Leipzig in 1743, perhaps owning a copy of BWV 1029) or James Hutton? The last visited Bach in 1749, brought back some music he called autograph (see KB V/2 pp. 105–6): probably in fact an incomplete copy of the *Goldberg Variations* printed in Hawkins's *A General History*, London 1775. Neither Robinson nor Cooke had more than a rudimentary pedalboard at the Abbey (see Knight 2000), though a growing interest in such things could be the *raison d'être* for making a copy whose date (at the latest, *c*. 1772), key, shape and place of origin give a unique picture of the circulation of Bach works.

The chief differences between BWV 545b and BWV 545 are as follows:

key, with the many octave displacements this entails		
five movements, Praeludium, Adagio, Trio, Tutti, Fugue		
prelude:	BWV 545.i	BWV 545b.i
	1–3	—
	4	1, with two further manual parts in 545
	5–27	2–24
	—	25–8, coda referring to opening bars
	28–31	—

Whether the differences, including minor details, were there in the copy's source, or even all originated at the same time, cannot be known. The Trio is a version of the movement now found as finale to the Sonata for Viola da Gamba BWV 1029; both come from an earlier, unknown version. Perhaps Abel had some hand in transmitting gamba pieces. (See also BWV 1029.iii and 1027 below.) It is a curious coincidence that trios associated with BWV 541 and 545b are both fast movements and not, as might be expected, slow. Someone, at some stage, seems to have thought of them almost as scherzos in the later sense.

The Adagio and Tutti are connecting interludes added at some stage, probably not for RCM 814 itself. Though brief, they evince a knowledge of style (Adagio built on dotted figure, Tutti on a recitative line) and for that reason alone are conceivably the work of J. T. Krebs, written already in Weimar (KB p. 302).

Because its bass-line contains a few 'improvements' to BWV 545a 'not likely to have been made by anyone else', one might agree that 'the transposed text [can be] best ascribed to Bach' (Emery 1959 p. v), though not necessarily the transposition to B♭ major. Although chronology based on

compass – e.g. a Mühlhausen work could be written for an organ with pedal d′ and so need transposing later – is always speculative, the B♭ Prelude's coda does look authentic (KB p. 300). Perhaps Cooke's source was a German MS, whose headings for the first, third and fifth movements are Bach's own. Furthermore, the clever and effective close to the Prelude, referring both to the theme and to the concluding harmonies of the version BWV 545, is typical of the composer of BWV 547 and 769.

BWV 546 Prelude and Fugue in C minor

No Autograph MS; copies by J. P. Kellner (P 286, from autograph? after 1730?), and perhaps *via* C. P. E. Bach (P 290, P 276, Am.B.60 J. P. Kirnberger) or J. C. Kittel (e.g. P 320); fugue only, with Fantasia BWV 562, in P 1104 (J. C. Oley?).

Two staves; title for whole work in P 1104 'Praeludium Pro Organo cum Pedal: Obligato' (heading for first movement 'Fantasia pro organo cum pedali obligato').

Two problems are: do the movements belong together? and are they contemporary? The discrepancy commonly felt between them has led to the idea that the Fugue was written earlier, perhaps with the Fantasia BWV 562.i as prelude (Griepenkerl, Peters II 1844); this is attested by Oley's copy, which could well be based on a lost autograph (KB pp. 323–4). The present Prelude, being in concerto form, was 'completed in Leipzig' (Spitta II pp. 687–8) and added to an earlier Fugue much as the Toccata in F was, these two fugues having 'originated at the same time' (I p. 581) – which, however, could mean they were both Leipzig works. Less conjectural is that in the complete copies of BWV 546, the Fugue shows signs of revision, as if made when the Prelude was composed and the two coupled.

But it is not certain that the Fantasia BWV 562.i is earlier than the Prelude BWV 546.i, and any 'discrepancy' between them might be no more than the marked difference between complementary movements. After all, at some point the composer doubtless did couple the massive ritornello Prelude BWV 546.i with its present, much less dense Fugue. Similar points may be made about BWV 537, and while BWV 546 may be less well matched than the E minor BWV 548, as complementary prelude–fugue pairs they are not dissimilar. The ending of the Fugue is similar enough to the ending of the Prelude – richly scored, climactic, an important flat supertonic – to suggest that the composer consciously paired them, whether before, during or after the composition of the Fugue.

Prelude

The ritornello shape is of special interest, since *A* returns only in fragments before the final reprise, as with the 'sporadic recapitulation' in the first movement of the Vivaldi Concerto BWV 593. The idea is not so different from the organization of certain organ-chorales and cantata first movements, where chorale lines act as episodes of a sort.

A	*A1*	1–5	homophonic dialogue between hands; tonic pedal
	A2	5–13	distinct quaver motifs; then dominant pedal
	A3	13–25	pedal motif from *A1*, pedal point, Neapolitan 6th, triplet figure, perfect cadence
B		25–49	irregular exposition of new, derived figures; episode
A	*A1*	49–53	dominant
B		53–70	more regular exposition (answer, codetta); episode
A	*A2*	70–81	pedal point of 10, now (75) providing triplet motif
B		82–5	short statement
A	*A3*	85–97	as 13–25 in subdominant, upper voices exchanged
B		97–120	two entries (97, 117) plus episode on motifs from first codetta (31)
A		120–44	*A1*, *A2*, *A3* as before; *tierce de picardie*

According to Meyer 1979, section *A2* is bb. 70–8 and *B* bb. 78–85, but this does not affect the symmetrical bar-numbers: 24, 24, 48 (= bb. 49–97), 24, 24. Such symmetry is close to that in the harpsichord Fantasia BWV 904 (Stinson 1989 pp. 107f.).

The prelude is another example of rhetorical form (Kloppers 1966 pp. 74–5), clearer in its *ABA* shape than either BWV 538.i or 542.i:

- *A* *Propositio*: main theme; contains essential features (dialogue-chords, triplets, pedal points, scale-like bass); from minims to semiquavers
- *B* *Confutatio* and *Confirmatio*: spinning-out of triplet figures for the 'high points'; *A* material restated in three extracts
- *A* *Peroratio*: conclusion or exit

However, the definition of *peroratio* as counterpart to the *exordium* or introduction does not quite fit the idea of *da capo* in music as usually understood. Also, Kloppers understands the third *B* section to begin in b. 78, while Keller (1948 p. 15) regards the whole passage bb. 70–96 as one section on the main manual, which agrees better with the 24-bar plan of the movement. Either way, manual-changing over the middle section is too awkward if the player feels obliged to preserve continuity as written.

The opening dialogue chords recall the coda of the D minor Fugue BWV 538 and, significantly, the close of the C major Concerto for Two Harpsichords BWV 1061. That they do not necessarily require the massive *pleno* customary today is clear from the lightly scored opening of Cantata 47 (1726). The startling contrast between the two themes (*A* in b. 1, *B* in b. 25) has an opposite effect to the preludes of English Suites BWV 807 and 809, where the opening material is contrapuntal, the episode material more homophonic. The opening tonic pedal point soon answered by dominant is reminiscent of an *Orgelpunkttokkata*, now changed almost beyond recognition but – like the E♭ Prelude *WTC1* – conveying an impression that the movement is its own prelude and fugue. In b. 97, the episode themes take over the pedal point and so unite material from sections *A* and *B*.

As in many highly organized Bach movements, there seems at times no particular reason why one theme or section rather than another appears at certain moments, e.g. *A3* at b. 85. Similar episodes at bb. 68–9 and 115–16 lead to different sections. Both at b. 85 and on other occasions (in particular b. 120), there is a degree of abruptness not found in the best seamless Brandenburg Concerto movements. Perhaps this is itself a sign that no manual changing is required, since that abruptness scarcely needs emphasizing by any additional change of timbre; perhaps it is also a sign that the composer was governed by his twenty-four-bar structure.

After the opening exclamation, what follows in b. 6 is 'conversational': a figure that springs naturally to mind when Bach requires contrast (see B minor Prelude BWV 544.i, b. 56). Triplets add to the acceleration from minims to semiquavers, and from b. 13 strict invertible four-part counterpoint follows before a Neapolitan sixth (b. 19) makes yet another dramatic contribution to a work in C minor. The insistent triplets leading to the cadence (b. 21) correspond to the rhetoricians' *anaphora* ('repetition'), which like the *polyptoton* ('sequences') in section *B* are natural to music. In its counterpoint, this fugal section clearly picks up previous ideas (compare bb. 20 and 26), and triplet leaps produce unusual harmonic effects when inverted and thus unresolved (bb. 109–11).

The triplets are the easiest figure of the movement to develop, leading to little episodes like bb. 78–81 (where one pattern can be heard at least six times) or to pretty sequences bursting out time and again (bb. 44, 102, 109). Even so, it is unexpected that the triplets can be doubled in thirds against a subject also doubled in thirds, which is what happens in b. 82. Another concatenation occurs with the subdominant entry in b. 97, where subject and countersubject are combined over the original pedal point, going on to the only chromatic episode of the movement.

Fugue

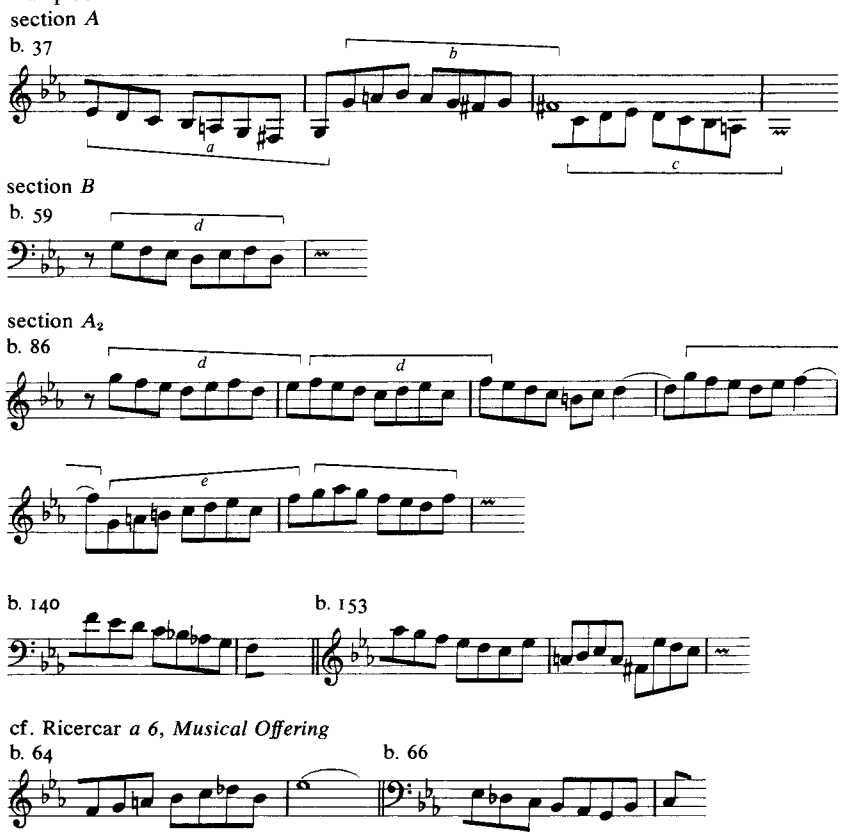
'Weaknesses' heard in this Fugue – a listless subject, an unambitious countersubject, an out-of-style episode (b. 121) – have led some to attribute it to another composer (Kellner), perhaps something 'looked over' by Bach or a 'torso' completed by another composer (Breig 1995 pp. 17f). Such doubts come from later assumptions that a fugue has to be 'bigger' than its prelude, and it is true that the first sixty bars suggest a fugue different from what the quaver figuration gradually brings about. But in joining a five-part exposition with imitative episodes exploring one of Bach's base motifs, the movement is of great interest: from section *A* a quaver motif emerges on which a new section *B* is based, the two then combined. *B* is itself not fugal, nor does it appear in *A2* without much re-writing – a better reason to doubt the authenticity?

A	1–45	exposition, five parts; episodes in *alla breve* counterpoint
	45–59	episode, quaver figures, tonic entry; mini coda (57–8)
B	59–86	invention-like development in three parts, of a quaver figure (*d* in Example 51) found in every bar of section *B*
A2	86–121	quaver figure in most bars, plus subject as a double fugue; episode, double entry in relative 104, then subdominant
(*C*)	121–39	free episode, quavers (derived?) embellishing the crotchet figures heard earlier (e.g. pedal from 99)
(*A3*)	140–59	final double entry; coda 145, with ideas from *A* (pedal theme 151), *B* (quavers) and *C*? (crotchets); cadence as *A1*

Very puzzling is the free episode from b. 121. Spitta is right to see that 'the most it has in common with the rest is the on-flowing quavers' (I p. 583), but this says more than it appears to say, since on-flowing quavers have characterized the fugue since the end of the exposition. See Example 51. The quavers take over the Fugue, are adapted for *B* (often misleadingly called a fugue or fugato), and at least some of the bars are 'superfluous' (Breig 1995 p. 17). One could simply omit bb. 121–37. Did someone add them? A long, quasi-*galant* episode such as this is unlike any other in Bach and suggests J. P. Kellner, except that just as light and quasi-*galant* is the echo theme of the E♭ Prelude BWV 552.

Elsewhere, the lines are in style. Such bars as 59–86 belong to the same family as passages in BWV 540, 537, 661, 733 etc.; the counterpoint of b. 73 or b. 98 is found note for note in the chorales BWV 694 and 646; and

Example 51



the countersubject of the A♭ Fugue *WTC1* can also be discerned here. The closing bars and the quaver imitation running into them even anticipate the Ricercar à 6 from the *Musical Offering*, and both the harmonic tension in general and the Neapolitan D♭ in particular (b. 151) are surely beyond a Kellner, however versed he was in mature Bach works.

The way the quaver motifs wind in and out of the texture could lead to unusually convenient manual-changes: *Positiv* with the left hand of b. 59, *Hauptwerk* with the right hand of b. 86, *Positiv* with the left hand of b. 115, *Hauptwerk* with the left-hand f′ of b. 140 (and with the right-hand g′).

BWV 547 Prelude and Fugue in C major

No Autograph MS; copies by or *via* J. P. Kellner (P 274, after 1730?), C. P. E. Bach (P 290) or Kirnberger (e.g. Am.B.60, P 276); good eighteenth-century sources (Lpz Poel 32 from autograph?, Lpz MB MS 1), also *via* Kittel or based on P 274.

Two staves; title in P 274 'Praeludium pro Organo pedal.', in Lpz MB MS 1 'Praeludium con Fuga ex C♯ pro organo pleno'.

The sources and obvious maturity of musical detail, plus (in their dramatic chords) as close a relationship between Prelude and Fugue as is ever demonstrable in Bach, all point to a Leipzig origin. The dramatic chords towards the close of both are complementary – dominant sevenths in the Prelude, diminished sevenths in the Fugue – and both movements are built from short, 'neutral' subjects looking at first hardly likely to lead to expansive, original treatment. They were surely always coupled.

In the Prelude's melody and the Fugue's counterpoint the movements are unlike any others, and both have a carefully planned finality. The Prelude is spun out from its simple motif, almost at times *ad hoc*; the Fugue also has an elemental subject open to wide, quasi-spontaneous development. The grand pedal point of the Fugue 'answers' the succinct close of the Prelude, and the final stages of both are derived from their respective themes. Presumably it is its blend of the original and the traditional that has caused the work to be dated variously, from *c*. 1719 (Stauffer 1980 pp. 57ff.) to even the 1740s (Stinson 1990 p. 117).

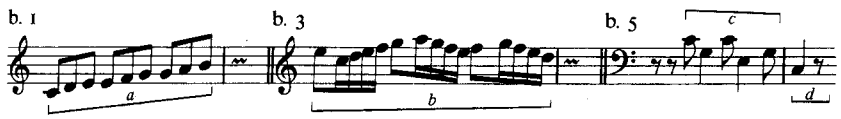
There are similarities between several examples of five-part counterpoint in C major – the Fantasia BWV 573 (*AMBB*), the Prelude BWV 545a and the present Fugue (bb. 54–5) – and comparable are the present fugue bb. 66–72 with other final pedal points in C major, notably that of the *Canonic Variations*. The similarity between the Fugue and the chorale BWV 677 is as puzzling as it is unique; see below. Since the dramatic diminished 7th chords also match those in another *Clavierübung III* chorale, BWV 681, one might expect all three works to be roughly contemporary.

Prelude

Octave imitation at the start of a prelude or set of pieces is not rare (Inventions Nos. 1–4, first *Canonic Variation* BWV 769, J. K. F. Fischer's *Ariadne musica*), but combining it with a pedal *quasi-ostinato* is more arresting. So it is in 'In dir ist Freude' BWV 615, but in BWV 547 the theme is worked in a more complex way.

The form is intricate, based throughout on at least three ideas, the second much like a decorated version of the first: see Example 52. Each presents a key rhythmic unit of compound time, and being simple, can be easily inverted or converted into continuous semiquavers. There are two other ideas: a countersubject (rh b. 2) and the detached pedal note, which comes into its own in the dramatic chords near the end. Since the countersubject rhythm is not the same as the pedal's but its opposite (trochaic not iambic), the latter need not 'originate' in the former (as Keller 1948 p. 117 suggests).

Example 52



Such motifs require particularly careful phrasing in BWV 547, not least because too light and gigue-like a manner should be avoided, as with the comparable Prelude to the English Suite in D minor BWV 811.

The motifs of Example 52 appear constantly throughout:

I	1–8	four rhythmic-melodic subjects, all in tonic
	8–13	modulating episode derived from the motifs
II	13–20	as 1–8, dominant, parts exchanged, often plus extra part
	20–31	modulating, derived episode
III	31–48	octave imitations A minor, D minor; episode (39–43 = 25–9 a step higher); parts exchanged; last bar in sequence to
IV	48–54	octave imitation in F; episode to:
	54–60	octave imitation in C (54–7 = 48–51); episode 58–9, cf. 22–3
	60–79	octave imitation in G, chromatic; then in C (60–7 = 31–8 down a tone); more chromatics (68–72 = 25–9 in minor); dominant pedal point
V	80–8	tonic pedal point, motifs above; last reference to opening subjects (83 = 5, 84–5 = 4–5), including the octaves

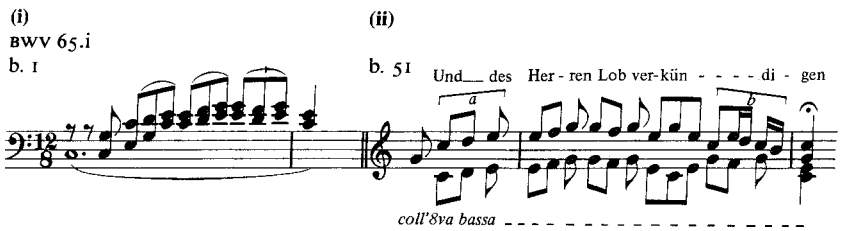
Depending on how one views the motifs, three sections can also be discerned: bb. 1–24, 25–76, 77–88. Dating it as early as *c.* 1719 because of parallels to the First Brandenburg Concerto's ritornello (Stauffer 1980 p. 60) underrates its complexity.

The nature of the triadic themes, including others not listed, allows them to be easily combined, so that (e.g.) *c* can either follow *a* (bb. 56–7 etc.) or be combined with it (b. 60 etc.), *a* can combine with *b inversus* and *d* (b. 58) or *d* with *b rectus* (b. 63), and so on, as if there were just one theme-complex. In view of the Fugue subject's metamorphoses (see below), an interesting quality in this music is how easily it modulates, leading to a harmonic crescendo (b. 32, b. 37, b. 62 etc) resolved by Neapolitan sixth (b. 29 had been a phrygian cadence), and so to the unique and startling detached chords before the final pedal point. F minor and G minor are keys not usually so well established in a C major prelude as here, and any formal account of bb. 39–43 or 68–71 in relation to bb. 25–9 hardly hints at such exceptional foreign tones countering all the sounds of C major.

A pair of expositions leading eventually to a final pedal point outlines a shape more like traditional organ toccatas than Vivaldi concertos (Klein 1970 p. 77). The movement is a motivic fantasia with more internal repetition than one might expect, and despite a concerto-like contrast between static and non-static sections, the opening does not feel quite like a ritornello statement. But sections alternate, and a glance will show how varied is the harmonic rhythm. One curious consequence is that almost all first beats have either a 5/3 or 7/3 chord, which only well-managed modulations could save from monotony. Another is that the Prelude is based mainly on one-bar phrases (see Example 52), between which are very few tied notes of any kind. This relying on a few melodic ideas recalls the Toccata BWV 538, and both works mould traditional keyboard patterns into confidently handled quasi-ritornello forms, both of them original and unique.

Obviously, the repetitious 9/8 metre gives the Prelude its particular unity, something not there in 6/8 versions of this theme also imitated at the octave, such as in D. Scarlatti's Sonata in B♭ major, Kk 334. Related to but distinct from this 9/8 are the horn motif and triads at the beginning of Cantata 65 (1724) – Example 53. Note the motif at 'praise of the Lord', for both this and the bare octaves occur in the organ prelude. The performer who dislikes a light, springing style for the Prelude would agree with Kirnberger's remark that 9/8 as distinct from 9/4 can 'easily acquire the appearance of the light and trifling' (*Die Kunst des reinen Satzes*, 1774–9, II.i, p. 128), which he illustrates with a theme in G major similar to Example 52 (a). Naturally, the 3 × 3 of compound triple time has been seen as 'representing the Trinity' (Siedentopf *BJ* 1974 p. 73), as presumably can all the triads.

Example 53



In two respects the pedal is used differently in the two movements: without either main theme or tied notes (suspensions) in the Prelude, but with both in the Fugue (see the pedal's very first note!). Its chromatic basses at the big dramatic chords in each are similar, however. On these chords: both Cello Suites in C major and D major have something comparable at the end of preludes, the latter built around triplets, suggesting either that they are all roughly contemporary (early 1720s) or that dating different genres from their similarities is unreliable.

Fugue

Ingenious counterpoint, lines derived from the subject, and a new shape (a series of expositions) give the Fugue too a unique position in the repertory:

I	1–15	exposition (answers tonal 9, real 10, tonal 13); episode
II	15–27	second tonic exposition, new countersubject (semiquavers against entries in other keys); imperfect cadence
III	27–34	irregular exposition, subject *inversus*, patterns *rectus* and *inversus*; episode
IV	34–48	exposition of subject *rectus* + *inversus* on E, A and D; then three entries *inversus* (on A, D, G) and three *rectus* either tonal (C minor, G minor) or real (C minor); *brisé* link to:
V	48–72	mass-exposition of subject *rectus*, *inversus* and augmented (pedal); from 56, subject twice transformed; pedal-point coda, subject contracted in stretto and dismembered.

This is a particular kind of fugue in which the opening statement is a complete fughetta of traditional type followed by a series of intricate expositions showing four ways to handle a theme: *rectus*, *inversus*, *in augmentatione* and *cromatica*. So BWV 546, 547 and 548 offer three different solutions to planning a fugue whose opening statement closes with a perfect cadence. Others have no such clearcut section.

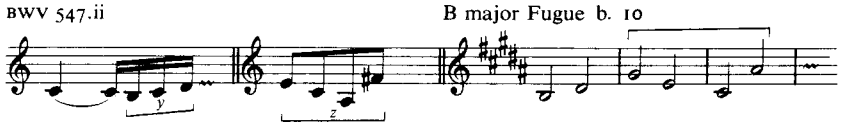
The new shape gives great power to the delayed pedal, more so than is the case with delays in Buxtehude. Pedal has been busy in the Prelude but enters now only for the last third of the piece, draws attention to the augmentation and the piling-up of motifs above it, and contributes a fifth part. In the C minor Fugue *WTC2* too, an extra voice enters with the bass augmentation towards its close; perhaps the composer associated such devices with C major/minor.

Probably in no other fugue of Bach does the subject appear so many times (over fifty, according to Keller 1948 p. 118), and its type is familiar. The opening motif incorporates the common little motif (*y*), while the angular line *z* is also found elsewhere: see Example 54. Oddly, the tonal

Example 54

BWV 547.ii

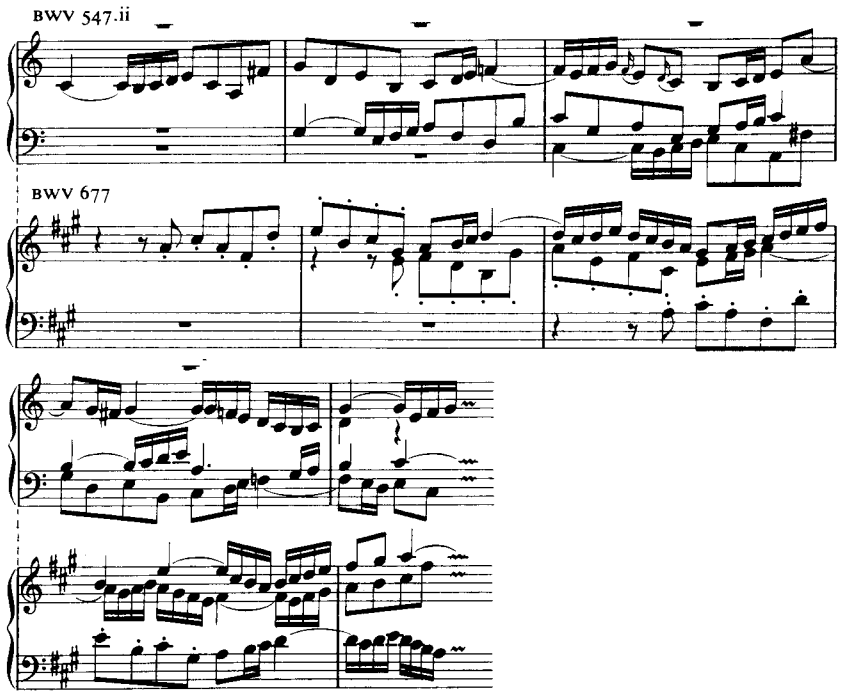
Das Wohltemperirte Clavier, II
B major Fugue b. 10



answer to this subject appears in the closing notes of the C major Prelude as this was revised in order to open *WTC2* (*c.* 1740). But most like it is

the exposition of the fughetta on 'Allein Gott' BWV 677 (published 1739). See Example 55. It would be difficult to find two other keyboard works of

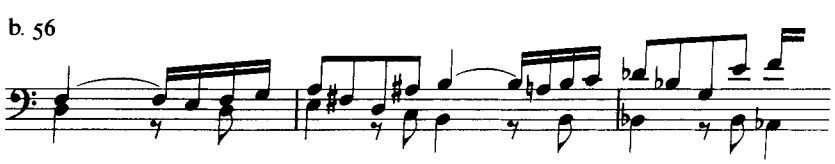
Example 55



J. S. Bach with quite such a correspondence. It is equally odd that the very motif in the C major subject not found in the chorale's first subject (i.e. the opening figure *y*) can actually be found in its second (b. 7). In general, the piling-up and inverting of thematically derived motifs in BWV 547, even the strange harmony at e.g. b. 29, is very much of a piece with the contrapuntal thinking in *Clavierübung III*.

More remarkable still is the astonishing metamorphosis of the subject in b. 56 and its answer at the tritone: Example 56. Nor is this transformation

Example 56



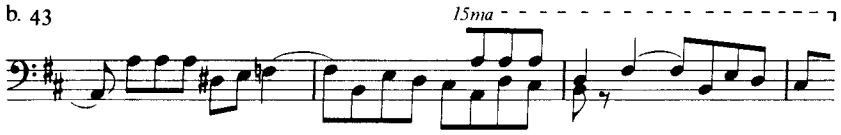
merely the result of diminished sevenths such as appear in other C major works and again later on here: the most remarkable progressions of bb. 56–8 are not a diminished seventh but the augmented sixth resolved in b. 57 and the melodic diminished third (tenor) in bb. 57–8. The fugue

has other examples of entries altered for the sake of modulation (bb. 9, 39) and it is noticeable that of the two augmented entries in the pedal at b. 59 and b. 62 it is the latter, with its altered (diminished) interval in the second half, that produces the better harmony.*

Bach subjects are often transformed for harmonic effect – e.g. the D major Fugue *WTC2*, shown in Example 57 – and usually produce interesting harmonies rather than far-reaching modulation. In such respects too, therefore, BWV 547.ii is unique.

Example 57

***Das Wohltemperirte Clavier*, II, D major Fugue**



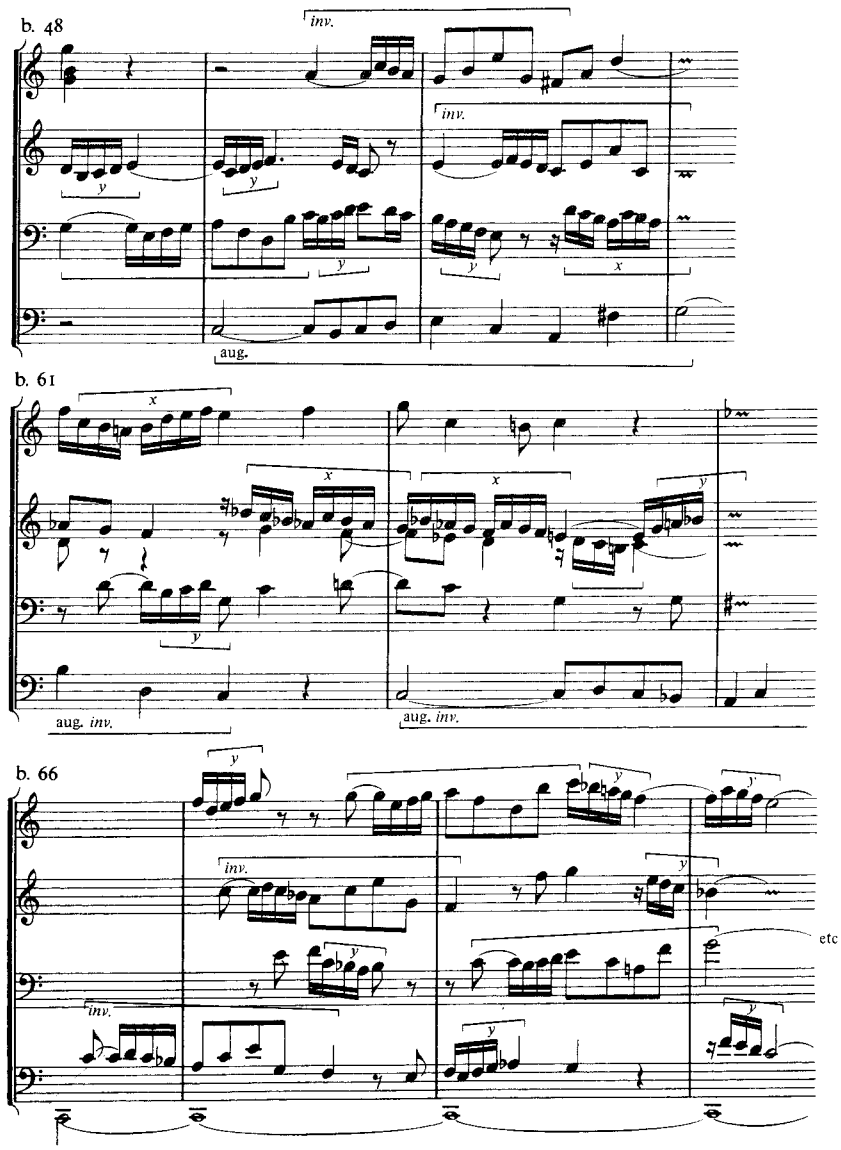
While in theory the episodes of bb. 6, 12, 23, 31, 46 and 53 are unimportant, most are characterized by a very melodious sequence probably derived from the original semiquaver motif *y*. In fact, this motif colours the fugue as a whole, and almost every bar contains it in one form or another. It exists in two forms, single (four semiquavers) and double (eight), the longer of which belongs to the same family as those listed under BWV 537 above. Example 58 shows some instances, typical of the composer's motivic composition at its densest.

From the prevailing *y* motif (up or down) spring subject, episodes, running semiquaver lines, the counterpoint above the pedal augmentation and the final pedal point. The fugal techniques themselves, looking towards the ingenuity of the *Canonic Variations*, are as follows: *rectus/inversus* lines, contraction of subject, stretto, augmentation, transformation of the subject, homophony, rhetorical rests, pedal point, diversions to the subdominant, and valedictory reference to the subject (see tenor, penultimate bar). Some of these are already unusual in organ fugues (e.g. augmentation and rhetorical rests), while others achieve a new height: the preparatory chromaticism before a final perfect cadence can never have been more richly employed than it is here, over bb. 56–65. The accumulation of all these effects from the modest start of the Fugue on middle c′ to the wide, five-part end previews the *Canonic Variations* (whose motifs are similar) and contrasts with BWV 548, where by definition the *ABA* form is not cumulative in the same way.

For the detached chords in both Prelude and Fugue, see two other fugues of *c*. 1736–40: the smaller Credo in *Clavierübung III* (BWV 681) and No. 1 from *The Art of Fugue*. That the chord-progression in each of these

* This is subjective: while the harmonization of the pedal b at the beginning of b. 61 is ingenious and imaginative, it can not be said to satisfy all ears.

Example 58



three fugues includes at least one diminished seventh while that of the Prelude BWV 547.i does not, may suggest that the passage in the Prelude was made to match the Fugue's and not vice-versa.

BWV 548 Prelude and Fugue in E minor

Autograph MS P 274 (fair copy of Prelude and bb. 1–20 of Fugue; the rest by J. P. Kellner?, *c.* 1727–32: Kobayashi 1989 pp. 128f.); MS based on this (Lpz MB MS 1) and others in Kittel circle (e.g. J. Becker *c.* 1779, J. A. Dröbs);

others probably drawing on an earlier version, with *da capo* written out (Anon 5 = Johann Schneider?), or *via* C. P. E. Bach (? P 290) or J. P. Kirnberger or perhaps Kellner.

Two staves; autograph title 'Praeludium pedaliter pro Organo' in P 274, where *da capo* not written out.

Whatever the reason for the change of hand in P 274, handwriting and watermark are as for the fair copy of BWV 544. As with BWV 541, these copies were no doubt made from older autographs, and were surely Leipzig works (further in Kilian 1978 p. 62). That the pairing is original is also suggested by their complementary form: an intricate concerto-ritornello Prelude *versus* a clearcut *ABA* Fugue. Some inner relationships between them can also be felt. On one level, both make much of scale motifs; on another, the number of bars in the Fugue (231) relates to the total number of bars in both (368) as 1 : 1.59, close to the Golden Section (1 : 1.618).

At least since Spitta recognized the 'life energy' of this 'two-movement symphony', with 'the longest amongst Bach's organ fugues' (II. p. 690), it has encouraged warm words. Its riveting power is due partly to the easily felt balance of two such movements, the first as logical-seeming as a mature concerto (e.g. BWV 1043), the second an example of how to organize an extensive fugue. If sources with the Fugue's *da capo* written out go back to an autograph earlier than P 274 (assumed in KB p. 391), then indeed a literal *ABA* was for once intended (as one cannot be sure was the case with BWV 537.ii), and any feeling one may have that *A1* is shorter than expected only makes this the likelier.

Prelude

This sectional ritornello shape is the most intricate amongst the organ works:

A1	1–5	homophonic, pedal continuo; 'instrumental rhetoric'
A2	5–7	more polyphonic
A3	7–19	sequences before tonic cadence (after Neapolitan 6th)
B1	19–24	new but continuous material, to dominant
B2	24–33	inner pedal point broken in 27–31 for material from *A2*
A1–3	33–51	dominant, parts exchanged except 46–8; 40–3 = 7–10
C	51–5	no pedal
B1	55–61	major; closes with reference to *A1*, now with new bass
C	61–5	as before, down a fifth, top line re-phrased to avoid d‴
B1	65–9	as 55–61, down a fifth, followed as before by:
A1	69–81	development over a new bass; freer episode (75–81), same bass; 80 cadence as 69 before its interruption in 70

A1	81–90	development; subdominant; parts exchanged (see also 33–7)
C	90–4	an *inversus* form
B2	94–111	94–103 as 24–33, exchanged; episode (103–11 manual, from *A1*), running bass
B1	111–15	as 55, 65 now in C major
C	115–21	*C* motifs *rectus* and *inversus* sequence, for key of:
B1	121–5	as 55, 65, 111 (i.e. *B1*); parts exchanged; dominant pedal:
A3	125–37	125–36 = 7–18 but re-written for the line to fall from b″ down to C; final *tierce de picardie*

This is more succinct than a concerto *Allegro*, however, with too hectic a continuity for that interrupted tonic return often found in concertos, when the music shoots off in another direction to give the movement more space. The similarity between the ritornelli of preludes BWV 544, 546, 548, 552 and those of the *Italian Concerto* for harpsichord only emphasizes how totally different they are in effect and *Affekt*.

Although the writing allows manual changes, they are not as inevitable as elsewhere, including any concerto models there may have been. The texture is surprisingly consistent, from three to five parts, with something of a planned alternation between the two. Apart from four episodes, the pedals continuously add to the tension, which is barely lightened by passages in the major.

The first of the Prelude's subjects is basically homophonic while others are polyphonic, the opposite of the Fugue. Note that the opening harmonies and bass are not unlike those of the C minor BWV 546, G minor BWV 542, and even toccatas of Buxtehude that begin with a strong melodic gesture above a pedal point. There is a focus on the sensitive soprano range around e″, which contributes to the intensity of a writing that 'avoids strict imitation' (Frotscher 1935 p. 894). Particularly significant throughout are sequences, spontaneous and inventive, constantly rising and falling. Subjects are both re-introduced and developed, somewhat in the manner of the Vivaldi partial ritornello. There are few cadences, and what there are usually rush into the next section, for the ritornello plan juxtaposes material non-stop, and sections follow each other in almost random order. *B1* is followed on successive occasions by *B2*, *C*, *A1*, *C*, *A3*; and *A3* gains finality by alone quoting substantially from the original exposition – a 'recapitulation' typical of mature ritornello form.

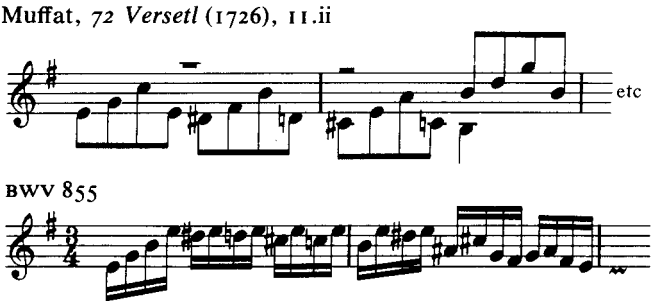
Although any similarity fancied between the themes of *A*, *B* and *C* would differ from Bach's usual thematic allusion, certain resemblances can be found: for example, between quaver patterns (bb. 14, 59 and 90). From b. 1 on, there seems to be in the music either a question-and-answer or

a sequence, which is not true of preludes such as the C major BWV 547, although scales running in sequence do appear in the harpsichord preludes of the G minor English Suite and the G major Partita. The lines are no longer traditional like BWV 545 or motivically single-minded like BWV 547 but much more original, new to the corpus of organ music, and hardly imitable despite their curious similarity to b. 61 of the B minor Prelude BWV 544. The polonaise-like appoggiatura chords of bb. 2–3 belong with those of the C minor Prelude BWV 546, though a 'general E minor sound' might remind one of the opening of Cantata 125 (1725).

Fugue

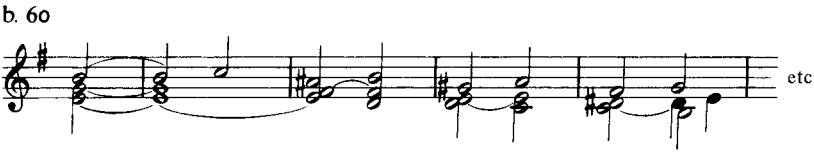
The subject alludes both to the lament (a chromatic fourth) and toccata (agitated virtuosity). The tradition for fugue-subjects in E minor to paraphrase in some way the descending chromatic fourth is suggested by instances in Example 59 and others in the finales of the E minor Organ Sonata

Example 59



and the E minor Harpsichord Toccata. Bruhns's E minor Praeludium begins with a comparable paraphrase, as does Kirnberger's Fugue BWV Anh.III 181. Similarly, the rocking figure of the first main episode (b. 60) is not unlike one in Bruhns's G major Praeludium but more complex: a broken chord with acciaccatura, as in the Sarabande of the Harpsichord Partita in E minor. Its harmony (Example 60) is not unlike fugal material elsewhere, such as the finale of the Vivaldi Concerto BWV 596 (b. 4). But the sparse/rich harmony of bb. 44–51 is unimaginable with any other composer.

Example 60

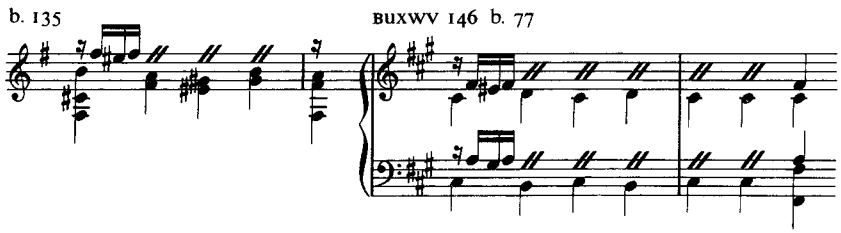


The movement brings together a fugue (regular exposition), concerto ('solo' episodes), toccata (scales), and aria (*da capo*), resulting in a virtuoso ritornello-fugue related to the Finale of the Fourth Brandenburg Concerto. Against a concerto conception of the movement is the fact that manual-changing, though feasible, is no simpler than usual, especially at the reprise in b. 172, although as is clear in the B minor Ouverture BWV 831, a return can go straight back to the *forte* manual. Much of the figuration in the central episode – scales, broken chords, the patterns from b. 120 – recalls the praeludia of northern composers, and may even be an allusion to them (see below).

A	1–23	regular exposition (pedal last), constant countersubject, from which a jumping motif (*a*) emerges in 9
	23–38	episode from the quavers; sequence above a striding bass; entry in 34 (pedal countersubject)
	38–59	episode related to *a* (with suspensions); entry subdominant, answer on pedal point; *a* developed
B	59–71	episode, manual only, new figure; truncated entry in pedal
	72–83	59–71 (modified ending); truncated dominant answer, pedal
	84–93	episode, scales; entry in D, with countersubject, pedal point
	93–112	episode in three sections; second based on countersubject; entry on G as before, on pedal point (106–12 = 87–93)
	112–41	episodes: scales of two octaves; 116 episode as 25; at 120 new figure (Buxtehude? Example 61); returns (124 and 130 as 60 etc.); pedal entry supertonic, with countersubject
	141–60	episode, *alla breve* counterpoint (141–4 = 145–8); sequence from 151 to pedal-point entry in C, with countersubject
	160–77	episode, scales as 93 but further; followed by pedal-point entry *en taille*, with countersubject. Overlapping with:
A	172–231	*da capo*; entry at 172 = b. 1; 178ff. = from 6ff. except for a presumed *tierce de picardie* (compare the Prelude at bb. 19 and 137)

Hidden at first, the *da capo* in b. 172 has a double function (unique in the organ works of J. S. Bach?) since it is also an entry closing the previous episode. In fact, at b. 172 it is not at all clear that a full *da capo* is in process,

Example 61



for the pedal point is itself like codas at bb. 51 and 223. The symmetry in bar-numbers means $A + A = B$, in which section *A* is already a complete fugue with coda. The question what to do when *A* ends is thus given three different replies in BWV 546, 547 and 548, and there is no reason to find the *ABA* shape 'inadmissible in fugal composition' (Schreyer 1911).

Other *da capo* fugues appear in the spurious Lute Partita BWV 997 and Fugue BWV 998 (both *c.* 1740?) and a simple E minor Fughetta in Telemann's *XX Kleine Fugen* (Hamburg *c.* 1731). Perhaps the C minor Fugue BWV 906 was intended to be *da capo*, like the semi-fugal finale to the Fifth Brandenburg, while in the organ works, C minor fugues BWV 537 and 526 had approached it, with *A2* modified in some way – shortened, or with exchanged parts. Closer to BWV 548 are the fugues in the C major Violin Sonata BWV 1005 (1720?) and the second movement of the Sonata in the *Musical Offering* (1747) in which too the main theme returns at first against further counterpoint. The *ABA* Duetto in F major in *Clavierübung III* is part of the plan to present four specific fugues, and like BWV 548 refers to *A* during *B*.

Close too are those fugues of certain ouvertures or suite-preludes, such as the D major Ouverture BWV 1068, the English Suites in E minor and D minor BWV 810 and 811 (*ABA* = *c.* 40–80–40 bars) and the B minor Ouverture from *Clavierübung II*. In all of them, section *B* contains simpler episodic material in which the subject from *A1* appears shortened or isolated, and in which *A2* enters unobtrusively, without a break. In this respect, the present Fugue is quite traditional, furthering an idea realized in the E minor English Suite but now with new material, more drama and a greater rhetoric including powerful pedal points. Its drive is spectacular and its details ingenious.

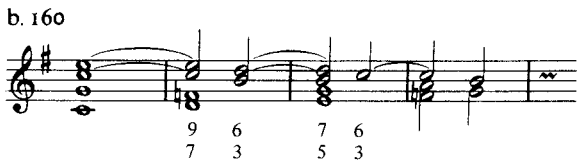
Although neither subject nor countersubject yields other motifs used much, the quaver figure of b. 9 is likely to occur anywhere, even inverted (b. 57) or worked over several bars (bb. 22–31), in easy imitation and invertible counterpoint (bb. 29–31). The pedal's crotchets stride against it, and a similar quaver figure occurs in another mature keyboard work, the B♭ minor Prelude *WTC2* (b. 23). The manual scales present a whole

repertory, half-bar or whole-bar, ascending or descending, straight or convoluted, sometimes producing bleak textures (compare bb. 86ff. with bb. 71ff. of the B minor Prelude BWV 544), at other times weaving around sequences, of which there are as many here as in the Prelude.

The final episodes juxtapose clearly different styles:

120ff., 132ff.	a Buxtehudian figure (an allusion to bb. 74–6 of Buxtehude's Praeludium in F♯ minor?)
141–9	*alla breve* style (traditional four parts)
150–5	Italian sonata style (invertible counterpoint above a bass)
160–4	a French *rondeau* progression, decorated with scales (Ex. 62)

Example 62



In a composer so alert to style as J. S. Bach, such a 'repertory' is unlikely to have come about by accident. For example, a progression in the 'Grand Dialogue' of Louis Marchand's MS 'Troisième Livre' bb. 15–20 (EF 90.400) is close to Bach's bb. 160–4, and both belong to the same family as a *chaconne en rondeau* in the *Deuxième Recréation* Op. 8 of J.-M. Leclair (*c*. 1737), where ninths and sevenths are typical.

The homophonic episode of bb. 120–35 is far better integrated than the modish final episode of the C minor Fugue BWV 546. BWV 548's episodes never flag; sequence succeeds sequence (bb. 164–7, then bb. 168–70), and the *da capo* is all the more striking. Not the least remarkable feature of the fugue is that the truncated entries in the middle section quote the fugue subject and do no more with it, though in the process placing subject-entries on degrees of the E minor scale from E to D. As in other long fugues, such as the Ricercar à 3 in the *Musical Offering*, the composer seems to be deliberately walking a tightrope by interpolating new material and creating his own version of the ritornello fugue.

BWV 549 Prelude and Fugue in C minor

No Autograph MS; copies from later eighteenth century, *via* C. P. E. Bach (?P 287, 289, 319, LM 4838) or J. C. Kittel (?P 320, Lpz MB III.8.22); see also BWV 549a.

Two staves; title in P 287 'Praeludium pedaliter'.

Some sources also contain the Prelude and Fugue in E minor BWV 533, which may imply that it was known in this form quite early. Nevertheless, the oldest copy by far is of the D minor version, and 'there was no reason for transposing it up, but a very good reason for transposing it down' (Emery 1959 p. iv), i.e. to avoid pedal d′ in the opening solo. Because, unlike other works in D minor, BWV 549a happens not to use bottom C, the transposition was straightforward.

The BWV order 549/549a arises because BG and/or Peters IV gave only the first, not knowing the *Mö MS*. While the two versions are close enough to imply that Bach need not have made the C minor version himself, reliable copies could mean that he countenanced it during the Leipzig period (KB p. 319).

BWV 549a Praeludium (Prelude and Fugue) in D minor

No Autograph MS; copies in SBB 40644 (*Mö MS*, J. C. Bach) and later eighteenth-century source (P 218, shortened), also a lost copy by J. P. Kellner (fugue only).

Two staves: title in *Mö MS* 'Praeludium ô Fantasia. Pedaliter'.

That the only organ *praeludia* copied by J. C. Bach in *Mö MS* were BWV 531 and 549a underlines the complement each is to the other. Shared 'Böhmian' details are:

BWV 531, BWV 549a

A pedal solo; manual develops pedal motif; ambiguous pedal part

B fugue (four entries, but only two or three parts); pedal only at end (as if it 'arches back to the *pedaliter* prelude' – Breig 1993 p. 49)

C coda, 'growing' out of patterns from the subject, and so integral to fugue, but developing freer demisemiquavers

but differences are both consistent and conspicuous:

	BWV 531	BWV 549a
	major and longer	minor and shorter
A	pedal detached; thematic; textures broken	pedal points only; consistently in four or five parts

B	high, descending exposition; tonal pedal entry integrated	low, ascending exposition pedal entry, homophonic
C	coda without pedal until the pedal point; final perfect cadence	coda with pedal, thematic at first; no pedal point; plagal cadence

In the light of this, the sudden turn to the minor towards the end of BWV 531 begins to look like an equivalent to 549a's *tierce de picardie*. In BWV 531, the alternate-foot technique of the pedal solo leads to repeated figures, in BWV 549 to sequences; in BWV 531 the pedal's final octave leap is followed by rests, in BWV 549 by a pedal point. Such a catalogue of differences is possible between other pairs of preludes and fugues, but here they are patent and might even be meant to influence performance. For example, the continuous demisemiquavers closing BWV 549a suggest a gradual *rallentando*, as the close of BWV 531 does not.

Some problems arise in *Mö MS* probably because the or an original was in tablature: the bass hiatus in bb. 14–15 (lh and pedal share the G♯, or pedal keeps E?), the curious ornament in b. 45 (the tablature had a wavy line?), uncertain distribution between the hands in bb. 56–7, etc. It must be correct to hold the final pedal D of the Prelude (Bruggaier 1959 p. 177), though the C minor version suggests not, and the same with the pedal's other plagal cadence, in the Fugue. Perhaps b. 8 of the Prelude in BWV 549a was altered in BWV 549 by copyists unfamiliar with pedal solos that came to a close with their own perfect cadence (cf. Böhm's C major Praeludium).

Prelude

The pedal opening recalls extant praeludia of Böhm more than any other composer, but the four-part counterpoint is a sustained version of what happens in Buxtehude praeludia once the opening pedal or manual solo has ended. Bars 9 to 18 – familiar from *WTC1* (E♭ Prelude) and elsewhere – are a florid version of *durezza* suspensions, attempted too by J. K. F. Fischer. Also Fischer-like is the homophony of bb. 20 and 24, an early idiom discarded by the maturer composer though found in Buxtehude (Toccata in F) and in the present Fugue (bb. 41ff.). If the motif-repetition in bb. 25–6 is Buxtehudian, the chords are Bruhnsian, to judge by extant works.

Since, given the simple harmonies of the movement, the composer could have employed the same motifs throughout, it seems that so far he had little interest in such integration. A different unity is provided by the pedal points of varying length, covering the diatonic steps between D and B♭.

Fugue

The Fugue, whose long, unusual subject might derive from a motif in the Prelude, consists chiefly of a series of entries, the first five of which rise in tonic and dominant steps at regular four-bar intervals. Such regularity is out of the question for genuine five-part expositions such as that in the C♯ minor Fugue *WTC1*. To a degree unusual in Bach, both Prelude and Fugue centre on contrapuntally embellished tonics and dominants, in a manner not unlike Buxtehude's C major Fugue BuxWV 137, where these harmonies eventually produce an ostinato. The late pedal entry on the keynote is a precursor of the C major Fugue BWV 547, unlike whose subject, however, BWV 549a's has a folksy Thuringian quality one also hears in Buttstedt.

Though not those of a permutation fugue, the first countersubjects share a rhythm: the little dactyl figure at b. 5 (cf. the E major Toccata BWV 566, b. 40). Gradually, the two- and three-part counterpoint is overtaken by semiquavers, spinning out as in some later fugues, and continuing over the eventual pedal entry. This is a full entry and appears in elementary stretto* before swirling away under toccata-like chords. Otherwise, this is a *manualiter* fugue (Musch 1974), becoming at the pedal entry more like a toccata. The coda from b. 46 develops previous motifs before the scales, as does BWV 531. Bars 46–55 bear more than a passing similarity to the closing section of the D minor Toccata BWV 538.i, as do bb. 52ff. to the C minor Fugue BWV 575, and b. 58 to the G minor BWV 535a. The final plagal cadence repeats the Prelude's, while both cadences in BWV 531 are perfect.

Two manuals are practical: II at b. 22, I at bb. 28 or 39 (right then left). From bb. 47 to 52 the manuals can be alternated, first at each beat and then at each half-bar.

BWV 550 Prelude and Fugue in G major

Autograph corrections on first 2 pages of P 1210 (Leipzig period?); Lpz MB MS 7 (J. N. Mempell †1747), P 1090 (G. A. Homilius, a pupil *c*. 1740); copies directly or indirectly *via* C. P. E. Bach (P 287), J. P. Kellner (P 642, 924) and perhaps Kittel (?LM 4839a). Lost copy, perhaps by D. Nicolai (a pupil? *c*. 1729).

Two staves; headed in P 1210 'Praeludium pedaliter', fugue 'alla breve e staccato'.

* Spoilt, if one cuts four beats before the pedal entry, as suggested in BG 38.

The section bb. 46–62 is absent in P 642 and 924 (KB p. 421), and indeed the Prelude could end in b. 46, a moment strangely like the G major BWV 541 at bb. 79–80. The version P 1210 is an instance of a copyist altering compass (no pedal notes above d′), while P 287 is one of adding ornaments, as in other MSS connected with C. P. E. Bach.

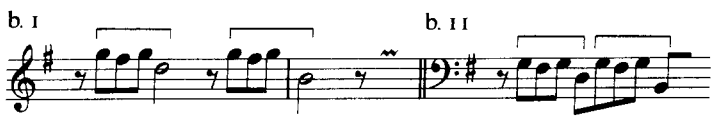
With its Bruhns–Buxtehude elements, the work seems to be another of Bach's early Weimar essays in writing long fugues, without postlude but with a minimal interlude and a prelude that develops sustained sections. More than BWV 549a, it explores a quaver pattern familiar in northern *praeludia*, starting with manual, then pedal, then both (more or less) together. The old 'sectional prelude' of BWV 532 is now integrated by means of a persistent motif, without the intense knitting together yet of related motifs as in BWV 541. In such respects, the closest work is the A major Prelude. Sectional tempi are probably proportional: 3/2 minim = *grave* crotchet = *alla breve* minim.

Prelude

As Spitta pointed out, Buxtehude also created a prelude from such material, if less extensively (I p. 403): the A minor BuxWV 153 imitates a motif taken up in a pedal solo, has derived counterpoint in four parts, and ends with a tonic pedal point. But BWV 550 is three times as long, and original in expanding a single idea over the old tonic–dominant–tonic plan. The solo for pedal passes through its whole compass and has the clear, on-beat harmony typical of Bruhns, driving up to the cadence of b. 46.

As elsewhere in Bach, the motif has shorter and longer forms, the first full of gesture, the second more continuous: Example 63. The gesture is startling,

Example 63



as is its metre: does it begin in 2/2 or 3/2? The ambiguity contradicts the four-bar phrases and the typical square motifs (cf. Vers III of Cantata 4, *c*. 1708), and the metre continues to be handled dextrously, with unexpected hemiolas (bb. 28–9, 43–4) and sequences of both two-bar and one-bar phrases. The pedal solo produces the desired continuity, with little modulation until after the *point d'orgue*, and the motif leads naturally to little harmonic ostinatos à la Buxtehude (bb. 9–10, 38–9). The hemiola at bb. 43–4 supports the idea that the Prelude was first meant to end at the cadence in bb. 45–6.

Perhaps originally the third beat in bb. 10 and 39 repeated the motif unaltered, resulting in the unresolved fourth found not only in Buxtehude

(F♯ minor Praeludium, b. 78) but in maturer Bach (G major Organ Sonata, first movement, bb. 7 and 167). Familiarity with this effect is evident not only in the Passacaglia but in the arrangements of Reinken's *Sonata prima* of 1687: see BWV 966 for examples. Ultimately, broken chords of persistent harmony are a form of *bariolage*, q.v.

There are enough glancing similarities between this *praeludium* and Bruhns's in *Mö MS* to suggest that organists around 1700 had a 'G major vocabulary', even if the dominating motif does not grow yet into a form as complex as the D minor motifs in the Toccata BWV 538. One particular sequence, in bb. 40–2, seems to belong to the same family as that of the C major Toccata, bb. 67–70. As for date: the pedal e′, integral on its two appearances, has led some writers to seek an organ on which it could have been played during the Weimar period, e.g. Weissenfels (Klotz IV/2 KB p. 68), but other organs in the Weimar area were also possible (Kilian IV/5–6 KB p. 405).

'Grave'

In theory related to the sustained interludes in Buxtehude's *praeludia* and chorales ('Wie schön leuchtet', bb. 74–6, noted in Keller 1948 p. 79), these three bars have no more harmonic tension than similar preludes in Kuhnau's published suites (1689), despite two diminished 7ths and five parts, as at the end of the D major Prelude. Very early or inauthentic?

Fugue

On tempo, see above. The direction 'staccato' could reflect either a copyist's ideas or a tradition for playing repeated-note subjects, broken triads and chords, such as are found throughout the Fugue even at non-thematic moments. The unusual keyboard style is most like the Jig Fugue's, particularly at the close. The shape is also unusual:

62–95	five entries but three or four parts (cf. BWV 531, 549); first answer tonal, second real; derived countersubjects
95–117	episode, first with pedal; two entries without (99, 107); related countersubjects, partly repeated
117–44	two entries in relative, no answer; derived episode to a series of:
144–202	quasi-stretti in dominant of relative minor, dominant, supertonic minor, subdominant, tonic (two), all followed by derived episodes
202–20	derived coda

Pedal entries are timed asymmetrically and material is developed with some variety, despite an apparent sameness in the entries. Note that the very

striking *en taille* effect of the last entry (b. 192) has been prepared by the tenor being silent for four bars.

Criticisms levelled at the piece seem not to recognize its distinct genre, for at least its subject is related to others of the period in G major, such as Handel's HWV 571 (*c.* 1705). Criticism probably also underrates the way the Fugue develops triadic figures as exhaustively as the Prelude develops *its* motif. In the Bach conception, Prelude and Fugue are complements, not using similar figures as such (despite claims to the contrary) but each working out its own. The episodes, though simple, weave triads to varying effect (compare bb. 139ff. with 171ff.), and the subject is so easily transformed that there is curiously little exact repetition. This is true of the countersubjects too, and if 'one cannot speak here of counterpointing' (Frotscher 1935 p. 866), 'counterpoint' is being defined too narrowly.

Similarly, though often threatening too much spinning out, the various sequences are held in check, passing quickly to the next (as in the Prelude) and preparing well for such entries as bb. 182–92 – a passage close to the D major Prelude, as is much of the pedal writing. A concentration of chords at the close is created by running further with both subject and various countersubjects, which join in naturally since they use the same motifs. The climax is more dramatic than the D major Fugue's, with a close far more succinct than was usual in the new long fugues of the early eighteenth century, such as J. G. Walther's Prelude and Fugue in C.

BWV 551 Prelude and Fugue in A minor

No Autograph MS; copies in P 595 (J. Ringk, after 1730?), Lpz MB MS 7 without first $11\frac{1}{4}$ bars (J. N. Mempell †1747, from Ringk's?).

Two staves; title in P 595 'Praeludium con Fuga ex A Moll. pedaliter'.

Like the Toccata BWV 565, this now goes back to a copy by Johannes Ringk (1717–78, pupil of Kellner), and is equally dubious, as its text is 'unreliable and full of mistakes' (KB p. 566). If a Bach work, it shows signs of being 'only an imitation . . . written before Buxtehude's manner had been fully understood and enlivened by the composer' (Spitta I p. 316), i.e. before the E/C major Toccata (Breig 1999 p. 648) and even before the Lübeck visit (Keller 1948 p. 48). Insofar as the source can be trusted, another sign of north German influence is the independence of the two fugue-subjects. Buxtehude's Praeludium in G minor BuxWV 148, with its toccata, fugue and ostinato sections, was copied by J. C. Bach and possibly the young J. S. Bach before the Lübeck visit (see Franklin 1991).

Despite their differences, some similarity can be discerned between the two fugues, both of which have most entries in the tenor, and the symmetrical plan might mean a common tempo:

1 prelude based partly on scale fragments (bb. 1–12)
2 fugue with chromatic subject and key semiquaver figures (12–28)
3 short sustained five-part section (29–38)
4 fugue (a section of 3 × 12 bars – Meyer 1979) with chromatic subject and semiquaver figure from 2 (39–74)
5 postlude based partly on scale fragments (75–89)

Certain parallels can be drawn with the five-section harpsichord toccatas, BWV 910–915, all showing the 'fluency with which Bach speaks Buxtehude's language' (McLean 1993 p. 37), all symmetrical and thus unlike such *praeludia* as the E minor BuxWV 143. A certain harmonic drive in the work as a whole anticipates later work of J. S. Bach.

First section

Perhaps the section was too old-fashioned for Mempell to complete his copy? Its tail-chasing figuration is not unlike that elsewhere (Buxtehude's G minor Praeludium BuxWV 149, Vincent Lübeck's Praeambulum in C minor), as are the three-part texture and a pedal point after semiquavers. There is something one might hear as Bach-like in the insistence of bb. 10–11, an insistence also found in certain 'Neumeister Chorales'.

Second section

The chromaticism recalls many a seventeenth-century subject, for example that of Buxtehude's G minor BuxWV 176. There are two similar expositions, the second moving to the relative; both are based on more answers than there are parts (descending from e″ down to A), and both anticipate the exposition of BWV 531. Like the simple imitation, such bars as b. 20 remind one of South German styles. Spitta found the subject 'melodically expressionless' (I pp. 316–17), but it has three specific motifs: the *trillo*, the four-note pattern, and the chromatics, all conspicuous.

Third section

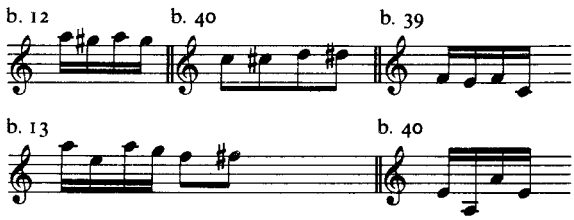
The brief interlude is very much in the style of Bruhns or Böhm (gestures, rests, caprice, *durezze*) or Buxtehude (BuxWV 149, 139, 142, 151), of whom the f♯′ in bb. 29–32 is also characteristic (picked up from Frescobaldi?). The *durezza* passage is no more chromatic than with the North Germans, its progressions like those in Buxtehude's A major Praeludium (from b. 64); but the increase from four to five parts is typical of a Bach Grave (BWV 532,

549, 550, 564). To elaborate the passage with runs and other *figurae* 'in the Italian style' is recommended in McLean 1993.

Fourth section

Sweelinck's Fantasia in G has been claimed as influencing this section (Keller 1948 p. 49), but double subjects of which one was chromatic had long been familiar, chiefly through Frescobaldi's published fugues. The two-part counterpoint (bb. 45–7, 51–9) is like that in similar work by J. C. Kerll and others. Also, the angular 'countersubject', unconvincingly given to pedal in most editions (bb. 44, 60 and a surely garbled b. 51), would not be out of place in an Italian string trio. How far this subject is related to the first fugue's is not obvious, despite claims sometimes made, although all three subjects do have a common quality: see Example 64.

Example 64



Although the two fugues exploit invertible counterpoint, with stretto and spinning lines, there is no attempt at full permutation. The fugal writing does not go much beyond three parts, yet there is variety of texture and tessitura, and such a passage as bb. 65–73 contains both thematic cross-reference (as if to both fugues) and Bach's hallmark semiquavers. If it is genuine, it represents an important step in the composer's development. But in an A minor fugue, the C minor passage at bb. 63–4 is as out of the ordinary as the C minor entry in the D minor Toccata BWV 565, arousing suspicions of Ringk's MS.

Fifth section

The perfect cadence isolates a coda built on semiquaver figures familiar in the genre but new here. The postlude can be seen as one long drawn-out plagal cadence, finally breaking up the phrasing as in many northern praeludia and using such common-property devices as the double *trillo* (BuxWV 149, 152, 155, 140 and BWV 533, 574, 543 and 532). The opportunities for dialoguing between manuals are clear, particularly if bb. 83–4 are reversed, as perhaps they should be; or the last beat of b. 4 put down a tone (NB uncertain alto here).

The final bar with its d♯″ again recalls those cadences of Buxtehude in which the subdominant is strong and/or the cadence is plagal (cf. BuxWV 153 in A minor, or mixolydian fantasias of Bull and Sweelinck). For the manual sixths and the pedal figures, compare BWV 531. The question is: do these stylistic allusions confirm it as a Bach work or, on the contrary, something more likely to be the pastiche of a well-informed imitator?

BWV 552 Prelude and Fugue in E♭ major (Clavierübung III)

Published 1739: see BWV 669. No Autograph MS (? one referred to in 1774 by C. P. E. Bach, see Dok III p. 277); subsequent copies, only of the print.

Two staves; heading 'Praeludium pro Organo pleno', 'Fuga à 5 con pedale pro Organo pleno'.

Though united in key, number of parts (five) and themes (three), and understood as belonging together by such early writers as Forkel, the Prelude and Fugue were printed apart in *Clavierübung III*, sometimes copied singly during the eighteenth century and not always played together in the nineteenth. There may or may not be a significant proportion operating in and between them: Prelude (205 bars) + Fugue (117) = 322, and 205 : 322 = 1 : 1.57, close to the Golden Section 1 : 1.618.

Since the first plan for *Clavierübung III* may not have included the opening and closing pieces (see below, p. 388), perhaps E♭ major was not their original key? – D major is more likely for an *ouverture* or concerto, and the Prelude's E♭ minor then becomes D minor. But transposition is not demonstrable, and perhaps the composer knew both another E♭ *ouverture* (Couperin's *Quatrième Livre*, printed 1730) and a remark of Mattheson that this 'beautiful and majestic key' was not in the head and fingers of most organists (1731 p. 244).* It is unknown how well E♭ major suited the Leipzig organs potentially associated with *Clavierübung III* (Thomaskirche, Paulinerkirche), but both it and BWV 687's F♯ minor can be seen as modern gestures.

Prelude

With BWV 540, this is the longest of the organ preludes:

* Perhaps Mattheson's treatment of double fugues (1739 pp. 440ff.), with examples from Handel, encouraged the double fugues in *WTC2*?

A1	1–32	32 bars (2 × 16, cf. Aria of *Goldberg Variations*)
B1	32–50	
A2	51–71	first part of *A*
C1	71–98	
A3	98–111	second part of *A*
B2	111–29	as before, up a 4th; 129, 1 bar of *A*
C2	130–59	
C3	159–73	
A4	174–205	31/32 bars (overlaps *C3*, as the *da capo* in BWV 548 and 803)

Though *A* and *B* have an even number of bars, the sections are fluid and could be further subdivided. The dotted figures dominating *A* can be spun out, their lines inverted, or interchanged (compare bb. 17–18 with 1–2), or decorated. On this last: compare the scales of bb. 54–7 with sections of the E minor Fugue BWV 548. The second *C* section is not only extended but begins and ends in an unexpected way: in bb. 129–30 a return to *A* is more expected, and at b. 174 the key is C minor, not E♭ major. *A4* is the same as *A1* except that its return is disguised. The Preludes in B minor and C minor also include a fugue after the previous section has come to a full close, but as a second section, not the third of three sections as here. The *Goldberg Variations*' focus on 32 (32 movements, 32 bars in each, 32 pages) must be roughly contemporary.

In *Clavierübung II* there had already appeared in print similar elements of both the French *ouverture* (dotted rhythms, short runs, emphatic appoggiatura chords)* and the Italian concerto (contrasting episodes, a developed ritornello form). But the E♭ Prelude is unique, more continuous and with fewer semiquaver runs than would be expected, so modified for organ that to continue to describe it as a French Overture *tout court* (Horn 1986 p. 268) or even merely as 'in the style of a French Ouverture' (Breig 1999 p. 698) may be misleading.

The contrast between the three themes or sections is very striking, and might be interpreted with respect to the Trinity (cf. Humphreys 1994):

A five-part contrapuntal harmonies based on two-bar phrases open to extension and motivic development: the Father, majestic, severe

B staccato three-part chords, quasi-*galant* nature; one-bar phrases, echoes, repeats, sequences; not further developed: the Son, the 'kind Lord'

* Compare the opening chord of b. 2 with the same point in the Ouvertures of the Partitas in D major and B minor.

C double fugue (three-part invention, modified countersubject), built on semiquavers: the Holy Ghost, descending, flickering like tongues of fire

As the piece proceeds, *A* remains much the same length while *B* becomes shorter and *C* longer. None is typical of organ music of the 1730s and gone are all toccata-like passages, though there are incidental reminiscences of earlier 'German' works such as BWV 535.ii (pedal, b. 145), 544 (b. 147) or 739 (b. 163).

The three sections share a pulse but their styles are different, just as in the fugue the three themes share a style but their written pulses are different. The fugue theme is transformed for pedals in the usual way (compare the E major Toccata, second section BWV 566.ii), requiring a conventional alternate-foot technique (Bruggaier 1959 pp. 59–67). This transformation also underlines the fact that the pedal does not take part in *C1*, and that it is chiefly on its behalf that *C2* is so much longer. Altogether, the pedal has a different function in each section:

A a 'modern' bass, an instrumental basso continuo
B a pedal *quasi-pizzicato* bass, also 'modern'
C absent at first, then an old-style pedal line (alternate-foot pedalling)

In none has it kept its old role of providing pedal points at the beginning, whether actual (BWV 546 etc.) or implied (BWV 548 etc.).

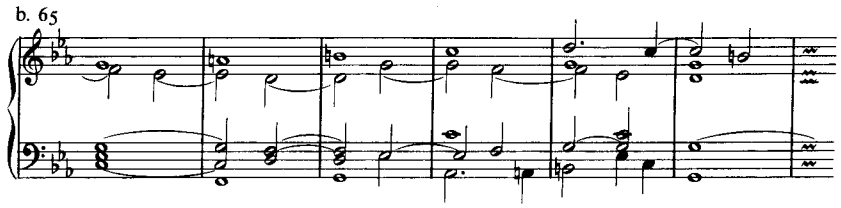
The double fugue subject *C1* resembles that of BWV 546.i (b. 25) in both the syncopations of the upper voice and the rising scale of the lower. Again, this lower subject does not at first appear in the pedal though it is a conventional fugue-subject – compare this subject with the C major BWV 545, which has been exaggeratively claimed to be 'borrowed' for the E♭ Prelude. The change to minor at b. 161 is puzzling until it is seen as various things: a contraction of *C1*, a change for variety and for a sense of impending close (cf. minor at the end of both Prelude and Fugue in C BWV 547 and in A♭ *WTC2*), a reference to the previous minor (b. 144), and a detail typical of *Clavierübung III* (see E minor Duetto, bb. 35–7).

Here, an Italian form absorbs a range of elements, therefore, through a key-plan centring on E♭ at crucial moments (bb. 32 and 130) but with some unexpected modulations at bb. 91, 161 and 168. The contrast between themes results not in a Vivaldian concerto form as such but in an organ-like alternation, with both contrast and repetition. The result used to be thought 'monotonous' here and there (Grace 1922 p. 226), but its blending of the conventional and the new can now be better understood.

Thus the conventional two-part figuration in bb. 86 or 147 (compare the B minor Fugue BWV 544) and the three-part in bb. 93 or 170 (compare the Passacaglia) are planned as a marked contrast to the descant-like harmonization of *A* in b. 100, which is a newer kind of organ music altogether. The three themes share a little three-semiquaver motif: in b. 1, this is part of a classical French *ouverture* figure; in b. 32, a *galant* Italian echo; in b. 71, a typical German organ-fugue.

Although the movement is more continuous in texture and rhythm than a true *ouverture*, the minor-key development of *A* does produce some obviously French progressions. See Example 65. Particularly French are the slurs

Example 65



in *A*, and the echoes and the turns to the minor in *B*. Echoes were familiar to Bach from e.g. Kuhnau's suites (*Clavierübung* 1689) and the *Premier Livre* of Boyvin (1690) or Du Mage (1708), and were explored in the very last piece he had published, the 'Echo' closing *Clavierübung II*. Yet because it is neo-*galant*, one can view section *B* as Italian, like the ritornello structure itself. Since theme *C* is close to traditional German organ-fugues, one cannot fairly claim that the E♭ Prelude is free of North German elements (as Krummacher 1985 p. 129 suggests). Perhaps the very four-bar phraseology is 'German', like *Clavierübung III*'s chorales in French or Italian idioms later on. Part of any such 'national agenda' would be to add articulation signs to the French and Italian themes (slurs, dots) but not to a traditional German fugue-subject, which is a kind of music never given slurs or dots.

Changing manual and/or stops is certainly feasible but, not being specified in even this carefully prepared publication, no more than optional. For short *piano* echoes, stops can be pushed in, or even played up an octave, according to Niedt 1721 p. 57. But the echoes have nothing to do with the Prelude's ritornello form or any manual-changes made for its sake, and a case can be made for using three manuals:

section *A*: manual I (lh first in b. 51)
sections *B and C*: manual II
the short echoes: manual III (as implied in Du Mage, i.e. an *Echo* to the *Positif*)

Why *Clavierübung II* carefully specifies manual-changes when *Clavierübung III* does not is a puzzle: because German harpsichordists were only then becoming familiar with two manuals and needed advice about using them, while organists had long used them in alternation and did not?

Fugue

The Fugue continues to explore styles, now in part more antique. The old idea that its three sections 'represent' the Persons of the Trinity is supported by the three flats, the time-signature, the numbers of subject-entries (multiples of three) and the number of bars in the sections (all are multiples of nine or 3 × 3 : 36 : 45 : 36). But sectional fugues using variants and/or combinations of a subject had long been admired, and Bach makes no attempt to combine all three subjects, which would not be impossible if the aim were to present Three-In-One – as music is peculiarly fitted to do. Furthermore, over bb. 115–16 the second subject could be introduced but is not.

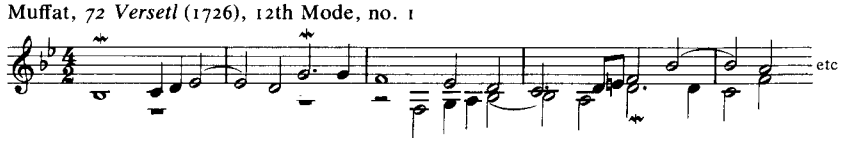
Yet there is an uncanny structure behind the Fugue: the number of bars 36, 45, 36 makes 72 : 45 or 1.6 : 1 (Golden Section), while the middle section itself is divided at its midpoint, i.e. a conspicuous moment (b. 59) at which the first theme modified enters against the second theme disguised. This produces two further Golden Sections, 36 : 22.5 and 22.5 : 36 (see Power 2001), none of which gives any impression that the music has been forced into a straitjacket. But if this were deliberate, it would represent a calculated control of material quite as much as the late canons do.

Themes taking two or three forms (one for each section) were typical of canzona or capriccio fugues of a lighter nature, as in Frescobaldi's *Fiori musicali*. Ricercar subjects like BWV 552's do not usually change metre, although they may be combined with different countersubjects. Two previous Leipzigers working with sectional ricercars, counter-themes and triple-time variants were N. A. Strunk (one of 1683 has a similar theme) and F. W. Zachow (Fantasia in D major), and it is possible that the E♭ Fugue was conceived as alluding to local, learned tradition. The subject itself is generic, an unambiguous salute to venerable tradition.

Certain *stile antico* elements found in the work of contemporaries are discussed below (see BWV 669), and clearly fugue subjects of the kind shown in Example 66 share with BWV 552.ii such details as the 'quiet' 4/2

Example 66

Muffat, *72 Versetl* (1726), 12th Mode, no. 1



character, the rising fourths, suspensions, narrow compass (a minor sixth) and invertibility. It is not typical of the North German school both to vary the subject and to combine it with others, as here:

A 4/2 subject *A*, five voices, twelve entries, 36 bars
B 6/4 subject *B*, four voices, then *A* + *B* modified, fifteen entries, 45 bars
C 12/8 subject *C*, five voices, then *C* + *A*, 36 bars

Three subjects are combined in the fugues in F♯ minor *WTC2* and *Art of Fugue* Nos. 8 and 11, and the E♭ subjects being in some degree related to each other need not have forbidden this (compare *Art of Fugue* No. 6). Rather, the subjects are complementary in various ways, such as their intervals: fourths are prominent in *A*, seconds and thirds in *B*, and fifths in *C*. Stretti are modest, easily produced in bb. 21–3, 26–8 with parallel thirds and sixths.

The *stile antico* subject sings through the counterpoint, emerging from it each time like a melody – compare the accompanying parts in bb. 91–2 (which include subject *A*) with bb. 97–9 (which do not). It provides intervals for development (e.g. rising fourths in bb. 21–3) and quasi-entries (e.g. b. 54); but what is less to be expected, if the fugue were simply a contrapuntal demonstration, is the way that the second subject *B* has to be altered to fit the first in bb. 59–60. Moreover, the third subject passes to the first (b. 88) before the two are combined; then it fits twice to *A*'s once.

As if alluding to Fux's *Gradus ad Parnassum* (1725), the first subject allows countersubjects of various 'species': the first of 4/2 crotchets, the second of 6/4 quavers (subject diminished and syncopated), the third of 12/8 quavers and semiquavers (subject augmented and syncopated). The three tempi appear related:

4/2 crotchet = 6/4 crotchet, while 6/4 minim = 12/8 dotted crotchet.

At each juncture, the player is helped to grasp the tempo: irrespective of *rallentando*, the left hand in b. 36 runs into the new fugue subject, while b. 81 has a hemiola and thus provides the next beat (so minim = dotted crotchet). The variations of the main subject in the second and third sections are unique, producing 'a degree of rhythmic complexity probably unparalleled in fugue of any period' (Bullivant 1959 p. 652).

Some further points:

A. The subject is so familiar in outline that many similarities have been found, in chorales (end of Cantata 144), vocal/choral movements (Handel, Krieger), older *canzone à la francese* (de Macque) and contemporary fugues (J. G. Walther). Some thirty examples are listed by Lohmann in EB 6588, who also finds the theme adding up to forty-one, 'J. S. Bach' (a = 1,

b♭ = 2, etc.). But in principle the subject of the E major Fugue *WTC2* is more closely related to BWV 552.ii than any subject that has some or all of the same notes, such as Buxtehude's E major Praeludium.

The discovery that the subject is very close to that of a Fugue in D major by C. F. Hurlebusch published in a volume being retailed in Leipzig from 1735 by J. S. Bach himself (*Compositioni musicali, c.* 1734: see Beisswenger 1992 pp. 360f.) shed new light on the context. This work has been claimed to be so similar in subject and treatment to the first section of the E♭ Fugue that one can speak of it as 'Bach's source' and a commonplace modulation in it as 'borrowed verbatim' by Bach (Butler 1983 pp. 206f.). But Hurlebusch's three-voice working is thin, entirely conventional, and more like other fugues of the 1730s, seen at their best in Handel's *Six Fugues*, published in 1735. Resemblances may be natural when composers wrote fugues true to type. Yet there has to remain the possibility that Bach was responding to Hurlebusch and intending to blind players by science.

There are closer similarities to the E major Fugue *WTC2* than the type of subject. They both have a countersubject of passing crotchets, which are a source of effortless counterpoint (in this respect the Credo of the B minor Mass is also close to BWV 552) and their bass lines are more thematic than those of the first two *stile antico* chorales of *Clavierübung III*. While the E major Fugue *WTC2* is the 'strictest and most compressed of Bach's instrumental fugues' (Wolff 1968 p. 99), the E♭ too is a clear example of one particular type, the *fuga grave*. A stretto following the first full exposition in both of them (Fugue in E♭ b. 21, Fugue in E major b. 9) and the parallel thirds and sixths encouraged by such counterpoint are similar. In the case of BWV 552, so vocal are the lines of a *fuga grave* that the subject may be 'heard' over bb. 35–6, dispersed between the lines and not obvious on paper.

B. Keller's idea that the second fugue subject is 'contained' (*einbezogen*) in the first is shared by many a listener, though were the quavers an actual paraphrase of the *alla breve* theme, this would be easier to recognize. Typical details – beginning off the beat, quavers running in 6/4 – are found in earlier pieces with thematic metamorphoses, such as Heidorn's Fugue in G minor (*Mö MS*).

Whether subject *B* was altered in b. 59 to fit *A*, or whether the composer, having found a countersubject to *A*, thought it needed to be changed for its own exposition (b. 37), can only be guessed. The blending quality of *A* is clear from hints of it in bb. 44–6 (alto, bass) and 54–5 (soprano); also, the *inversus* form of *B* (from b. 47) is altered both to fit it and to run into it. Just as the hemiola in b. 81 heralds the new section, so that in b. 58 leads to the combination of themes as it cuts the 6/4 fugue into exactly equal halves. Important, too, is that the top note of the fugue (c‴) occurs in each section shortly before the next (bb. 32, 57, 77, 105).

A 'theological' investigation of the fugue, in particular whether each theme pictures a Person of the Trinity and if so in what order, depends on whether *B* can be heard as containing within itself both *A* and *C*, which some writers have persuaded themselves is so (e.g. Chailley 1974 p. 264).

C. Theme *C* seems to refer to theme *B* (compare notes 5–8 of *C* with notes 8–11 of *B*), as in its falling fifths and rising fourths it also does to *A*. When *A* does appear it is both syncopated and accompanied by running semiquavers; it is not put into triple time, as in earlier canzonas, but syncopated in compound time, a much more unusual idea, perhaps unique. *A* and *C* are first combined only in bb. 91–3 and then somewhat obscurely, while bb. 87–91 (top part) and 92–6 (pedal) run them together as a new composite theme, *C*-plus-*A*. This is another unusual idea.

There are other important elements: the sequence in the subject, the climactic combination at b. 114, semiquaver groups resembling the second subject (e.g. bb. 105–6, rh), others reminiscent of other mature works (compare b. 91 with b. 16 of BWV 547.i) and the increasing continuity. The references to the first theme are various: hidden and circumstantial (e.g. inner parts in bb. 103–4), quasi-stretto (bb. 108–11), extended (pedal b. 110), even quasi-ostinato (there are four powerful pedal entries). This quasi-ostinato effect recalls not only the first section's pedal entries but gives the last entry a thundering finality exceeding even that of the C major BWV 545. Even so, the Fugue by no means fully exploits thematic combination. Rather, it is as if one were constantly hearing the subject singing out in fine voice, in one or other part, especially in the last twenty bars or so.

By tradition a 12/8 section is the last of a composite fugue, here also the last piece of a major collection, springing from a *stile antico* subject but with a distinctly *stile moderno* sense of climax, particularly in the final bars, the grandest ending to any fugue in music. Rather than imagining the composer under pressure to complete the work, and doing so quasi-extempore (Breig 1999 p. 700), one might see the 12/8 section as yet another way to complete a fugue, at times thin but with a 'singing, massed choirs' effect that in e.g. bb. 109–10 prefers a rising sequence to the mere stretto that b. 108 suggests. There is more thematic combination than one is first aware of, and there could have been more, as when *B* could have been introduced in the final bars (see above). Finally, however plausible the Golden Section created by Prelude and Fugue, there is little exaggeration in seeing them as summing up the various resources of organ *praeludia* as current, superseded or anticipated during the composer's lifetime, assembling styles and techniques known from Palestrina to Haydn.

Eight Short Preludes and Fugues BWV 553–560

Complete copy P 281; a lost source used for Peters VIII (1852).

Two staves; P 281 headed 'VIII Praeludia èd VIII Fugen di. J. S. Bach. (?)'.

P 281 was once thought to be a copy by J. C. G. Bach (†1814), and may have belonged to J. C. Kittel. Its paper is known from three sections of the MS P 803, including one written by J. L. Krebs (Dürr 1987 p. 34). A copy of No. 2 in P 508 was made by F. A. Grasnick (†1877), who had access to manuscripts transmitted through various Bach pupils. The MS used for Peters VIII, either based on P 281 or sharing its source (Emery 1952 p. 5), had belonged to Forkel.

P 281's many errors make it unlikely to be a copy made by the composer, whoever he was, and who deftly handles many styles: toccatas (No. 5), Italian concertos (No. 1), neo-*galant* effects (No. 4), old *durezze* techniques (No. 3), and 'southern' fugal styles (Nos. 1, 4, 6, 7). Errors like parallels in Preludes No. 5 and 8 could reflect an unclear original. Some of these suggest a much later date than the early non-thematic pedal fugal entry in No. 6. Though frequently charming and melodious, they could hardly have been written by J. S. Bach for his pupils since their 'standard of counterpoint and general musicianship' does not fit the period in question, nor does the scarcity of copies suggest they were much used (Emery 1952 p. 31), even as part of a bigger compendium. Nevertheless, the pieces do amount to a fine book for learners, teaching whether or how to add pedal, use a second manual, and register according to so-called key characteristics (Vogel 1998).

Various details suggest various possible composers. Thus the compass – to c′ in pedal, only to a″ in manual – is typical of J. L. Krebs, but nothing here is very like known music of either J. T. or J. L. Krebs (Tittel 1966 p. 123). BWV 560 in particular is said to show eccentricities typical of W. F. Bach (Beechey *MT* 1973 p. 831), and there are many details rare or unknown in his father's music: differences between subject and answer; the incomplete second answer in No. 3 (Souchay 1927 p. 4); the many descending SATB expositions. A tendency towards proportions between sections – 2 : 1 (No. 1), 1 : 1 (No. 2), 2 : 1 (No. 4), and 1 : 3 (No. 7) – implies a thoughtful composer, and resemblances to certain music of F. A. Maichelbeck (Augsburg 1738) and J. C. Simon (Augsburg *c.* 1750) have been noticed.

Although 'there seems no reason why they should not have been written about 1730–50 by some minor composer in central Germany, whether or no

he was a pupil of Bach's' (Emery 1952 p. 42), the *eminence grise* is more likely to be a southern composer such as J. K. F. Fischer. Such modest and single-minded preludes, modest fugues with exposition, episode and final entries, a charming and coherent handling of the keys and cadences: these are closer to Fischer's idiom than to any northern repertories, and could reflect his wide and lasting influence on organists of the time. Even in the longest Fugue, No. 3, there is little modulation beyond what one finds in Fischer's succinct little essays, and any 'updating' of his idiom discerned in BWV 553–560 – binary form, post-Vivaldian patterns, post-Bach melodies, further episodes in some fugues, sometimes unclear handling of part-writing – could be that of an admirer of his in 1750 or so.

BWV 553 Prelude and Fugue in C major

Dietrich's idea (1931) that the binary prelude resembles a Corelli allemande has been adequately discounted (Emery 1952 p. 24), but its composer knew Italian concertos, directly or indirectly, original or transcribed, as well as traditional organ praeludia. The Fugue's coupling of two basic motifs is reminiscent of Fischer or Pachelbel, compact but more than a mere fughetta.

BWV 554 Prelude and Fugue in D minor

Such a miniature *ABA* shape as the Prelude's, in which *A* is merely a framework for a concertante middle section, would be unique in the organ works of J. S. Bach, irrespective of harmony or melody. The Fugue's closing bars not only resemble the Prelude's but both resemble the first and last lines of the melody 'Jesu, meine Freude' – allusion of a kind unknown in J. S. Bach's free organ works. But J. L. Krebs published a praeambulum to two settings of the same chorale in his *Clavierübung* of *c*. 1750/6, and the chorale melody itself has an *ABA* framework.

BWV 555 Prelude and Fugue in E minor

The *durezza* style of the Prelude, though unmistakable, is not pronounced and derives from organ versets of southern composers rather than string trio sonatas. Sometimes the idiom also resembles passages in J. S. Bach, e.g. bb. 12ff. recall the D major Prelude BWV 532, the Neapolitan 6th of b. 23 that in BWV 535.ii, b. 72. The Fugue is stricter, the best-wrought of the set, perhaps, with stretto, *inversus*, and a counterpoint typical of earlier treatments of the descending chromatic fourth.

BWV 556 Prelude and Fugue in F major

Despite its patterns, the Prelude is hard to imagine being the work of the composer of the faintly similar BWV 590.iii (the Pastorella's third movement): it looks like an exercise in simple rising sequences, with a basso-continuo pedal part, the kind of italianate music produced by Soler's generation rather than D. Scarlatti's. The Fugue's motifs could be found in many northern and southern fugues, including Magnificat versets of Pachelbel. Several bars are much like those of vocal fugues.

BWV 557 Prelude and Fugue in G major

As a 'miniature toccata' (Frotscher 1935 p. 878), such a Prelude could be improvised on the patterns demonstrated in Niedt–Mattheson 1721 or in Kuhnau's first suite (1689), especially by an organist acquainted with BWV 902 (Prelude in G major) or BWV 535a or the melodious cadences of a Fischer. The Fugue's syncopated subject has a potential for stretto more in style with *WTC*, each entry leading to or following a neat modulation.

BWV 558 Prelude and Fugue in G minor

Only on paper could evidence be found for regarding the Prelude as an 'Italian courante' (Dietrich 1931); neither the form nor the figuration is typical. The Fugue subject again supplies three distinct ideas, any one of which can be found in other contexts, particularly canzona and ricercar subjects. Modulation is neatly managed (Spitta admired bb. 68ff. in particular), and perhaps the imaginative penultimate bar was inspired by J. S. Bach?

BWV 559 Prelude and Fugue in A minor

The Prelude's demisemiquaver figures suggest the manual-play of a southern toccata even though particular figures (e.g. b. 2) will be found in Buxtehude. Other features again suggest certain organ traditions – compare the pedal of bb. 12–15 with the close of the first section of the A minor Praeludium BWV 543 (b. 24). The Fugue subject's second half follows the ornate outline of other A minor subjects (BWV 543 and 944) but is in no sense a sketch of either, despite suggestions made by earlier commentators (Oppel 1906). It is more like verset-fughettas in J. K. F. Fischer's *Blumenstrauss*, such as the F major No. 2.

BWV 560 Prelude and Fugue in B♭ major

The Prelude's keyboard style reflects the newer oboe concertos of the 1730s, though specific elements are identical with those elsewhere in the *Eight*: compare bb. 21–2 with bb. 16–17 of BWV 555. The varying texture complements that of other preludes in the set. The Fugue subject is not likely to have been written before *c*. 1740, and only then perhaps by someone familiar with Handel's Concerti Grossi.

Miscellaneous pieces BWV 561–591

BWV 561 Fantasia and Fugue in A minor

Later eighteenth- or nineteenth-century copies only (P 318, P 1066), and Peters IX.

Two staves; headed in P 318 'Fantasia', and by a later hand, 'in A moll (Preludio e Fuga per il Cembalo) compost: da Giovanne Sebast: Bach'.

One view is that this is an early work 'composed for pedal harpsichord' ('Pedalflügel': BG 38 p. xxii), like the A major fugues BWV 949 and 950. Another is that whoever the composer was, he knew the Prelude and Fugue in A minor BWV 543 (Keller 1937); perhaps it was Kittel, of whom the changes of movement from semiquavers to demisemiquavers may be typical (Keller 1948 p. 57). Why the work could also be accredited to W. F. Bach (Frotscher 1935 p. 856) is unclear.

The figures of bb. 1 and 29 can be found (in the same key) in Buxtehude's D minor Toccata, and others suggest a familiarity with *durezza* conventions. Details reminiscent of BWV 543 include such figures as the broken chords above tonic pedal, the harmony at bb. 82–3 and the fugue-subject itself, which is the most Bach-like thing in the whole. Like BWV 543, it consists of an opening phrase followed by a sequence, a type known elsewhere amongst contemporaries (e.g. Böhm's C major Praeludium and BWV 948) or pupils (J. P. Kellner's Fugue Anh.III 180). A 'style relationship' with the Concerto BWV 594 has also been heard (EB 6583 p. xiii).

The pedal points of BWV 551, 561, 949 and 950, and in some other early or questionable works, are problematic. Were they meant to be adaptable for organ *or* harpsichord, where the effect is 'pale' (according to Bartels 2001)? Only optionally held? Are pedals more than optional? Pulldowns or independent? Could the notes merely be touched now and then, as in long bass notes of a recitative? Or was there a convention for pedal points in A major/minor, however practical (see A minor Fugue *WTC1*)? The last seems to be the case, however the other questions are answered.

BWV 562 Fantasia and Fugue in C minor

Autograph MS P 490 (including Fugue fragment, see below); derived copies
[145] of Fantasia in P 286 (J. P. Kellner, 1727/40 – Stinson 1989 p. 24), P 533

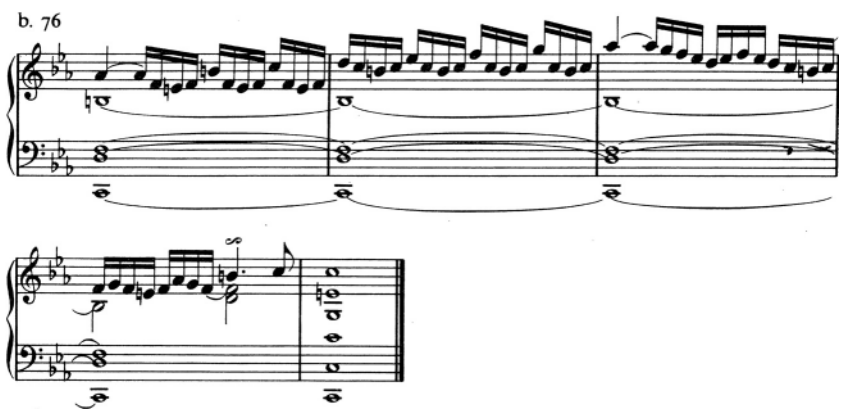
(J. F. Agricola), Lpz MB MS 1 (J. A. G. Wechmar), and *via* C. P. E. Bach (e.g. P 290) or J. C. Kittel (e.g. P 320); copy with Fugue BWV 546 (P 1104, owned by J. C. Oley).

Two staves; headed in P 490 'Fantasia pro Organo. a. 5 Vocum, cum pedali obligato' (last phrase added later?).

All these sources but P 1104 are based directly or indirectly on P 490, which begins as a fair copy presumably based on an earlier autograph (see KB p. 28). A possible history of the work is as follows: (i) an 'older' version of the Fantasia, with simpler close and without the penultimate bar of stage (ii), which is a 'newer' version made in P 490 before *c.* 1738 and still being amended in 1743/45 (? – see Kobayashi 1988 p. 59); (iii) a presumably new Fugue added or begun, perhaps as late as August 1748 (Kobayashi *ibid.*). In P 1104, the Fantasia is followed by the Fugue BWV 546.ii, an early pairing (KB p. 336), with 'early' features: loose episodes in the Fugue, French idioms in the Fantasia. But in the sources of BWV 546 itself, nothing suggests that its prelude was paired with any other fugue (Kilian 1962).

Differences between the Fantasia's final bars in P 1104 and P 490 suggest a careful revision made during the 1740s: compare Example 67 with NBA IV/5 p. 56. The later version's reference to the opening theme at the end is a 'mature' sign. As for the Fugue: in P 490 it takes the last of the four sides of the MS, followed by directs to the next page, showing that the fugue was either continued (KB p. 27) or planned. Not all incomplete works have a full texture up to the breakoff point.

Example 67



Fantasia

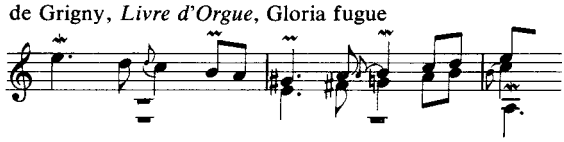
While in its bleak C minor pedal-points the Fantasia resembles the C minor Prelude BWV 537, its preoccupation with a single theme is unusual, more

so than in the Toccata BWV 538, whose theme-types are more conventionally German. Six pedal points are separated by bass entries. It is not quite true that 'the whole work is developed from a single theme' (Keller 1948 p. 98), since the first twelve bars alone develop two ideas. There are various countersubjects as well as stretto and doubling in sixths, and the motif is heard against different harmonies as the piece proceeds, including cadence (b. 37), sequence (b. 60) and episode (b. 68). New themes include the pedal crotchets of bb. 57ff., and the whole becomes an idiosyncratic, contrapuntal *tour de force*, with that peculiar melancholy one often hears in French baroque music.

It is no argument against the work's Frenchness that this lies more in appearance than in essence (a 'rather superficial relationship': KB p. 334), for the opening motif is close to several melodies in Grigny's *Livre d'Orgue* known to Bach, of which the Gloria fugue for the *petit plein jeu* is typical (Example 68). This style will include rising appoggiaturas and a five-part texture spaced two parts rh, two parts lh, one part pedal. In this last respect, Grigny's *Fugue à 5* is closer to it than the Gloria of Example 68: see Example 69. But note that although Bach may have been 'establishing a

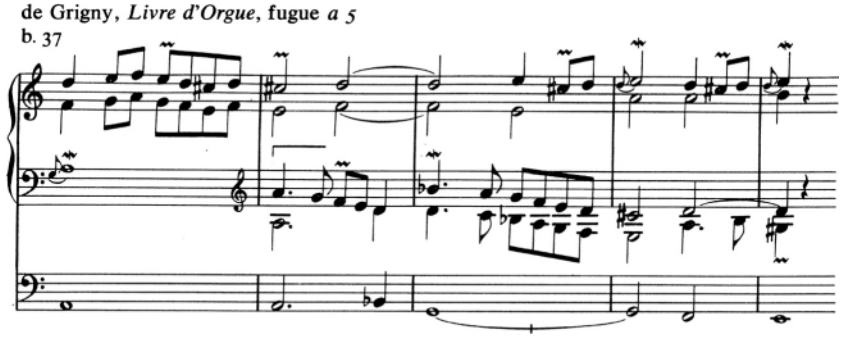
Example 68

de Grigny, *Livre d'Orgue*, Gloria fugue



Example 69

de Grigny, *Livre d'Orgue*, fugue *a 5*
b. 37



French fabric so faithfully at the outset' (Horn 1986 p. 263), it is not slavishly observed. His monothematicism is rigorous, he does not invert the subject (unlike the composer of Example 68), and his five parts cannot be divided throughout between the hands quite as Grigny specified, i.e. each

hand on its own manual. (Nor can the Fugue's: see b. 15. Paired manuals in the chorales BWV 619 and 633/634 are clearer, since two of the parts are canonic and the pieces are much shorter.)

Although Grigny is usually associated with this piece, there was something of a French tradition for a type of fugue in almost every bar of which a short and decorated subject is carefully worked. Another example is a fugue in Clérambault's *Livre d'Orgue* (1710), a book dedicated to André Raison and just possibly known to Bach. Had Grigny been the inspiration for such a pedal-piece as BWV 562, one might expect its composer to have used three staves or ended with an imperfect cadence (Clérambault's has two staves and a perfect cadence).

While the Fantasia's key-plan recalls the South German toccata (pedal points with fugal imitation above), its short, constantly reworked phrases bring it within the French mode. Rising appoggiaturas are also characteristic – not mere melodic ornaments but radical harmonic devices, producing rich seconds, sevenths and ninths. Perhaps it was the appoggiatura harmonies that attracted a later Leipziger, himself versed in such techniques, to publish it in 1841 (Schumann in *NZfM*, Supplement to No. 13).

Fugue

The Fantasia's miscellaneous counterpoint is matched by the strict Fugue, also in five parts, as the heading says. The subject and its hemiola would not be out of place in a *Livre d'Orgue*, though any resemblance between it and the Passacaglia's French theme (see p. 183 below) upside-down is superficial. The texture promises to be full, and one can easily believe such bars as 13–18 to be contemporary with the chorale BWV 678. That a stretto is already worked in b. 22 (i.e. after the first cadence) has suggested to some that the composer had intended to proceed to a double fugue, with a new subject (Keller 1948 p. 98); perhaps too the theme would have been inverted later and a new section begun, as in BWV 547. Or, since the F minor from b. 25 suggests a return to the tonic, perhaps the plan was to write another *da capo* fugue like BWV 548, with a *B* section exploring various major keys (Overholtzer 2001).

It is not the subject that is of greatest interest in these twenty-seven bars but the quaver motif dominating the first section, producing a free upper part of perhaps little conviction (bb. 10–11) but in theory open to development of the kind seen in BWV 678, had there been a *B* section to need it. Nevertheless, both theme and subsidiary motifs are short for a fully developed five-part fugue; there is as yet no broad sweep, and one wonders if it was ever taken very much farther.

BWV 563 Fantasia in B minor ('Fantasia and Imitatio')

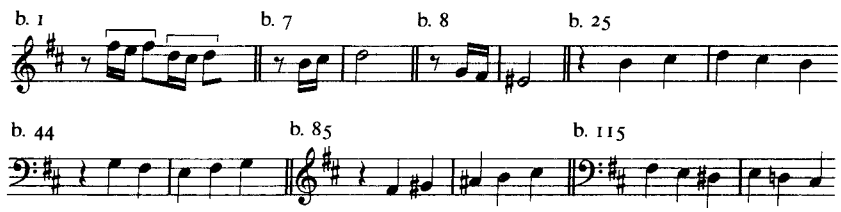
No Autograph MS; copies in Lpz MB III.8.4 (J. C. Bach, *ABB)* from which P 804 (partly by J. P. Kellner?) might derive, later MSS more certainly.

Two staves; headed 'Fantasia', the second section 'Imitatio' in *ABB*, which may have been transcribing a tablature original (not autograph? – Hill 1990 p. 354).

Spitta thought the 'light and minute character' of the Fantasia did 'not suit the organ' (I p. 432), while BG 38 included it in the organ works because of its 'organ-like nature', the pedal necessary in bb. 15 and 20, and the crossed parts at b. 129 of the Imitatio. Against this, the sources do not indicate pedals; big pedal points do not always indicate organ (cf. A minor Fugue *WTC1*); this Fantasia is no more 'organ-like' than that in A minor BWV 904 (also in P 804); and the Imitatio is neutral in style. Nevertheless, Bach's early method of composing-by-motifs, as here, can certainly be realized on the organ as an instrument of instruction.

In principle a prelude and fugue, BWV 563 is unusually single-minded in its exploitation of two kinds of motif: the little dactyl of the Fantasia (a 'kind of improvisation' in the style of Pachelbel or Fischer – Breig 1999 p. 630) and the stepwise 3/4 theme of the Imitatio. For these standard *figurae*, see Example 70. The former produces a good – barely improvisable? – four-part

Example 70



texture with simple cadenza and pedal-points; the latter, a sectional fugue with various derivative subjects, similar at several points to the Sonata in D major BWV 963 or the C minor Fantasia BWV 1121. Although the full subject of a fugue proper does not have to be heard complete after the first section (cf. Three-part Invention in C minor BWV 788), the several clearly related thematic groups of the Imitatio are more typical of the earlier ricercar.

It is possible that the terms *imitatio* and *fantasia* were chosen (by whom?) not least to enlarge the vocabulary used for titles in the *ABB*. Although neither of the movements is doctrinaire in its use of motif, both are in

keeping with other pieces in the album that set out to exploit pedagogic techniques, such as a chorale with canon. This Fantasia contrasts with the next one found in the *ABB*, BWV 944 'pour le Clavessin', while the previous fantasia, BWV 570, is more like it in its dactyl motifs. Though these three fantasias were copied by three different scribes, they amount to a survey of the genre.

The Imitatio's theme-type is also familiar from elsewhere, e.g. an *Offertoire* in Grigny's *Livre d'Orgue* and Sonata No. 3 from Kuhnau's *Frische Clavier-Früchte* of 1696, the latter surely known to J. S. Bach. Another similar theme (also in *rectus* and *inversus* forms) is found in the ninth movement of Cantata 21, and Georg Böhm has something like it in the chaconne of his F minor harpsichord suite, found in the companion *Mö MS*. A similar theme also appears as countersubject to the chorale 'Christ lag in Todesbanden' in the opening chorus of Handel's *Israel in Egypt* – a sign, perhaps, that he and Bach had been taught to work with similar material, in this case an unassuming theme-type useful in many genres.

While some commentators doubt the work's authenticity (Blume 1968) or date it to early Arnstadt, its origin might be owed to an interest in standard note-patterns shared by Bach and Walther. Both movements have a charming counterpoint, a genuine sense of melody and (as in the Fantasia's final pedal point) a striking grasp of harmony. The Imitatio handles tonality expertly: the final perfect cadence is fifteen bars from the end, the rest a spacious coda referring to cadences already heard (bb. 46, 68, 98). Both movements are as much models of three/four-part texture as certain bars in the contemporary G minor Prelude BWV 535a are of five-part.

BWV 564 Toccata in C major

No Autograph MS; copies in P 803 (S. G. Heder *c*. 1719, based on lost autograph?) and P 286 (partly J. P. Kellner, 1726/7?), others from an unknown common source, including P 1101, P 1102 (fugue only), P 1103 (no middle movement), and Brussels II.4093, all eighteenth century.

Two staves, headed 'Toccata ped: ex C' in P 803 and 'Toccata ex C♯ pedaliter' in P 286, both heading the movements 'Adagio', 'Grave', 'Fuga'.

The three-movement form was known to copyists who give no sign that the Fugue is an earlier work, despite the fact that in bb. 84–5 it seems to avoid manual d‴ found in the Toccata (Emery 1966). Nor is the Adagio known to be an addition, despite its absence in P 1103 (see Kobayashi 1973 p. 235. J. L. Krebs, imitating BWV 564 in his Prelude and Fugue in C, did

not keep the three-movement plan). To Spitta, the plan of quick–slow–quick suggested an Italian concerto model (I p. 415), but like the Fantasia in G, it could rather be seen as an updated multisectional praeludium. As happened over time with concertos, sonatas and cantatas, traditional sections are now crystallized into fully fledged movements, each in this instance strikingly original.

Short phrases, rests, gaps and little repetitions characterize all the movements except the Grave section of the middle movement, and each could be aiming to use two manuals in its own way:

Toccata	first for echoes in the opening solos, then for alternation in a 'ritornello duologue'
Adagio	for solo plus accompaniment (a melody over a realized continuo)
Fugue	for contrast (entries *versus* episodes)

Nowhere are two manuals obligatory, not even (surprisingly) for the Adagio, and no sources suggest it. But the opportunities are clear: rests or phrasing allow echoes in both opening manual and pedal solos, and manual-changes in the ritornello; a solo line in the Adagio (played on Principal 8′?) merges into block harmonies at the Grave; and the Fugue's episodes are clearcut. Such variety might justify the guess that BWV 564 was composed for testing an organ.

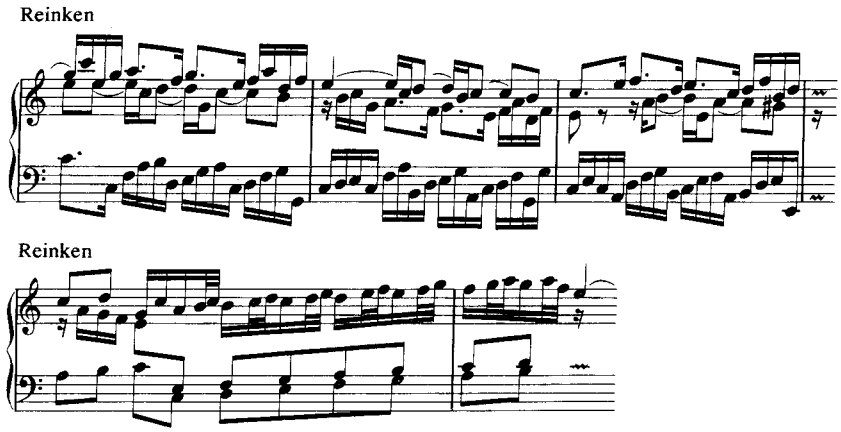
First movement

This seems to be a deliberate enlargement of an old prelude-type: manual *passaggio* + pedal solo + motivic-contrapuntal section. The result is a joining of toccata and quasi-concerto, its sections more distinct than in BWV 540. The join over the tonic of bb. 31–3 is logical and natural. The early harpsichord Toccata in G BWV 916 is an essay in similar form, the organ Prelude in G BWV 541 a later 'tightening-up' of it. In BWV 564 and 916 there are five statements (BWV 564: bb. 32 C, 38 G, 50 A minor, 61 E minor, 76 C), producing a short-breathed dialogue in a ritornello form distinct from, and probably independent of, Vivaldi's.

A	manual and pedal solo introduction (the longest known in the literature)
B	a concerto-like dialogue

Example 71 suggests how traditional are the opening one-bar gestures, here from the Reinken sonata transcriptions BWV 965.ii (see Toccata b. 33) and BWV 966.iv (see Toccata b. 32). There is a touch of J. H. Buttstedt about the

Example 71

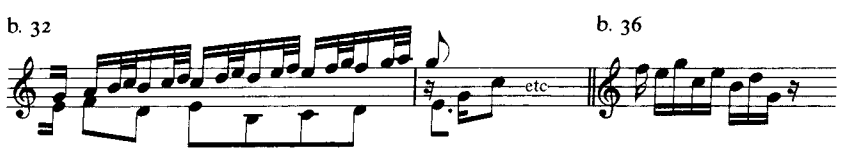


opening gesture, which is more arresting than one finds even in Buttstedt praeludia, however. A rhetorical rest following a return to the tonic (bb. 2, 8, 10, 12) is conventional – see Lübeck's C minor Praeambulum – as are the three pedal Cs and their hint of *Orgelpunkttoccata.* Also typical are the pedal's opening motifs and its systematic phrase-structure, though not the quasi-echoes and the array of motifs (triplets, dactyls, trills). The manual demisemiquaver scales are in-turning, smooth, with potential echoes; the pedal semiquavers are broken chords, varied, disjunct, with potential echoes (bb. 14, 16, 17?, 18, 21–3, 28, and 30–1).

In modulating, the pedal solo enlarges on that in BWV 549a. The slurs may well belong to the composer and are rare even in continuo bass-lines like those of the Six Sonatas: do they indicate the use of heel for the demisemiquavers (right foot)?

Section *B* is marked less by ritornello episodes (bb. 55, 67) than by a dialogue between two ideas, each of which could have its own manual: see Example 72. Both are anticipated in the pedal's solo (Spitta I p. 416),

Example 72



although Keller hears in the first the 'energetic bowing' of two violins (1948 p. 77), indeed as in Reinken's string sonata in Example 71. The harpsichord Toccata BWV 916 too has a ritornello movement based on short phrases

(and constantly moving to cadences in a similar way), of which the first is scale-like, the second broken chords, as in Example 72. (*ABB's* copy of BWV 916 likewise does not specify two manuals, nor does Krebs for the echoes in his C major Prelude and Fugue.)

The work's 'general cheerfulness' and 'less church-like' mood need not be reflecting the influence of Italian concertos (Hoffmann-Erbrecht 1972), since Böhm's C major Praeludium is equally cheerful. Nor need ritornello elements be owed to concertos, since the returns here of complete material are not characteristic of them, and there is no Vivaldian final reprise (Klein 1970 p. 26). The duologuing phrases, predominantly of six bars each, become foreshortened towards the end, as can be clearly seen in the pedal part. Passages such as bb. 67–70 are an original and charming slant on North German praeludia, as is the turn to the minor before the final cadence – compare the end of the first section of Böhm's C major Praeludium.

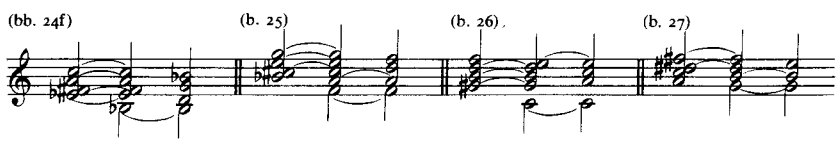
Second movement

The Adagio is a short-breathed melody above a continuo (Schneider 1914) realized simply in both harmony and rhythm. It has been compared with Torelli's Concerto in C major Op. 8 No. 1 (Zehnder 1991 p. 47), and one is bound to wonder whether it originated as a movement for oboe solo, with b. 13 up an octave.

While short phrases are characteristic of early Bach (e.g. Cantata 196, *c.* 1708), more italianate are the quasi-pizzicato pedal, the Neapolitan sixths and the *petite reprise* of bb. 20–1. Five Neapolitan sixths in one movement is unusual, though there are more in the (earlier?) trio BWV 528.ii. Perhaps it represents a new kind of organ music, one independent of Italian concertos and created, like the Reinken arrangement BWV 965, in a spirit of invention. The movement has no clear parallels even amongst the chorale preludes, although short stretches of melody-plus-accompaniment by Bruhns and others could have suggested the idea.

The Grave is equally distinct in idiom and like the Adagio of the D major Prelude has its own kind of strained harmonies: diminished sevenths suspended over the next chord (Example 73). These appear at least four

Example 73



times, adding French augmented fifths (as in Example 73) to typical chromatic *durezze*. This Grave, in its recitative link, thick chords, new harmonies

and 'forbidden' bass intervals, updates a passage in Buxtehude's Praeludium BuxWV 142, itself a development of links in the capriccios of Frescobaldi's *Fiori musicali*. Perhaps it puzzled the copyists, and the pedal should rise a further diminished fourth two bars from the end, exchanging the usual division between lh and pedal?

Third movement

Striking features are the length, the unique levity of theme, a countersubject that dialogues with the subject (as in the D major Fugue), a long working-out (middle entries answered at length), modest episodes, and an apparently subdued close.

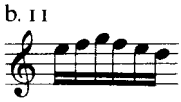
1–37	four-part exposition; countersubject typical of permutation fugues
37–43	episode, pedal and manual motifs derived
43–123	middle entries, dominant (43), tonic (53), dominant (63), episode (as before, parts exchanged), mediant (78) plus answer (part stretto), episode, dominant of dominant (100), long episode
123–32	final entry
132–41	coda (the longest episode), founded on various *brisé* figures

Much of the detail is unusual, including the demands made on the player by quite conventional note-patterns. The rests and the dotted-note cadence can both be found in Buxtehude, the length and figuration in Reinken and Buttstedt, a similar motoric drive in BWV 532, and three-phrase subjects in BWV 533 and 575. But nothing in these works approaches BWV 564. Entries as far as the dominant of the mediant suggest a maturing stage in fugue-writing, though whether the relative minor itself is 'renounced' because of the middle movement (Breig 1993 p. 53) seems doubtful.

The block chords of simple counterpoint are typical of early fugues and are part of the fun, as is the obsessive way the motif of Example 74 is sometimes treated (b. 78). The episodes, which often include broken figures

Example 74

b. 11



typical of harpsichord toccatas, are too brief for this to be considered a fully worked-out ritornello-fugue. Like the subject, broken figures (as in b. 27) return rondo-like throughout, as does a cadence-phrase much like one in the early Cantatas 131, 71 and 4.

The final tonic pedal point is held, unlike the first movement's which is detached – a deliberate contrast? P 286 holds it through to the final chord, which lasts a whole bar (KB p. 691). P 803's short final chord suggests a strong *rallentando*, as do all such short finals including the C major Fugue's, BWV 547. How the last bar originally read (in tablature?) is not clear: perhaps the apparently brusque and unassuming close alludes to North German convention (cf. Buxtehude's G minor Praeludium BuxWV 163), as does the F♯ slipped into the closing bars.

BWV 565 Toccata and Fugue in D minor

No Autograph MS; all known copies directly or indirectly from P 595 (J. Ringk 1717–78), which now also contains BWV 532.ii, 541.i and 551.

Two staves; heading in P 595, 'Toccata Con Fuga: pedaliter ex d♯ [*sic*] di J. S: Bach: Scrips: Johannes Ringk'. For tempo indications, see below.

Ringk was a pupil of J. P. Kellner and, in a similar hand, copied keyboard music by Böhm, Buttstedt, Buxtehude, Werckmeister, Pachelbel, Bruhns and Handel, as well as the Wedding Cantata BWV 202. His attributions are usually reliable, though P 595 contains important errors (KB p. 521). Teacher and pupil seem not to overlap much in what of Bach they copied (KB p. 203), implying collaboration between them. Typical of Ringk's calligraphy are the fermatas in the opening bars, whether intended for the notes (NBA) or rests (BG) or as *signa congruentiae* to mark off the phrases. Unlikely for non-Italian music copied before *c.* 1740, if then, are so many tempo or section indications (ten in P 595) and staccato dots in bb. 12ff. and 30f.

Being unique, the work is a puzzle:

Overall form

While the prelude–fugue–postlude is familiar from BWV 549a or 535a, the cadenza-like writing of BWV 565's three sections is more like that of the interludes in a five-section praeludium. The pedal line of the Toccata keeps to the familiar tonic–dominant–tonic framework, but about the Fugue there remain many doubts because it is so simple in all respects (Bullivant 1959) and exceptional in its subdominant answers, especially a unique flattened-leading-note minor one (b. 86).

Detail of style

Spitta saw 'traces of the northern schools in the detail' (I p. 402), but the 'stretches of recitative' and 'fleeting, rolling passage-work' are unique.

Parallels can be made with those praeludia of Böhm that have unique features as if the genre itself was meant to produce many simple surprises (G minor), often with flourishes (C major, A minor). Whether Buttstedt's wild idiom inspired the piece or was merely typical of the time and place – would he write a C minor entry in a D minor fugue? – BWV 565 is unusually tuneful for a work of such free fantasy. Though in theory BWV 565 is comparable to early works such as BWV 531, 549a and even 578 (Claus 1995), such details as the opening octaves, spread chords, triadic harmony, thirds, sixths, and solo pedal bear the hallmarks of the newer, simpler idioms post-1730 or even post-1750.

Simplicity

Three simple diminished sevenths in the first twenty-seven bars produce a patent rhetoric unknown in written-down organ music. Diminished sevenths in the G minor Prelude BWV 535 are not static in the same way, though in both pieces the pedal picks up its last previous note (BWV 565 bb. 22/27 and BWV 535 bb. 14/32). If the falling line of bb. 16–20 is an old idea (DCB♭A – cf. BuxWV 155 bb. 6–10), its repetition and simplicity are not. Similar points could be made about the triplet sixths (cf. BuxWV 149) and the decorated dominant seventh of the pedal solo before the cadence. Also, a fugue without detailed imitative counterpoint, as here, is over-simple. Patently rhetorical are several musical figures in the first thirty bars and a whole catalogue of effects in the last seventeen (alternating hands, sustained chords, pedal solo, change of tonal direction b. 133, simple chords newly scored b. 137, a severely plain close). All of them are undeniably effective.

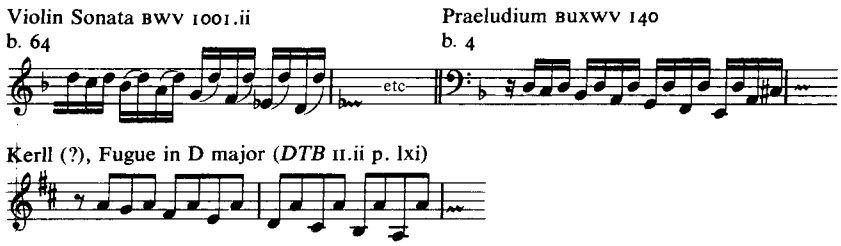
Unusual organ textures

Though an isolated opening mordent is conventional, the octaves are unknown in any toccata of Bach or any other composer. (But three transcriptions in D minor – Harpsichord Concerto BWV 1052, its cantata version BWV 146.i, and the Triple Concerto BWV 1063 – have such open octaves.) Other unusual details are: the spread or built-up diminished seventh, the characteristic rhythm of bb. 3ff. (the semiquaver pairs *égal* or *inégal*?), the violinistic passage from b. 12 exploiting the open A string, the fourfold phrase in bb. 16–20 interrupted by a scale, and the long broken diminished seventh of bb. 22–7.

An amalgam of different idioms

The violinistic fugue-subject is also familiar in organ music: see Example 75. The first of these is at the same pitch as BWV 565 in its arrangement for organ (= BWV 539 b. 66). Both the C major Fugue in *CbWFB* (BWV 953) and the G major Prelude BWV 541 b. 19 have similar figuration, as do other

Example 75



works in G major such as the Prelude in *WTC2*. Even the unique pedal solo entry recalls freer sections of northern praeludia, e.g. Bruhns in G major b. 27.

Questionable harmonic details

To close a work with a minor plagal cadence is so unusual as to suggest (i) a date after *c*. 1750, (ii) a Picardy third was originally written or intended (see the chorale BWV 1098 for a likelier cadence), (iii) there was originally no third, as was not uncommon in solo string-music. If the fugue-subject can be glimpsed in the notes of the opening toccata flourish (Krey 1956), this would be the result of a limited harmonic vocabulary rather than subtle allusion, as would any supposed resemblances found to the melody of 'Wir glauben' (Gwinner 1968).

Similarities to Bach works

The Fugue's subdominant answer suggests a knowledgeable composer (see also BWV 539 and 531), as do the first codetta (b. 34, cf. the Passacaglia Fugue), the various hints of simple permutable counterpoint, certain textures and motifs (compare bb. 87–90 with b. 77 of the G minor fugue BWV 542) and not least the implied echoes (cf. BWV 539 again). To follow each subject entry by striking material (bb. 41, 54, 62, 74, 90, 95, 111, 122), and thus produce a sense of drive, certainly implies a skilled musician. The final tonic entries (bb. 109, 124) anticipate those ritornellos of Bach in which the main theme has a 'false' final appearance (e.g. the D minor Harpsichord Concerto BWV 1052.i), as does the dramatic break-off in b. 127 (e.g. C minor Harpsichord Toccata BWV 911).

Possible answers to these conundrums are:

Transcription?

A solo violin 'original', such as the final cadence suggests, could have been in A minor up a fifth, the transposing made easier by Ringk's soprano clef had he been the one to do it (see Stinson 1990 p. 122). That there are 'no preserved North German violin works' of this kind (Billeter 1997 p. 79) may

not be relevant, since one could as well argue that there are, in the form of such transcriptions. Though many chords and figurations would have had to be very different (e.g. bb. 86ff.), the harmonic spectrum is simple enough for one to hypothesize on a string 'original': for some suggestions, see Williams 1981. For example, the violin's final chord would be an open-string fifth, without any third.

An alternative transcription

An 'original' for violoncello piccolo or five-string cello would be an octave lower than for violin but otherwise much the same. The repertory for this instrument being so small and ephemeral could explain why the work is not known in this form. But the repertory certainly existed in manuscript form at one time: in 1762, Breitkopf advertised thirteen little volumes of music for the cello piccolo, none published and now all lost (see *BJ* 1998 p. 76). One cannot know whether any such music took a form approximating the present work, therefore. Furthermore, if its first string is tuned to d′ not e′ – scordatura of the kind known in the Cello Suite BWV 1011 – idiomatic and convenient figuration and chords would result (see Argent 2000).

For a harpsichord toccata to have been the original, with sections and gestures familiar in Bach's toccatas (cf. Billeter 1997), the arranger would have had to add the octaves, the fermatas and the tempo-signs, and so much interference is unusual.

*BWV 565 merely **imitates** string music*

The echo phrases in such violin music as BWV 1003 could always have been imitated by the organ, as is also the case with many a 'violinistic' element in this Toccata. The opening mordent itself – top e′′′ in a violin version – recalls the opening of the E major Violin Partita. As the transcriber of the D minor Fugue BWV 539 realized, an organ imitation of simple violin textures has to be filled out with thirds and sixths: compare its bb. 13–14 with the Violin Sonata BWV 1001.ii, bb. 12–13.

Of course, many works of J. S. Bach are unlike anything else, whether or not they are imitating other genres. A work like the Sonata in D minor BWV 964 would have seemed a perfectly self-contained, idiomatic work for harpsichord – another lone masterpiece – had the solo violin sonatas not survived. As it is, however, a comparison between it and the Violin Sonata BWV 1003 offers many detailed parallels with the present work. One assumption already is often made about the Sonata BWV 964: that J. S. Bach transcribed it himself.

Bach was neither composer nor arranger

Perhaps Kellner inspired or acquired or even composed the 'original' (Humphreys 1982), for his circle was clearly interested in transcriptions – see

BWV 1039, below. Or perhaps an organist like Ringk, known for his fugal improvisations and performance of Bach works (see Stinson 1990 p. 33), could produce such a work himself and then ascribe it to a composer admired by the Berlin cognoscenti around him. Its 'old' features need not mean that it was altogether an early work, as still so often claimed (Wolff 2000 pp. 72, 460), only that organists of Ringk's generation were immersed in earlier organ music and knew its more approachable characteristics – could in fact fake them, even to deriving most of the themes from much the same notes (a scale of D minor, up and down). The very simplicity of so much harmonization in 3rds or 6ths argues for Friedemann's generation rather than his father's, someone well read in keyboard styles as far afield as 'Les Timbres' in Couperin's *Troisième Livre*, 1722.

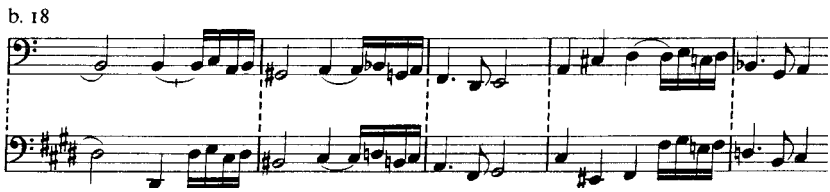
BWV 566 'Toccata and Fugue in E major' 'Toccata and Fugue in C major'

No Autograph MS; copies in C major in P 803 (J. T. Krebs), P 286 (J. P. Kellner), P 203 (C. F. G. Schwenke, *via* C. P. E. Bach?), and *via* Kirnberger (Am.B.59); copies in E major also *via* Kirnberger (Am.B.544) and a lost Kittel MS (from the autograph?). First two movements only, in Am.B.59 (C major) and the lost Kittel MS (E major).

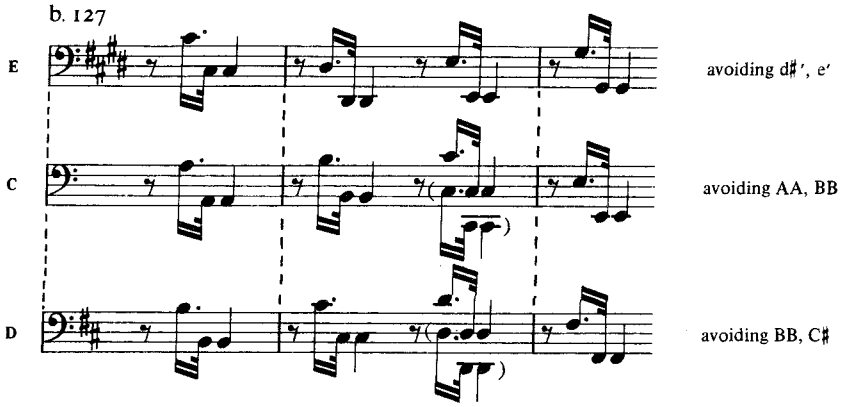
Two staves in P 803 etc.; headed in P 803 'Praeludium con Fuga'.

Various later titles show copyists becoming less familiar with multi-sectioned organ works: 'Praeludium' is no doubt the original. Commonly assumed now is that the original key was E major (NBA IV/6) and that the C major version was made, perhaps by J. S. Bach (Peters III), perhaps by J. T. Krebs (KB p. 302), to avoid the pedal D♯ and/or pedal notes higher than c′ (Emery 1958 p. iv), or even to simplify the first pedal solo (Keller 1948 p. 59). Yet from Example 76 one could argue either way; and from Example 77 that neither (nor even a hypothetical D major) is obviously the

Example 76



Example 77



original: the first avoids C♯, d♯′ and e′; the second, AA and BB; the third, BB and C♯. Perhaps this is another case in which equally authoritative variants or versions circulated, in different keys with different details, the C major version (or others now missing) already at an early period?

Also unclear is the reason for transposing from E to C and not, as with concertos BWV1042 and 1054, from E to D. For the E major praeludia of Vincent Lübeck or Buxtehude to have been a model, the first must be older and the second a greater influence than other praeludia, neither of which is certain. A problem with the E major version being the original is the harmonies of bb. 16–17, impossible in any unequal temperament and unusual in J. S. Bach, early or late. The progressions themselves, enharmonically notated, are not advanced (doubled leading notes!), but the passage of keys requires D♯ major and E major to be equally sweet-tuned.

This has long been seen as 'the only essay of Bach in the motivically extended fugue form . . . of Buxtehude' (Spitta I p. 322), or rather of Frescobaldi, with two fugues, the subject of the second a variation on the first. Both are more fully worked out than putative models, and there is no postlude such as in the harpsichord Toccatas BWV 911, 912 and 915. Formally, it resembles the Toccata BWV 913, which has four main sections, the first with a solo bass line, the last a 'variation' on the second. BWV 566's sections are more distinct than often with Buxtehude, though the third has not yet developed into the separate slow movements of BWV 564 or 913. Buxtehude's G minor Praeludium in the *ABB* shares certain details (such as a lh opening plus pedal point) with BWV 566, which could well be an Arnstadt work.

In C major copies the opening *passagio* is beamed to show hand-distribution, presumed by KB p. 532 to be not the composer's. But it is idiomatic, and something similar is needed for the third section. Both fugues

give opportunity for changing manuals, and solo-like lines in the second observe the French distinction between *en dessus* (bb. 204–14) and *en basse* (bb. 227–end), especially with a tierce-registration.

The incomplete copies might be reflecting the growing tendency to pair a single prelude and fugue (Krummacher 1985). Nevertheless, multi-sectional praeludia did not have to be played complete, and in Buxtehude's circle, Frescobaldi's advice to end *ad libitum*, 'as you like', might still have been followed as a matter of course. When complete, however, the work, like other 'northern' praeludia, has more than a passing resemblance to a four-movement *sonata da chiesa*.

First section

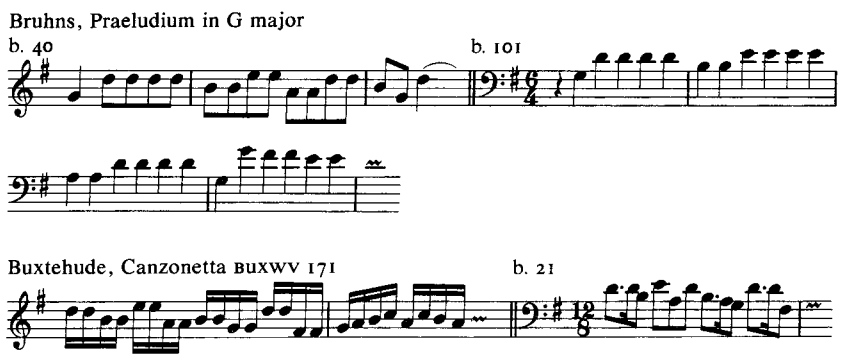
As in many a northern toccata, the section progresses freely from a single-line opening to a full final cadence; and as in many a southern, there are full suspensions in *organo pleno* style. The pedal solo seems rather clumsy in detail and to have a *non sequitur* in b. 9: through the copyist or the composer?

Assuming they are authentic, the thick harmonies (up to ten parts) create new, rich effects not always with a clear sense of direction, but variously phrased. The tendency to extract motifs and transform a near-banal sequence into a miniature ostinato over bb. 24–32 is more marked and imaginative than was usual. In the richly harmonized passages certain infelicities may be due to copyists (e.g. last beat of b. 7), but the harmonies, with or without a Neapolitan 6th (b. 14), are ably spun out.

Second section

Repeated notes are typical of works with varied fugue-subjects (Example 78). Such 'characteristic repercussion themes' (Apel 1967 p. 598) come from canzone, the latter half's sequences from a different tradition: compare the

Example 78



D major Fugue. Sequences are typical, resulting in a certain similarity between bb. 80f. and the close of the Prelude. Four parts are carefully worked, the harmony at times even anticipating the G major Fugue BWV 541 (compare b. 81 with BWV 541 b. 14). Entries are on tonic and dominant only, except for one in the relative (b. 107), and countersubjects are so consistent as to make it seem at times a permutation fugue (bb. 73–6, 101–4).

Length is achieved by means not only of somewhat pedantic sequences but an unadventurous tonality, aimlessly wandering in and out of the dominant, and pulled by gravity to the tonic. Nevertheless, the four-part texture makes demands on the player, and one can imagine all these desiderata – well-sustained length, better key-plan, astute counterpoint, playing proficiency – gestating before fruition in Weimar.

Third section

Though short, this section includes the most obvious allusions to toccata traditions: scales beginning off the beat, runs pitted against pedal motifs, simple overall harmonic progression (open to all kinds of figurative treatment), pedal *trillo*, all rather more regular and less capricious than in Buxtehude's interludes. Nor do the northerners prepare a linking imperfect cadence so dramatic as the one here.

Fourth section

Widor's remark that the final section 'begins as a fugue, becomes a chorale and ends like a concerto' (Keller 1948 p. 60) does not make it quite clear that the final toccata flourishes are incorporated within the fugue itself.

As Example 78 shows, converting the head of a fugue-subject into triplet time often produces dotted rhythms. The problem with this particular metamorphosis is that what one assumes to be the correct lively tempo at b. 134 cannot be kept up: there is far more diminution as the fugue proceeds than is ever the case in Frescobaldi or Froberger. Did Bach, as later with Venetian concertos perhaps, misjudge Italian tempi, thinking them slower than Frescobaldi assumed in *Fiori musicali*?

Since only the *caput* is used, section 4 is not a 'variation' of section 2, and is quite different: the last true entry is less than halfway through, after which the subject makes a witty stretto (b. 181), or modulates (b. 206) or is distantly paraphrased (bb. 218, 225). Textures at times resemble those elsewhere (compare b. 209 with Var. 10 of the Passacaglia, b. 80), but the loose fugal writing is more toccata-like and thus very different from the more 'correct' fugue of the second section. Neither entries nor episodes clearly grow out of the exposition, and the writing varies enough (and comes back to the tonic often enough) to begin to sound like an ostinato.

BWV 567 Prelude in G major

Copy by J. L. Krebs in Brussels Fétis 7327, also later copies (unattributed).

While at least one passage shows a composer familiar with Bach keyboard idioms (bb. 10–15), the tone of the penultimate bar is alien, as are the harmonies in bb. 8 and 17–18. Such 3/4 preludes based on scales above pedal points may have been a genre for improvisation, to judge by a similar but monothematic movement in Fischer's *Ariadne Musica* (*c*. 1702, No. 13). The composer is now assumed to be the copyist (Kobayashi *BJ* 1978 p. 46), but imitating a genre.

BWV 568 Prelude in G major

Copy in P 1107 (later eighteenth century) and derivatives; late copies *via* another route.

Two staves; headed 'Praeludium con Pedale' in P 1107, where anonymous.

That in P 1107 the movement follows the 'Harmonic Labyrinth' BWV 591 (the only contents) does nothing to establish the authenticity of either. Further questions concern the pedal: its lines at bb. 3, 8ff., 26, 32 etc. look unreliable, the result of a copyist unclear what it plays outside its semiquaver solos?

While part-writing, sequences and pedal points could suggest an early work of Bach, the absence of thematic interest does not; nor do the *galant* sounds in bb. 32–3 (parallel sixths, with acciaccatura and syncopation). If its returning material is an example of 'ritornello principle borrowed from the pre-Vivaldi Italians' (Stauffer 1980 p. 56), it surely was not borrowed by J. S. Bach. Nevertheless, its composer was familiar with figures typical of Böhm (scales, sixths) and Pachelbel (pedal points) and knew what was useful to a practising organist. (Do differences between the notation of pedal points in bb. 1 and 8 reflect poor sources?) If Bruhns's Toccata in G was a model (Geck 1968 p. 21), one might expect even more modulation.

BWV 569 Praeludium in A minor

Three copies perhaps from a lost Autograph: P 801 (J. G. Walther, 1714–17?), Lpz MB MS 7 (J. G. Preller) and P 288 (J. P. Kellner); also a lost Kittel source.

Two staves; title-page in P 801 (written by J. L. Krebs) 'Praeludium pro Organo pleno con Pedale'.

Since sources are good, BWV 569 is accepted as an early work. Spitta heard in it 'something monotonous' (I p. 398), but its single-minded pursuit of a little motif, prefaced and rounded off by faster lines, is something of a *tour de force*, especially with part-writing so 'flawless' (Breig 1999 p. 631). Perhaps the motif is typical of the South German praeludium, but its exploration over some 150 bars conforms to Bach and Walther's interest in note-patterns *c*. 1708, and indeed in their interest in the continuo-player's realization of 4/2 or seventh chords.

Several details suggest that the movement is not far from a *chaconne en rondeau*: triple time, phrases of four or six bars; regular, simple episodes (three parts as against the pedal tuttis); descending harmony for each phrase; passacaglia patterns as in Muffat (*Apparatus*, 1690) or Pachelbel. For example, the last twenty-four bars suggest an episode followed by three (four?) chaconne variations, then a coda. Other moments are more 'northern' (harmonic pedal points bb. 36, 80), or even anticipate mature Bach (compare imitation at bb. 49ff. with the Gigue of Partita in G major). Schöneich (1947/8) sees it as a movement in four sections (1–48, 49–85, 86–116, 117–52) based on a falling scale, with a partial ostinato theme close to Buxtehude's E minor *Ciacona* and not out of place in the improvisatory *stylus phantasticus*.

BWV 570 Fantasia in C major

No Autograph MS; copy in Lpz MB III.8.4 (*ABB*, J. C. Bach) and later derivations.

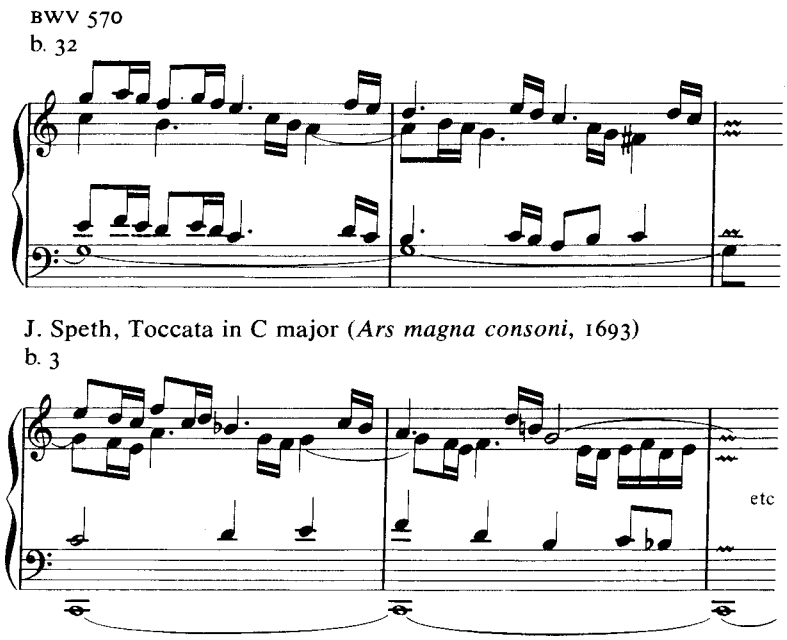
Two staves (no pedal cues); headed 'Fantasia', 'di J. S. B', no pedal cues.

Spitta thought the Fantasia perhaps originally connected with the Albinoni Fugue, BWV 946, though J. C. Bach's copy does not imply this. It must be one of the earliest works: its non-thematic four parts give the impression of a didactic piece, close to Pachelbel, encouraging 'a very careful legato' (Spitta I p. 398). As with the Imitatio BWV 563, Canzona BWV 588 and Fantasia BWV 1121, pedal has been assumed for the bass line (Kilian 1982 p. 167) but was surely at most optional.

If *ABB's* heading establishes authenticity, the young Bach was casting his net wide in learning to compose with motifs, here dactyls like the B minor Fantasia's but treated differently. South German precedents for it can

be found (see Example 79), but the ultimate source may be Frescobaldi's toccatas or even variations. As a free fantasia, BWV 570 is a counterpart to the 'Neumeister Chorales', not very different from some of them (BWV 1091, 1093, 1116). Melody, modulation, texture, motifs and continuity are all promising, more so than in the various preludes of Krieger's *Clavier-Übung* of 1698, doubtless known to the young Bach.

Example 79



As the Prelude in G major BWV 902 shows, sustained four-part style keeps a family resemblance wherever it appears, a kind of self-generating *plein jeu* music familiar to organists far and wide. The motivic bass line of BWV 570 distinguishes it from South German pedal parts (which however are also often optional), and it is more organized, like BWV 571 in this respect. Despite the various dominants, one cannot always anticipate in what direction it will meander (bb. 7ff.).

BWV 571 Fantasia in G major

No Autograph; P 287 (J. P. Kellner, after 1727?) and later independent copies.

Two staves; headed 'Fantasia' in P 287, 'Partita' in Brussels Fétis 2960 (later eighteenth century).

Textures suggest that the work is for organ, but composed by whom? There are signs of a concerto shape: (i) ritornello-like theme, (ii) slow imitative movement ending out of key (major not minor), its theme related to the previous movement's, (iii) Allegro 'variations' on the descending hexachord or octave (in minims). The commonplace opening subject has been found in Kuhnau, as has that of the middle movement. The working-out rarely rises above either the motivic invention or the note-patterns of a J. G. Walther, and even (ii) fails to achieve any harmonic tension. Spitta heard it as more mature than BWV 551, with a thematic unity and hence under Buxtehude's influence (I pp. 318–19), whose C major Praeludium BuxWV 137 with ostinato was included in the *ABB*. In (iii), the ostinato bass, key, modulations, imitation and position after a prelude seem to bear more than a chance resemblance to Corelli's *sonata da camera* Op. 3 No. 12.

One can also find resemblances to a passage in Corelli's Violin Sonatas Op. 5 and even to mature works of Bach – for the third movement, see the fugal finale of the Concerto for Three Harpsichords BWV 1064, whose bass line had long been familiar as an *ostinato*. Altogether, the work suggests an enthusiastic assimilator of various styles, perhaps the young Kellner himself. Yet the sources are good (Bartels 2001), and much in the uneven composition, such as the final pedal point, matches much in the 'Neumeister Collection'.

BWV 572 Pièce d'Orgue ('Fantasia') in G major

No Autograph MS; early version in P 801 (J. G. Walther *c.* 1714/17?) and known to Kirnberger circle? (Am.B.54 and 541); copies of revised version in P 1092 (J. Schneider, *c.* 1729?), P 288 (J. P. Kellner 1726/7?, perhaps from an autograph, with ornamented second part), SBB Mus.MS 30380 (*via* C. P. E. Bach?) and a lost contemporary MS perhaps by H. N. Gerber; also, one known to J. C. Kittel.

Two staves; all copies roughly as in P 801, 'Piece d'Orgue di Giov: Sebast: Bach' or P 1092, 'Piece d'Orgue à 5. avec la Pedalle continu composée par J. S. Bach'; a lost source for Peters IV evidently had 'Fantasia'. Headings in P 1092: 'tres vistement', 'gravement' and 'lentement', in P 801: 'Piece d'Orgue', 'gayement', 'Lentement'. Perhaps 'gayement' was authentic, as if for a lively *allabreve* piece for harpsichord, with French title and headings as for a presentation or dedication copy (Rampe 2002).

There must have been at least two autographs, one the source for P 801, one revised and perhaps ornamented: another work known in more than one form. Walther's version preserves important hand-distribution in the first

section (see KB p. 208) but has no pedal-cue until it is necessary at b. 176 – which suggests, but does not prove, that only the last section is *pedaliter*. The dots in bb. 1, 5 and 17 imply staccato; would they perhaps not have been found in the earliest copies?

Although the work draws on French idioms, *Pièce d'Orgue* is not as common a term as one might assume, nor is there a similar movement in Grigny's *Livre*, Bach's copy of which (*c*. 1709/12) may be contemporary with BWV 572. *Pièces* appears on the title-page of two books probably known to Walther and Bach (Du Mage 1708 and Raison 1688), and also in MS copies of Marchand (*c*. 1700). Du Mage's *Livre* begins somewhat like BWV 572: a free prelude for *petit plein jeu* is followed by a denser contrapuntal movement for *grand plein jeu*. But BWV 572's second section also has features found in French *pleins jeux*, such as suspended harmonies and a bass-line rather like a purposeful *cantus firmus* (opening *plein jeu* of Boyvin's *Premier Livre*, 1690, probably known to Bach). While Walther's term 'gayement' might just be a misreading for 'gravement' – they are opposite terms in F. Couperin's sonata 'La Françoise', 1690s – their tempi may not differ much (Gilbert 1993).

At the same time, both outer sections conform more to the tradition for fresh, rather wild passage-work in preludes by e.g. Buttstedt (*Clavier-Kunst*, 1713 and in *ABB*). The beginning reinterprets the northern toccata with an original, repetitive figure demanding attention, such as was known in France (the so-called *perfidia*: a repeated motif, 'une affectation de faire toujours la même chose': Brossard 1703 p. 77); and the third section has a form of *passaggio*, more thoroughly larded with acciaccaturas than any in Buttstedt's *Clavier-Kunst*. Both outer sections are unusual in the amount of repetition on several levels, rather as if there were a quasi-French dialogue in progress, though sources give no hint of an option for two manuals:

1–28	rh/lh broken chords, 'pedal points' in soprano or bass; returns at b. 5 (early version) and 17 (partial); implied tonic pedal
29–185	five-part *alla breve* harmonies; scales (rising semibreves, falling crotchets); semibreve theme in G, D, B minor, G, A minor, E minor, A minor, G minor, D minor, G; lastly in 3rds (six parts)
186–202	rh/lh broken chords plus acciaccaturas; pedal falls chromatically (but rises diatonically in second section); dominant pedal point

In three different ways, each section works one distinct approach to harmony, and each has shifting harmonies which are linked by common notes between the chords, either broken (outer sections) or sustained (inner),

and each is without disruptive cadences, the whole a unique *tour de force* in harmonic manipulation. The 'linking' notes in the third section are often the very non-harmony notes of the acciaccaturas.

Simple tripartite structure in e.g. J. Speth's toccatas (Augsburg 1693), though once thought an influence (Dietrich 1931 pp. 62–4), does not correspond to BWV 572 except in the pedal points at begining and end. Only a few details suggest parallels elsewhere, but perhaps the key of G major is itself a French allusion to the *petit plein jeu*? Also, a common pulse may have been intended: dotted crotchet = minim = quaver.

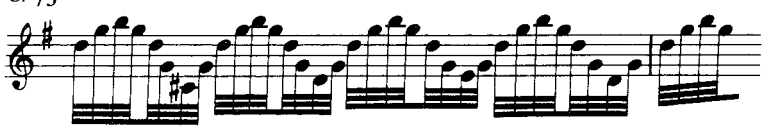
First section

For Reinken's Toccata in G major (*ABB*) see Example 80. A prelude by C. F. Witt (†1716) also has manual semiquavers followed by a *durezza* passage with pedals, but no extant toccata approaches the catchy long-breathed monody of BWV 572, one of the most original gestures even in Bach. Perhaps fiddlers' improvisations gave the idea for it, as they might have for the Preludio of the E major Violin Partita?

The repetitions suggest echoes, as in the C major Toccata and the violin solos, but here they are fully integrated in the regular swirl of notes. Is b. 24 too to be repeated (echo)? And a big question: since there is an implied tonic from first to last, even avoiding a dominant in b. 24, is there any option to add a pedal G throughout?

Example 80

Reinken, Toccata in G major (Andreas-Bach-Buch)
b. 73

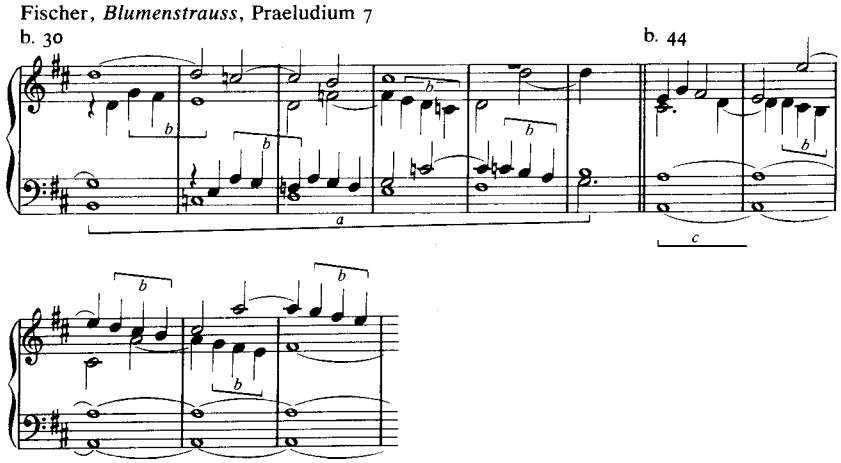


Second section

An influence here might be J. Boyvin's *Livre d'Orgue*, copied by Bach's Weimar pupil J. C. Vogler, where the phrase 'plein jeu continü' appears (cf. the 'Pedalle continu' in P 1092) and where *préludes* tend towards sustained four-part harmonies. Furthermore, the preface to Boyvin's second book reminds the organist how to play *durezza* harmonies on the organ. But it has nothing as systematic as the descending semibreve bass of an earlier piece much closer to BWV 572: the sixth verse of Weckmann's 'O lux beata trinitas', 'à 5 im vollen Werck'.

Durezza harmonies often led to rising semibreve scales, as one sees in Example 81. BWV 572 produces from them a tissue of ascending and

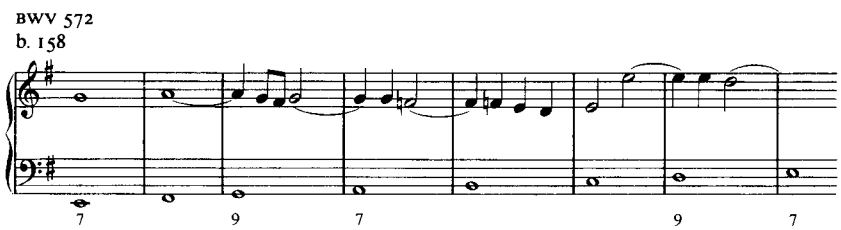
Example 81



descending lines, in all voices, now more systematically than in Weckmann. It was an idiom to which Bach often turned in his maturity, in counterpoint either stricter (Ricercar à 6, *Musical Offering*) or quicker, fluent and dramatic (*Christmas Oratorio* No. 21). The lines move predominantly by step, leaping only to start again.

The section's harmony is organized in an 'ideal' series of seventh and ninth chords which, reduced, look like an equally ideal species-counterpoint: see Example 82. It is too much to say, therefore, that 'the Fantasia in G was written completely in the French spirit for a French organ' (Schrammek

Example 82



1975 p. 104). The Neapolitan sixths at bb. 57, 139 are perhaps 'early' signs, but there are similarities with other works of Bach – compare the rising harmonies of bb. 113–15 with the end of the Fugue in D♯ minor *WTC1*. The ornamentation transmitted by Kellner certainly strengthens the allusion to a true French *grave* style, as he must have realized.

While the background for the section is clear, its length, non-fugal texture and thoroughness of organization in what is essentially an improvisatory style are found only here. In addition to parallel 3rds, a device necessary

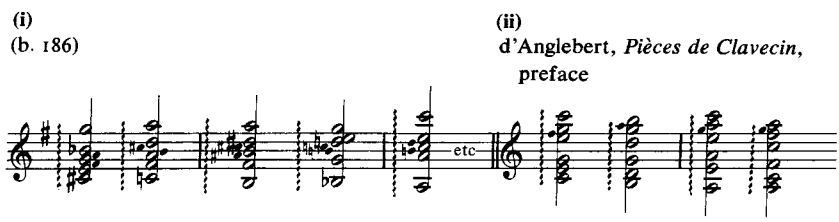
in any five-part piece is contrary motion (bb. 113–15 etc.), and further unity is provided by the periodic climaxes, the crotchet lines usually moving by step, and most of all the pedal semibreves and their contrary motion, appearing at regular points in different keys. No idle repetition results from this technique, as can be seen by comparing two sections which begin with the same progression (e.g. b. 76 and b. 118), and by the final two-octave ascent (bb. 157–71), all of which are achieved without fugal imitation.

The puzzle of the low BB in b. 94 (an octave higher in Kellner's copy) has no clear answer. Perhaps it was an 'ideal' note; or a French allusion, to pedal reeds below C, *en ravalement*; or written for harpsichord, with C♯ tuned down. In any case, it is not unique: it appears in copies of the C major Toccata (bb. 138ff. in P 286, 'not to be believed': KB p. 492) and E major Toccata (b. 18, version in C major).

Third section

The broken chords with acciaccaturas are kept up until the cadence: Example 83. Of the various acciaccatura traditions a possible influence was d'Anglebert's *Pièces de Clavecin* of 1689, whose ornament table at least was known to Bach and where the continuo player is recommended to play such chords. More extravagant effects were suggested by F. Gasparini (*L'armonico*

Example 83



pratico, 1708) and by German writers he influenced (e.g. Heinichen 1711, 1728). It was not an effect recommended for organ: the chromatic notes apparently 'slipped in' do produce strange combinations which only gradually – but quite noticeably – soften towards the end. Though this end, being a kind of cadenza on a 6/4 followed by a trilled 5/3, anticipates a good deal of later music, historians of musical form are unlikely to know it.

Thus, like the first two sections, the third single-mindedly exploits a particular musical device, pushing it beyond what was traditional. Moreover, in its solo line and inner repetitions the third section is like the first, but in its harmonic continuity more like the second. Together the three survey the three main types of harmonic bass-line: an implied tonic pedal, a rising diatonic bass and a falling chromatic bass, and do so in proportional tempi.

BWV 573 Fantasia in C major (fragment)

Autograph MS in P 224 (= *AMBB*, 1722).

Two staves; headed 'Fantasia pro Organo', pedal line 'ped'.

The Fantasia follows the French Suite No. 5, written down as it was being composed (NBA V/4 KB)? It breaks off before the end of the page, after which an empty side follows before the next piece, which is also incomplete (Air, BWV 991). Were both meant to have been completed by family members? A piece in four and five parts is exceptional in the two *Anna Magdalena Books* (begun 1722 and 1725) and contributes to a repertory already very wide and including a chorale. The order is BWV 812, 813 and 814 (both incomplete), 815, 816, 573, 991, 728, 813 and 814 (their further movements), 841.

The pedal line, hardly suitable for a beginner, develops its own motifs. The texture varies, developing parallel inner 3rds as in other five-part music, and in idiom it is close to mature organ works – compare the last two bars with the Fugue in C major BWV 547. (Both the 1725 *AMBB* and the *CbWFB* have another 'five-part prelude in C major', i.e. the first prelude of *WTC1*.) Melodious phrases such as the cadence at the end of b. 4 arise naturally, and there are at least three promising sequences before the more conventional close.

Since the thirteen bars do not suggest any particular shape before ending on the mediant, the piece looks like an improviser's prompt such as Bach is said to have used (Dok II p. 397). The final full bar, modulating to E minor, starts a new line in the MS. Until that point it looks as if the Fantasia is going to cadence in the dominant, and it could have moved in any one of several directions for a student to explore. This is more likely to be the reason for such a fragment than that it was demonstrating the need to plan page-layouts beforehand (NBA V/5 KB pp. 67f.) or that wife or son already knew such pieces by heart (Schulenberg 1992 p. 130).

BWV 574 Fugue in C minor ('on a Theme of Legrenzi')

No Autograph MS (but with the Passacaglia in a so-called 'Guhr autograph', see NBA IV/7 KB p. 129); copies in P 1093 (J. G. Preller), P 247 (*c*. 1730?), Lpz MB MS 1 (without final section, *c*. 1740, *via* Kellner? Stinson 1989 p. 92).

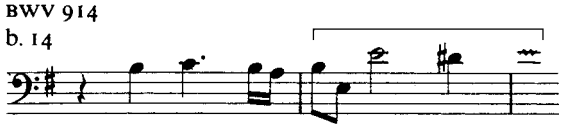
Two staves; 'Fuga' (P 247), 'Fuga ex C mol' (P 1093).

What appear to be distinct versions of this confusing piece are best explained by supposing that the early text (BWV 574b) acquired several reworkings, perhaps in more than one copy in the Bach household (KB pp. 501–2), perhaps sometimes shortened without authority. Compare with BWV 545. The reworked versions seem not to have mentioned Legrenzi, as was also the case with some copies of the Albinoni fugue BWV 951, headed by Walther 'Fuga ò vero Thema Albinoninum. elaboratum et ad Clavicembalum applicatum per Joa. Bast. Bachium'. The phrase 'Cum subjecto pedaliter' for BWV 574b, which Spitta thought referred to the second subject (I p. 421), probably indicates that the pedal is needed for the expositions, unlike BWV 575 or 549. ('Cum subjecto' means 'with a persistent countersubject', as in BWV 579, and 'cum subjectis' indicates a permutation fugue.)

To judge by J. C. Bach's title for another piece in the *Mö MS* – 'Fuga. Thema Reinckianum à Domino Heydornio elaboratum' – the verbal formula belonged to a genre popular in *c.* 1700–10, not quite fairly described as an 'arrangement' (KB p. 501). BWV 574 has a subject less melodious than Italian string-fugue themes such as BWV 951's, being more like keyboard or vocal subjects with a common-property cadence – as in Example 84, the Toccata BWV 914. Schöneich 1947/8 showed that the Benedictus from

Example 84

BWV 914
b. 14



Palestrina's *Missa Pange lingua* has a similar theme – the more similar it is, the more original Bach's second subject is made to appear – and Hill 1986 pointed to two themes in Legrenzi's Sonata Op. 2 No. 11 (Venice, 1655). The Sonata 'La Cetra' in Op. 10 (1673) also has a theme similar to the first, but moreover with much the same notes as BWV 574's second subject (Swale 1985). Though it is not improbable that Bach would extract his subject from a complex of themes in a Legrenzi trio – as another C minor work, BWV 562, could have done from Grigny – Legrenzi himself might have been doing no more than adopting common-property formulae.

Such themes could certainly inspire a long movement, even some permutable counterpoint, as is hinted at in BWV 574 from time to time. Is it possible that the Fugue in C minor on a Theme of Legrenzi and the permutation Fugue in C minor on a Theme of Raison made a pair originally, one with a toccata section added at the end, the other a long passacaglia at

the beginning? The Legrenzi Fugue followed the Passacaglia in the 'Guhr Autograph', probably the copy by C. G. Meissner: two fugues in C minor on foreign themes. It appears to be less dependent on Legrenzi than BWV 579 (see p. 180 below) is on Corelli:

1–37	exposition (one countersubject), episode, dominant, relative, tonic
37–70	second theme with three- and four-part exposition; pedal subject simplified; new countersubjects (53, 57)
70–104	themes combined seven times, invertible; coda pedal point implied
105–18	toccata section thematically unrelated (including pedal thirds?)

Moments such as bb. 77 and 89 imply that the 'original' was a trio, perhaps for gamba and violin not two violins (see dialogue in b. 99), although a similar impression given by the Concerto BWV 592 has been shown to be misleading (see p. 206 below). Either way, Bach adds a fourth part, converting it into organ music with Buxtehudian sixths (b. 100 etc.) and section-breaks making it easy to add stops for a gradual build-up.

Spitta thought the cadences prefacing each subject entry gave a 'disjointed and short-breathed' effect (I p. 421), but this is counteracted by having the subjects start off the beat. Nevertheless, so many perfect cadences are a sign of early date, as in Sonata No. 4's slow movement. They also tend to be melodious (e.g. bb. 18, 23), as in other early works such as the B♭ Capriccio, and Frotscher had no evidence for thinking them Legrenzi's cadences (1935 p. 860), although maybe the octave imitation from b. 4 was his. Spitta too guessed in supposing that the opening 'goes back to Legrenzi's original', with 'Bach's real manner' taking over in b. 34. The gradual move from quavers to the semiquavers of the second fugue, and the disintegration of these into toccata figuration, are as Bach-like as the quite different continuous motion in the Albinoni Fugue BWV 951.

The counterpoint may be Italian-inspired but the keyboard texture (including quasi cross-references, bb. 67, 21) has little of the facile *alla breve* of BWV 589. Although the coda's broken chords resemble moments in Buxtehude, Bruhns, Lübeck and others, their prolongation over seven bars does not; nor do the repetitive arpeggios of bb. 111–12 (not found in BWV 574b). The close is uncertain: any tablature original might leave it unclear, even optional, whether pedal C is taken off before the end of the whole piece and whether the last two notes are manual.

BWV 574a Fugue in C minor ('on a Theme of Legrenzi')

No Autograph MS; copy in P 207 (late eighteenth century).

Two staves; title, 'Fuga a 4. Voc' only.

This has 'often a more continuous and clever part-writing' than BWV 574; and in 'leaving aside' the last fourteen bars 'points to a later, simplified re-working' (BG 38 p. xlix), an improvement that looks authentic (KB p. 571). But not only does BG's claim seem overstated – differences are not enough to suggest chronology, each version is 'more continuous' than the other at different points – P 207 may also be unreliable, insofar as other music it contains, such as Handel suites, seems to have been 'improved' by the copyist (Brockaw 1995). To be authentic, it must be so that the extra fifth part in bb. 66ff. was not copyist's work, that the 'omitted' part in bb. 50–1 was not an error, and that the final pedal-point was the composer's, all of which are unproved. Either approach to the final cadence – with pedal point but without final toccata, as here, or the opposite – is plausible. A final pedal point instead of a toccata could reflect the later taste of either the composer or an arranger.

The closer to the original Legrenzi string fugue this version without a toccata coda is, the more it fits in with the style and contents of the MS itself, where it follows part of *WTC* and its fugues of more than one subject but without toccata flourishes.

BWV 574b Fugue in C minor on a Theme of Legrenzi

No Autograph MS; copy (?) in Lpz MB III.8.4 (*ABB*, J. C. Bach); independently in P 805 (J. G. Walther, before 1714?), some others *via* J. C. Kittel (? no final section).

Two staves; title by J. C. Bach, 'Thema Legrenzianum. Elaboratum per Joan Seb. Bach. cum subjecto. Pedaliter'; by Walther, 'Fuga'.

BWV 574b has fewer continuous semiquavers in bb. 21, 34, 67, 77 and 86 than BWV 574, and a less clear fall and rise of arpeggios in bb. 111–13. Sources suggest that BWV 574 is a later, revised version by the composer of BWV 574b, but whether the differences are frequent or significant enough to justify the term 'version' (either as something intended by the composer or as reliably transmitted by sources) is questionable. The more continuous semiquavers of BWV 574 would not be difficult for a musical copyist to

incorporate, since no radical use of motif is involved. However, it is certainly possible that such 'early' signs as the broken chords of b. 68 (Zehnder 1988 p. 103) would have been revised over the years. It seems that around 1705 the composer was interested in making Italian contrapuntal harmonies thicker, to judge by his figured copy of a cantata by Antonio Biffi (see Wollny 1997 p. 16), and such thickening can take various forms.

BWV 575 Fugue in C minor

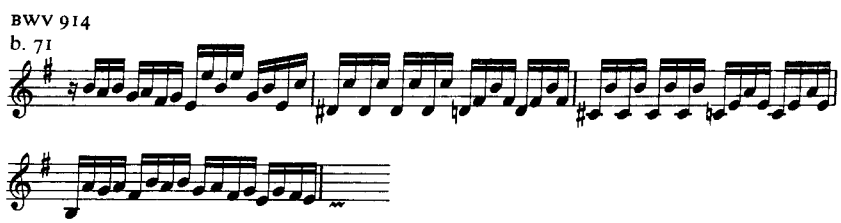
No Autograph MS; two contemporary copies, P 247 (*c.* 1730?) and Lpz Go. S. 310 (1740/50), and later, probably *via* other versions/copies, including one by Kittel?

Two staves; headed in P 247, 'Fuga di Bach', 'Adagio' at b. 73 in Go. S. 310 and at b. 65 in the Clementi print (see below).

Sources support neither the attribution to C. P. E. Bach in Clementi's English edition of 1811 (KB p. 272) nor the assertion that it is for 'Flügel mit Pedalbass' (BG 38), though they do specify pedal (C–c′) for the last twelve bars, where it appears indispensable.

Although BWV 575 is probably an astute imitation by young Bach of old canzonetta fugues, there are puzzles. Any similarity to the final fugue of the E minor Toccata BWV 914 (Example 85) centres on the figuration (see also BWV 549a, bb. 52–3), the breathless continuity, the simple accompaniments

Example 85



and a final toccata section. But is BWV 575 the final section of a lost toccata? A subject starting on the submediant is not found in *WTC*, nor is its ambiguous metre. These two details, combined with the dazzling harpsichord figuration (e.g. bb. 23–34), justify the reliance on tonic and dominant for the entries, which can appear as if out of the blue (b. 58).

A canzonetta subject produces a rondo-fugue in which the subject is mostly accompanied by its countersubject, and episodes are brief interludes between entries. This one draws on other music: sequences from

Italian string music (see BWV 532 b. 32); Buxtehude–Bruhns–Böhm idioms (bb. 41, 44, 67, 70, 74); the obsessive passage before the typically surprising F♯ (rather than f♯?) in b. 65; scales; alternate-foot pedalling. The result is a fugue often admired, not least by Schumann who published it in 1839 (*NZfM* Supp. 5 Pt. 3).

The exact point at which the subject re-enters is often surprising and stretto-like, and its tail is generally harmonized imaginatively (bb. 39–40, 54–5). Keeping to tonic and dominant entries does not preclude other keys in the episodes (B♭ minor, b. 45). The keyboard style and wide tessitura are typical of the composer's toccatas for harpsichord, although such details as the broken chords are idiomatic to both instruments. Quick chord-changing in such bars as 26 is unfamiliar in the maturer organ music, and most indebted to tradition is the coda, including the new key at b. 65. Spitta thought that without the final pedal solo 'we would not otherwise believe' that the fugue was at an end (I p. 250): the three final cadences, two perfect and one plagal, are necessary because of the postlude's new key at b. 65.

BWV 576 Fugue in G major

Copy formerly in possession of F. Hauser (Peters IX, 1881).

'In view of their musical makeup, BWV 576 and 577 can scarcely go back to Bach' (KB p. 15). While the exposition may be authentic, the pedal entry in b. 68 does not suggest J. S. Bach, any more than the long, unified shape makes it likely to be work of a previous composer (Keller 1937). The 'melodic beauty and charm of the theme' (Keller 1948 p. 51) are those of Italian string fugues, including Handel's or Corelli's, and moments in it remind one of concerto transcriptions.

As is usual in such fugues, most attention is directed to the subject, but a few independent episodes are introduced, extending the movement to almost 100 bars – a 'German' characteristic. The irregular entries and answers and the minimal suspensions are those of a minor composer, one familiar with alternate-foot pedalling in solo passages, perhaps a pupil of Bach, one able to learn from his inventive sequences (see bb. 32–4). For bb. 42–3, cf. the end of the D major Fugue *WTC1*.

BWV 577 Fugue in G major

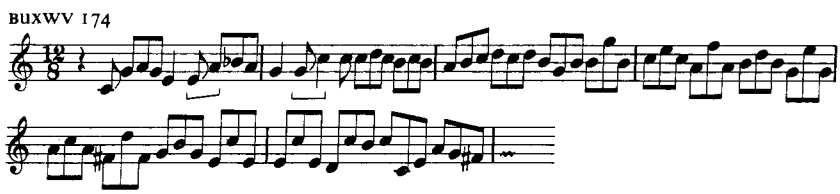
Contemporary (?) copy formerly in possession of F. W. Rust (*via* Johann Christian Bach? NBA IV/7 KB p. 124); later (?) copies include one by L. Scholz.

On authenticity, see also BWV 576. Because of some effective moments, especially in the final section, the composer was usually assumed to be J. S. Bach until doubts were raised about the sources and the authority for the *p* and *f* signs in Rust's MS.

Spitta pointed out similar subjects in Buxtehude but heard here 'a bolder verve' that precluded him, 'who otherwise could well have written it' (I p. 320). It might be the jig finale of a longer work – the variant of an earlier fugal movement, as in Böhm's Praeludium in D minor in the *Mö MS* – but is already long. So too, however, is Buxtehude's C major Canzona, partly copied by J. C. Bach in the *ABB* and thought by Spitta also to be part of a larger composition. See Example 86. Both there and in BWV 577 it would be possible to conjecture what an 'original' 4/4 version of the theme was. The two works are similar, and the sudden move to the dominant at the end is not particularly typical of J. S. Bach's subjects, nor are the persistently iambic chords. Whoever wrote it, BWV 577 is true to genre.

Example 86

BUXWV 174



The simple sequences combined with a confident idiom make the piece difficult to attribute. The confidence shows itself in such passages as bb. 26–7, where a four-part sequence exploits a well-spaced series of seventh chords, provides an unusual but useful texture for practice, and is referred to again only two bars later. Echoes within a subject do not suggest J. S. Bach, but doubtless copyists could add the signs, and it is only surprising how few appear in sources generally. Pedal seems necessary because of the spacing, and the subject has been convincingly altered for its sake (b. 28 etc.). Large gaps in the pedal part are not out of character in early fugues, and the cumulative effect of the whole last third of the piece reminds one of the Fugue in D major.

Other details (here in italics) might cast doubt on its authenticity:

1–29	exposition, with long modulatory codetta after first answer, and a *shortened fourth part* (pedal) merging into:
29–34	episode, keeping up exposition's texture
35–40	entry (a) in *mediant* and (b) *distributed* over tenor and soprano, settling on to the tenor and passing to:

40–7	episode, reducing the texture to *one part*
47–86	series of entries (*sudden tonic return* after mediant, 77), short episodes

The movement is puzzling, for while the episodes contain motifs not found in the subject, such a passage as bb. 78–86 is a thematic complex based on bits of the subject, original and idiomatic. A similar motif can be found in BuxWV 174, but not so exhaustively; nor does this contain regular entries for the last third of the piece, or gravitate towards four parts like BWV 577. The simple sequences do not argue against J. S. Bach's authorship since they throw the entries into relief, as if such jig fugues have room for the faux-naif. And difficult though it is to imagine J. S. Bach writing such passages as bb. 55–6, they might reflect a corrupt source.

BWV 578 Fugue in G minor

No Autograph MS; copies in Lpz MB III.8.4 (*ABB*, J. C. Bach), P 803 (J. L. Krebs *c*. 1730) and derivatives from both; also SBB Mus. MS 11544 (J. C. Vogler *c*. 1730); lost Kellner and Kittel copies known through derivatives (P 288, P 320).

Two staves; headed 'Fuga' (*ABB* and P 803), 'Fuga pro Organo Pleno' in P 320.

The many copies, including four prints by 1850, testify to the piece's popularity, no doubt arising from its catchy violinistic subject (with open d′ string). An early work, it seems to have existed in two versions in the Bach portfolio (KB p. 538). Later on, a spurious prelude was associated with it (Kobayashi 1973 p. 331).

1–22	exposition; codetta b. 5; real answer b. 6; constant countersubject
22–30	episode; 'false' entry or quasi-stretto (tenor, then soprano), tonic
30–45	episode; entry in relative (alto + codetta as at b. 11, then pedal)
45–55	episode as 22; entry on subdominant
55–68	episode; final entry, now in four parts; shortened for cadence

There are no learned effects (augmentation, stretto, etc.), only distinctive motifs in a long theme of three phrases encouraging players to conjecture various phrasings.

The subject belongs to a north German tradition of *Spielthemen* (idiomatic, fun to play), but is more tuneful than most. Reinken's G minor Fugue shows similar semiquaver figures, a tendency towards broken chords, simple sequences and a succinct close etc; but BWV 578 has clearer entries (always well prepared and timed), more consistent counterpoint and a better tune. Unlike another 'fun to play' fugue-subject – in the Concerto in C major for Two Harpsichords BWV 1061a – this one remains within an octave. Perhaps because it is so catchy, J. G. Schübler (a pupil, later engraver of the *Six Chorales*) also wrote a fugue on this theme.

The counterpoint has been described as 'mostly only one-part' and thus early (Spitta I p. 400); but in fact the three-part texture of bb. 17–21 is that of a regular permutation fugue in which the counterpoint – including the simple semibreves – returns in different keys and in different combinations. The three parts of bb. 27–30 are a complete inversion of bb. 18–21, thus explaining why the pedal enters without theme in b. 26, for by the next bar it takes up a role in the inverted three parts. The 'somewhat facile sequences' in episodes of BWV 578 have been aptly described as 'part of a successful emulation of Italian violin style' (Schulenberg 1992 p. 83).

The countersubjects might be 'derived from the second and third part of the subject' itself (Frotscher 1935 p. 878), and a certain pattern of semiquavers (from b. 5) is found in about half of the bars, *rectus* or *inversus*. The alteration of both subject (b. 44) and countersubject (b. 51) argues that this bass line was meant for pedal, though the sequences from b. 22 look more like those of string trios. Typical of the composer is a fluency free from the repetitive or motoric rhythms of fugues by Buttstedt, Vetter and others. Its sources suggest an early fugue, while its simplicity implies that the composer consciously gave it a shape different from the other early fugues BWV 574b, 944, 992, 531, 549a and 566.ii.

BWV 579 Fugue in B minor ('on a Theme of Corelli')

No Autograph MS; copies by W. F. Bach (? see Peters IV) now lost, and *via* Kellner (? P 804 and Lpz MB MS 1) or Kittel (Lpz MB III.8.18).

Two staves; headed 'Fuga' in Lpz, 'Thema con Suggeto Sigre. Correlli elabor.' in P 804.

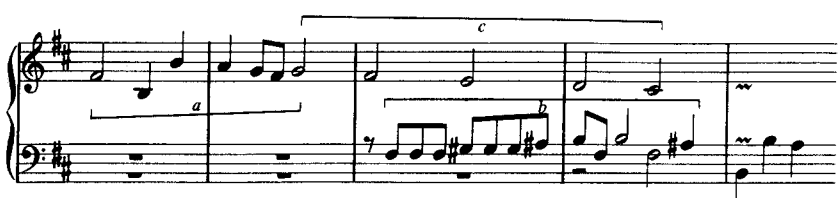
The subjects appear in the second movement (Vivace) of No. 4 of Corelli's *Sonate da Chiesa a Tre* Op. 3 (Rome, 1689). On the assumption – not established! – that this print was the source, correspondences are:

Corelli		BWV 579	
1–3		1–3	octave lower
9–12	top part	6–9	top part
15	cadence to D	?10	cadence to B minor
16–19	B minor	?11–14	(F♯ minor) or 23–4 (B minor) or 32–4 (B minor)
30–1	bass	?90–1	bass

Correspondences are slight and uncertain, though 'elaborat' and its cognates usually implied a transcription: 39 bars have become 102, a fourth part is added and pedal is required. All the 'reworked' themes by Corelli, Albinoni, Reinken, Legrenzi and especially Raison (the Passacaglia) aim for length and richer detail, and Corelli's double subject also offered a model for tight part-writing, thematic bass, exposition with tonic subjects, and a run of perfect cadences as found in early Bach fugues. At the same time, however, there is an energetic quality to Corelli's fugue and a rich beauty of textured string sound not obviously transferred to BWV 579, which must be slower.

1–24	subjects answered in tonic; 11/13, dominant answers; 22, tonic
24–41	episode; new semiquaver figure; minims 25–34 from *c* (see Example 87); entry + answer, each double; new countersubject
41–58	episode, extending quavers; derived minims; tonic entries, double
58–73	episode: derived minims; new motif (? 62); plus subject (67)
73–7	entry, with countersubject newly treated (D major, B minor)
78–90	episode, at first with material similar to previous
90–102	stretto final entries; 'Italian' *adagio* close

Example 87



The form is not clear, though sections are marked by the presence or absence of pedal, and entries are more clearly distinguished from episodes than in Corelli. (Schöneich 1947/8 saw the divisions as bb. 1–24, 25–34, 37–61,

62–71, 73–102.) Although there is little opportunity to change manual, a 'strong sense of concerto style' with episodes can be heard (Schulenberg 1992 p. 55), being fuller than Corelli's trio yet not expanding much tonally. To reserve semiquavers largely for episodes – a procedure familiar in Italian string fugues – is untypical of the maturer Bach.

Apparently, 'Corelli's six theme-complexes have become ten' (Braun 1972), and the double subjects are used differently. They appear together only four times in Corelli but always in BWV 579, so b. 67 is no true entry, and only the third stretto voice of b. 91 is strictly subject. Both fugues keep to nearby keys, dominant in Bach, subdominant in Corelli. Corelli's regular stretti at both bar and half-bar do not appear in BWV 579, which reserves stretto for the fourfold tonic–dominant climax in bb. 90–1, anticipated by Corelli in three parts (bb. 35–6). Bach's stretti here, rare in early fugues, will resemble later stretti based on falling fifths or fourths, as in the B♭ minor Fugue, *WTC1*. Throughout BWV 579 the harmony is richer (but less deft?) than Corelli's, and is already developing a greater sense of urgency at bb. 16f., 35f., 75f. and 93f. than anywhere in the E major Toccata.

The double theme is typical of italianate subjects adopted by Handel (Concerto Op. 3 No. 2, or the Fugues in B♭ and G minor from *Six Fugues*) and individual themes of Bruhns (Praeludium in E minor) or Buxtehude (in BuxWV 151), while the style behind such sections as bb. 79–90 is as Corellian as the theme. This is so despite a typical German melody at bb. 82–3 and various similarities to the Prelude and Fugue in D major. Nevertheless, even the episodes from b. 25 or b. 65 are also not unlike passages in string fugues, e.g. Corelli Op. 3 No. 12. Despite some play with the tied-crotchet motif of bb. 54, 62 – which also may come from Corelli (see his b. 5, or the same sonata's previous movement) – the emphasis is on whole themes rather than motifs. The final cadence is unusually modest, italianate as in Handel.

Evidently, the young Bach gained length by 'spinning out': of Corelli's 39 bars, 24 have been counted as containing the theme, while of Bach's 102 only 39 do (Tutino 1987 p. 69), leading to speculation about the Golden Section (39 : 24). But was Corelli's print-version the one used?

BWV 580 Fugue in D major

Later eighteenth-century Berlin copies only (Am.B.606, P 784).

The subject ('of little worth': Bartels 2001) is similar to the countersubject of the Allabreve BWV 589, in notes, key and pitch, as if extracted by a less than expert hand. The subject and some of its working out are not unlike a Fugue No. 10 in G major in F. W. Marpurg's *Fughe e capricci* (1777).

A further fugue in Am.B.606 is attributed to 'Johann Christoph Bach' (= BWV Anh.III 177), while P 784 also contains C. P. E. Bach's Solfeggio in C minor.

BWV 581 Fugue in G major

Copy in Lpz Poel 18 (*c.* 1790).

The MS Poel 18 (a single sheet) contains two three-part fugues competently composed on somewhat angular themes: BWV 581 and the chorale 'Wir glauben all' BWV Anh.II 70 (not attributed here to J. S. Bach). Perhaps BWV 581 is also a chorale-fugue, though without any sign of being organ music. Neither work has form, texture, figuration, invention or counterpoint characteristic of J. S. Bach at any period, although Anh.II 70 shows familiarity with the old chromatic fourth in D minor.

BWV 582 Passacaglia in C minor

No Autograph MS, sources as follows (NBA KB IV/7): tablature-derived copies by J. C. Bach in *ABB* and Lpz MB MS R 16, 9 (last $59\frac{1}{2}$ bars only), further by J. C. Kittel (hence P 320); score-derived copies by J. T. Krebs (P 803) and further copyists from Weimar (P 274) or Leipzig (e.g. P 286), also probably *via* C. P. E. Bach (e.g. P 290) and C. G. Meissner (called the 'Guhr autograph' in Peters I).

Two staves in *ABB* and P 803 etc; headed in *ABB*, 'Passacalja. ex C♭ con Pedale' and 'Fuga cum Subjectis' (for which see BWV 574); 'Thema fugatum' in Meissner.

Evidence for a tablature original comes from the kind and number of errors in some copies, such as octave displacements; and evidence for a revised staff-score version from similarities in P 274 to Bach's notation elsewhere (KB p. 128). Whether the *ABB* copy, which is written in the book reversed, dates from 1706/12 (Schulze 1984 p. 50) or *c.* 1708/13 (Hill 1991 p. xxii), the tablature was earlier and perhaps made for or soon after the Lübeck visit of 1705–6. Probably it had no pedal cues and left awkward playing moments, where parts collide or need juggling. Both movements were compositional essays leaving practical considerations secondary. As with the finale of Capriccio BWV 992, perhaps the counterpoint was created on paper, from conventional *figurae* (Passacaglia) or from permutable lines (Fugue).

Instrument and purpose

Even P 803 omits such phrases as 'pro Organo', but here is no authority for BG 15's rubric 'Cembalo ossia Organo' or Forkel's phrase *mehr für zwey Claviere und Pedal als für die Orgel* ('more for double clavichord [?] with pedal than for organ': 1802 p. 60). Mattheson knew that organists wrote *ciacone* (1739 p. 477), but he had in mind a different kind of dance, in a church province with different traditions.

Such an essay in sustained form could have been prompted by Buxtehude's ostinatos appearing – thanks to the Lübeck visit? – in the *ABB*; and its handling of common-property motifs is surely earlier than the *Ob's*, despite claims to the contrary (Zehnder 1995 p. 334). The earlier it was composed, the more it fitted in with the *ABB's* survey of styles: a Toccata BWV 910, an Ouverture BWV 820, a Passacaglia, a Fugue BWV 578, a chorale prelude BWV 724, Variations BWV 989, the Legrenzi Fugue, three kinds of fantasia BWV 570, 563, 944, and seven ostinatos, including unique copies of Buxtehude's four (plus Pachelbel's D minor Ciacona and Böhm's Chaconne in D). Assembling so many ostinato works – 'according to French taste' (Riedel 1960 p. 206) – was not at all common in Germany, and BWV 582 may have been responding to all of them. It is also harder to play as it systematically explores a series of common note-patterns from one to five parts, doing so more thoroughly than a cantata ostinato like BWV 131 (1707).

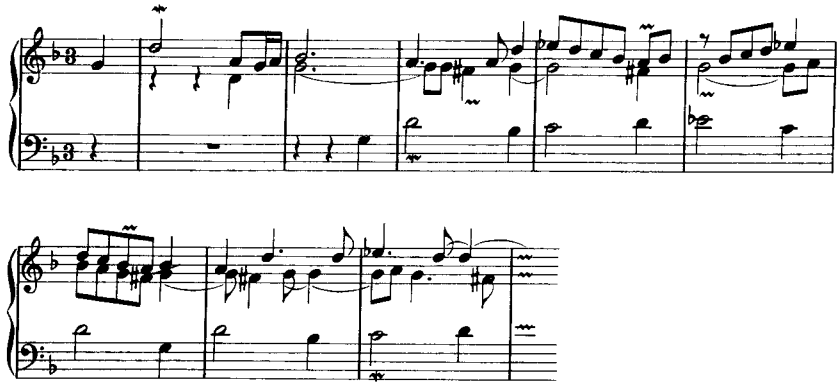
Influences

The fugue's main subject was found by Guilmant and Pirro, *Archives des Maîtres de l'Orgue* II, 1899, in the Christe of the second mass of Raison's *Premier Livre d'Orgue* (Paris, 1688), subtitled 'Trio en passacaille': Example 88. Whether either Bach or Raison, whose book was also copied by J. G. Walther, knew that the subject resembles a Gregorian Communio for the tenth Sunday after Whit is doubtful (see Radulescu 1979), but the 27-bar passacaille is not unique: in Raison's sixth mass the Christe is another 'Trio en Chaconne' with a four-bar bass very like the second half of the Passacaglia theme – a curious coincidence, if that is what it is.

The possibility must be that BWV 582 began as a Fugue in C minor on a Theme of Raison comparable to the Fugue in C minor on a Theme of Legrenzi, and then used a second theme by Raison (as BWV 574 does by Legrenzi?), rewriting it to make an eight-bar ostinato, longer than Buxtehude's but like Krieger's in *Clavier-Übung*, 1698. Ostinati are rare in the keyboard music of the 'old French masters' whom Emanuel said his father admired (Dok III p. 288), more so than the *Chaconnes en Rondeaux* such as the one in Dandrieu's suite copied by Walther in P 802. Perhaps the imitative opening of Example 88, unusual for a passacaille, stimulated Bach's interest? As for such dance-types in the liturgy: Raison directs that pieces in

Example 88

Raison, *Premier Livre d'Orgue*: second mass, Christe



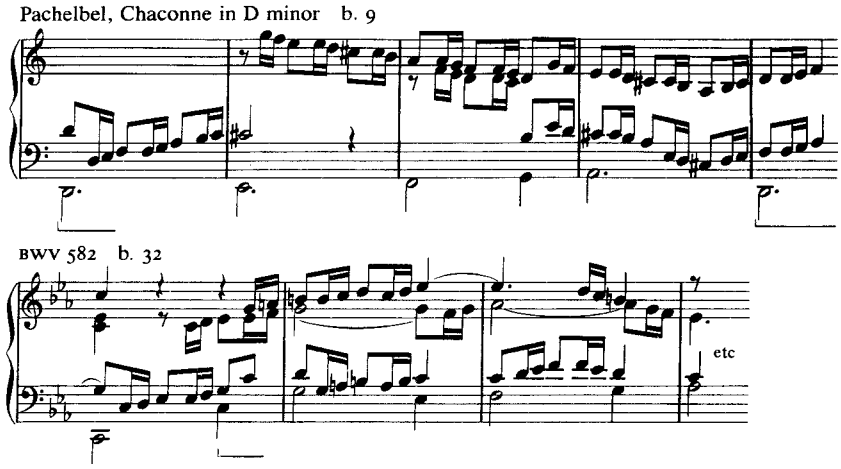
the style of 'Sarabande, Gigue, Bourrée, Canaris, Passacaille and Chaconne' are played more slowly 'à cause de la Sainteté du Lieu'.

Another possibility is that the resemblance to Raison's theme is coincidence, 'superficial' (Buchmayer *SIMG* 1900–1 p. 270), no real 'borrowing' (KB p. 127). But the second half rather confirms the connection. And like 'ciacona' for chaconne, the *ABB's* spelling 'PASSACALJA' looks like a quasi-Italian form of a French word. The theme shares elements with all three of Buxtehude's themes and was less exceptional in Germany than Raison's was in France. To announce the theme first is unusual, though that too appears elsewhere (Schmelzer, Violin Sonata in D, 1664), and one cannot be sure that Buxtehude did not do likewise, whatever copies say.

The difference between passacaglia and chaconne was understood variously from composer to composer. Since for Mattheson (1739 p. 233) the passacaglia was a lively dance, 'chaconne' would have been a more suitable title for BWV 582. But Walther's *Lexicon*, following Brossard, describes it as slower than a chaconne, in the minor, with a more refined 'Melodie' and a less lively 'Expression'. Specifically, it seems that for Raison and Buxtehude passacaglias had a simple upbeat, chaconnes not, a distinction observed by Bach in the organ Passacaglia and the violin Ciaccona.

In its sequence of note-patterns, Muffat's Passacaglia in *Apparatus* (1690) is similar: first quaver lines, then anapaests, semiquavers (rh, lh, together), arpeggios, leaping semiquavers, and triplets. A miniature version of the plan is also there in the F minor suite of Kuhnau (*Clavierübung* 1692). Bach's imitation from b. 24 looks like a more systematic version of a line in Pachelbel's F minor (b. 33), where a lighter dance still lurks. Pachelbel too drops the bass theme at one point, dispersing its notes above, while his D minor Chaconne anticipates not only Bach's dactyl figures in imitation (see Example 89) but the 'modified repeat' for Variation 2. Pachelbel's

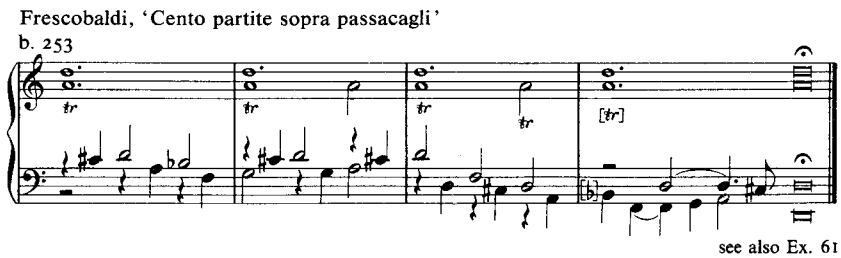
Example 89



dactyls decorate, Bach's (in four parts) work towards a seventh and a minor ninth.

BWV 582 is more systematic than any model, producing careful and intensely contrapuntal four-part harmonies and avoiding the persistent dominants of shorter ostinatos. No other composer is likely to write ten 7th-chords in his first two variations. Note-patterns are traditional, and in some copies a slur at bb. 104ff. marks the first motif to appear *on* the beat. (The reading of the slur in NBA IV/7 is surely incorrect: there is no sense in its appearing off the beat, only on it, however ambiguous the source might be. See KB p. 152.) Arpeggiation from b. 120 is more regular, with two notes in each hand, than a similar one in Var. 5 of F. W. Zachow's 'Jesu, meine Freude'. Like the opening syncopation, the 'obsessive figure' from b. 153 appears more simply in Buxtehude's Passacaglia, and both ultimately derive from the seminal passacaglia, Frescobaldi's 'Cento partite' (1615, see Example 90): it is a form of *bariolage* found too in an ostinato by Weckmann (Silbiger 2001 p. 375). Like Buxtehude's C minor Chaconne, BWV 582 begins with a 'painful longing' (Spitta I p. 580), a deliberate and typical C minor *Affekt*.

Example 90



see also Ex. 61

Form of the Passacaglia

Kee 1992 finds the twenty-one sections (theme + twenty variations) symbolic, but for b. 104 to mark the Golden Section (end of the thirteenth section, 13 : 21) depends on there being a special break at this point. There are others at bb. 88 and 128, and little in such number-counting is conclusive. A similar proviso affects the fourteen supposed symmetrical groups (1 + 2, 3, 4, 5, 6 + 7 + 8, 9, 10 + 11, 12, 13 + 14 + 15, 16, 17, 18, 19 + 20) and any proposed connection to the Book of Revelation (Ouwerkerk 1995).

Two moments of tension are usually heard in the work: Var. 12, after which there is an 'intermezzo' of three variations, somewhat like the trio-intermezzo in Niedt's model praeludium–chaconne (1720 pp. 122ff.), which is itself like a French chaconne's *couplet*; and then a rise towards the soprano pedal point of the final two variations. Other breaks are heard at Var. 6 (first unbroken semiquaver motion), at Var. 11 (theme leaves the bass), at Var. 16 (theme returns). Such moments as these might suggest a change of stops or manuals, but nothing in the sources offers any hints about this, in either Passacaglia or Fugue.

Methodical analysis of motifs, number of parts, use of pedal, position of the theme, degree to which it is varied, tessitura, compass, possible manual changes and other details cannot lead to one true interpretation of the form, since the music is not dominated by any of them. Nor are there obvious parallels between its shape and the symmetries of later works, whether the shape is seen as axial (Wolff 1991 p. 312) or heard in internal tensions (Keller 1948 p. 96). Yet despite the work's caprice and its resistance to dismembering, the following schemes have been proposed:

Geiringer 1966 p. 228
1–2 3 4–5 6–7 8 9–10 11–12 13 14–15 16–17 18 19–20,
or 1–2–3–4–5 6–7–8–9–10 11–12–13–14–15 16–17–18–19–20

Vogelsänger 1972a
1–2 3–4–5 6–7–8 9–10–11–12 13–14–15 16–17–18 19–20

Klotz 1972
theme+1–2 3–4–5 6–7–8 9 10–11–12 13–14–15 16–17–18 19–20

Radulescu 1979
theme+1–2–3–4–5 6–7–8–9 10–11–12 13–14–15 16–17 18–19–20

Wolff 1991
1–2 3–4–5 6–7–8–9 10–11 12–13–14–15 16–17–18 19–20

But the only unambiguous principle of organization is the simplest: a 'dynamic of development', a shape formed by troughs and peaks, not a 'symmetrical structure' (Kobayashi 1995). 'Pairing' or repeating is part of the tradition for variations; and since the second variation begins as if it is going to be a repeat of the first, it is the sudden, beautiful seventh chord in b. 17 that tells the player that it is not so. Buxtehude's D minor Passacaglia does something roughly similar, while Bach's Violin Chaconne also begins with repeated variations but moves on to subtler kinds of pairing.

Form of the Fugue

The *ABB* continues without double bar as if the Fugue were Var. 21 (see Hill 1991 pp. 19–20), and no source authoritatively suggests a break here, despite common assumptions. In closing b. 168 on a weak beat and rising to the mediant, a composer of the period could not more clearly imply *attacca, senza pausa.*

Using only half the theme as subject lessens its inflexible bass-like quality and perfect cadence, both of which would be undesirable in a Fugue, whether or not it was composed first. The new countersubject is immediately striking, and there is a clear – one might say textbook-clear – difference between the three subjects:

a minims-and-crotchets (from Raison)
b off-beat quavers related to the Passacaglia theme's second half (?)
c perpetual semiquavers as in Pachelbel's F minor or Buxtehude's E minor

Coupling a passacaglia with a fugue means presenting a theme in two guises, long and short; one uses all the notes of the C harmonic minor scale, the other just some of them as a short *cantus firmus* singing out from time to time.

The three subjects *a, b* and *c* work in permutation:

	169	174	181	186	192	198	209	221	234	246	256	272
S		*a*	*b*	*c*		*c*	*b*	*c*		*a*		*a*
A	*a*	*b*	*c*		*a*	*b*	*a*	*b*	*c*		*b*	*b*
T	*b*	*c*		*a*	*b*	*a*	*c*		*a*	*b*	*c*	
B			*a*	*b*	*c*			*a*	*b*	*c*	*a*	*c*

No permutations of themes and voices appear twice, and almost all possible are there. Interludes and episodes are not independent, being based instead on the countersubjects; but these episodes increase in length and complexity

as the fugue proceeds, creating a movement of broad sweep and unusually tense continuity.

Insofar as the broad sweep has three sections – bb. 169–97, 197–250, 250–end – one might find in it the kind of tutti–solo alternation of a concerto. But more noticeable is that the subject appears less and less often, as in much maturer Bach fugues. Each time the subject does enter, it passes on to different material, e.g. the countersubject's harmonization bb. 201–3. The theme's rising fifth produces an initial imperfect cadence in each key, resulting in an ideal key-plan:

168–9	tonic (with 'fifth part', b. 192)
197–8	relative, then its dominant (neither in the top voice – the major 6th would jar?)
220–1	dominant–tonic–dominant
255–6	subdominant
271–2	tonic, then coda

The last twenty-two bars are amongst the most climactic in Bach: an entry in the top voice, then a sustained sequence, a relentless pedal line, wide texture (C-c‴ in b. 187), a repetitive figure (b. 281), Neapolitan sixth, pause, implied pedal point (last six bars), an added part and a *ritardando* (last two). The final cadence is plagal, as it has never been in the Passacaglia variations.

Just as the Passacaglia anticipates moments in the *Ob* (e.g. b. 97), so the Fugue recalls old praeludia (bb. 217 or 237) and toccatas (compare b. 264 with the Harpsichord Toccata in F♯ minor, b. 67) or anticipates later works: compare the whole coda section with the G major Prelude BWV 541 or the semiquaver figure of b. 267 with the G minor Fugue BWV 542. The composer of BWV 534 and 537, whoever he was, surely remembered bb. 262 and 269–70. The Neapolitan sixth – which is no occasion for an improvised cadenza! – is matched in BWV 532 and 535 and, complete with final six-bar pedal point, by the Fugue in A minor *WTC1*.

If ever there was a work greater than the sum of its parts – a singable theme, impeccable harmonic logic, clear pedigree, imaginative response to other music, conscious manipulation of motifs, careful working-out of permutation, calculated shape – it is the Passacaglia in C minor. Its ebb-and-flow alone is hard to attribute to a young composer. So is its massive structure, sustained by an archetypal theme matched only by two other, much later, variation works, the Chaconne in D minor for violin and the *Goldberg Variations* for harpsichord.

BWV 583 'Trio in D minor'

Copies in P 286 (C. P. E. Bach's copyist Anon 300), P 1115 (? A. Kühnel †1813); others *via* one line of transmission, Peters IV another (KB p. 115).

Three staves; headed in P 286 'Trio Adagio 2 Clav: Pedal'.

The Trio seems to belong in a miscellaneous collection of '35 Orgeltrio's von Sebastian Bach' compiled in unknown circumstances, probably in Leipzig, and containing questionable trios, genuine sonata movements (e.g. BWV 525.i, KB p. 58) and chorales, hence perhaps the titlepage 'Choral Vorspiel' in P 286 and an advertisement of 1780 (Dok III p. 296). While the form of the Trio expressed as

A	1–19	subject supplies a motif imitated in sequence; 13–17 = 1–5;
B	19–41	new subject, similar imitation, plus motif from A; two sections (30–40 = 19–29 in dominant)
A	41–51	shortened reprise: 41–4 = 3–6, 45–51 = 7–13
Coda	51–3	inverted motif from *A*?

may appear to conform to genuine sonata shapes, the imitation throughout is short-breathed and in this respect alone atypical. So are the non-thematic opening bass and near-infelicities in the grammar (near parallel 5ths in bb. 12, 15–16 and unisons in 22, cross-relation in 48, etc.). All themes are answered at the half-bar, even when the lines are extended (e.g. bb. 26ff.). Such sequences and imitation above a moving bass line as those of bb. 19ff. are found in the Six Sonatas only in secondary material, as in the first movement of No. 3, bb. 24ff.

The short phrases resemble French trio-writing and are surely the work of a composer familiar with the G minor Fugue BWV 542: compare b. 1 with its theme, b. 24 with its episode (b. 39), and b. 24 bass with its pedal. Moments of trio-writing in this Fugue, at bb. 26, 37, 55, 73 or 103, could also have been an inspiration for the Trio. The result is close to the Six Sonatas, as comparisons show (e.g. bb. 39–40 with bb. 3–4 of Sonata No. 2, first movement), and motifs are handled just as ingeniously, as when the opening is decorated. The coda, which is not strictly necessary, could equally well become an imperfect cadence, as in the Sonata No. 2, slow movement. However, juxtaposing one subject with another is not so well done (b. 41), nor is the linking effortless (b. 45). A further sign of the work's doubtful provenance is that though marked 'Adagio', the material would equally well suit 'Allegro'.

P 1115 also contains the trio on 'Allein Gott' BWV 664a, but while the opening motif of BWV 583 appears in the hymn 'Hier lief' ich nun' BWV 519 (twice in the first three bars), the Trio has no obvious chorale-melody. Signs that perhaps a gifted pupil was responsible for it are the counterpoint of such bars as 8, 12, 46 and 49–50, the sequences, the unusual form of Neapolitan 6th in b. 52, and the ornaments (of C. P. E. Bach's period?) in a piece of mixed genre. Possibilities are that (i) it is a transcribed chamber trio, or (ii) an embroidery of ideas prompted by the G minor Fugue.

BWV 584 Trio in G minor

No Autograph MS; nineteenth-century copies only.

This is a version of the first section of a 78-bar *ABA* aria in Cantata 166 (1724):

right hand	the oboe part
pedal	basso continuo part
left hand	some shared material with tenor part, but mostly different

While it was once thought that the trio is the earlier of the two versions (Oppel *BJ* 1909 pp. 27–40), more likely is that the original was neither of these but rather a lost aria with two obbligato instruments. Since some thematic references are missing in BWV 584, this was probably not made by Bach himself (Dürr NBA I/12 KB pp. 18–20).

BWV 585 Trio in C minor

A lost 'original MS' of J. S. Bach? (see *BJ* 1993 p. 72); copies in Lpz MB MS 7 (J. N. Mempell, *c*. 1730/40?), and a late Lüneburg MS also containing BWV 587.

Title 'Trio. ex. C mol. di Bach' in MS 7, and the movements reversed.

Trios copied in Leipzig MS 7 – BWV 585, 586, 1027a – may have been part of a bigger collection of chamber trios, including one in G major by Locatelli (Schulze 1984 p. 78). It follows J. L. Krebs's trio-plan of a pair of movements, although if comparison with the Trio Anh.II 46 is justified (Keller 1948

p. 58), the composer would rather be J. T. Krebs (Tittel 1966 pp. 126–9). In 1973 H.-J. Schulze showed that it seems to be an arrangement of the first two movements of a Sonata in C minor for two violins and continuo, preserved in parts in a Dresden MS and attributed to J. F. Fasch (1688–1758), a competitor for the Leipzig cantorate in 1722. Various grammatical faults in MS 7 do not 'speak conclusively against Bach's authorship of the transcription' (Schulze 1974 p. 4), and the lost copy may have been closer to Fasch's Dresden parts than BWV 585 as now known.

BWV 585 and the Six Sonatas share a certain melos in the present Allegro's interplay of parts, here rather short-breathed. But the Adagio subject is long, the movement does not develop in proportion, the Allegro subject has a unison answer, and the pedal plays an on-beat basso continuo, none of which is typical of the Sonatas. Its neo-*galant* style implies a date later than Fasch's activities with the Leipzig *collegium musicum* in the years up to 1710: perhaps J. L. Krebs and his teacher worked on it around the time the Six Sonatas were being compiled?

BWV 586 Trio in G major

Copy in Lpz MB MS 7 (J. N. Mempell, *c*. 1730/40?); and Körner's edition in 1850.

Headed in MS 7, 'Trio. ex G.♯. 2. Clavier et Pedal. di J. S. Bach'.

Reported on by Seiffert in *Peters Jahrbuch* 1904, the movement was taken into the 1904 edition of Peters IX. Later, in *MuK* 1942 pp. 47ff., K. Anton claimed that it was a work of G. P. Telemann, 'arranged by Bach' from a harpsichord piece or its theme (Siegele 1975 p. 76). The transcriber of the trios BWV 585, 586, 1027a in MS 7 is thought to be J. N. Mempell (Schulze 1974), and various commentators have made attributions to possible Bach pupils (see KB p. 90).

Not conforming in detail to the binary form familiar in Bach's chamber and organ sonatas, the movement plays with its themes, and works towards cadences in various keys, in a manner typical of movements in Telemann's *Musique de Table* (1733). Perhaps BWV 586 was an entirely new composition – not by J. S. Bach – based on a theme of Telemann (Schulze 1973 pp. 150, 154), more sustained than an aria in Telemann's *Kleine Kammermusik* of 1716, whose theme it resembles somewhat. In its simple imitation, parallel thirds, basso continuo patterns, use of binary Allegro without contrast between subjects, it has more in common with BWV 587 – including pedal above d′ – than with the Sonatas.

BWV 587 'Aria in F major'

Only source, a lost MS in Griepenkerl's possession, used in Peters IX (1881) and copied in a Lüneburg MS containing also BWV 585 (KB p. 79).

Headed 'Aria' (no known attribution to J. S. Bach).

This is an almost literal transcription, but without articulation signs and some ornaments, of section 4 of 'L'Impériale', the first of ten movements in François Couperin's 'Troisième Ordre' for two violins and continuo in *Les Nations, sonades et suites* (Paris, 1726), and headed not 'Aria' but 'Légérement'. Bars 75–90 of BWV 587 do not appear in this print. Since, like other sonatas in *Les Nations*, 'L'Impériale' had probably circulated in MSS for as many as thirty years before publication in 1726, the source for and date of the original transcription are as uncertain as its authorship. There is no evidence that the movement was an interlude between the Toccata and Fugue in F, suggested in Klotz 1950 p. 202 – all in F major!

The details of thematic development in such a well-constructed *ABA* movement would have interested a player of BWV 527. However, *Légérement* suggests a lively tempo far more in keeping with carefully articulated string parts than with organ music. Curiously, this fourth section is the least contrapuntally imitative of Couperin's original movement: a lively interlude only.

BWV 588 Canzona in D minor

No Autograph MS; copies in BB 40644 (*Mö MS*, last sixteen bars only, J. C. Bach 1705/6?) and derivatives (Lpz MB MS 7, J. G. Preller 1740s?, or *via* J. C. Kittel, e.g. P 320); others from a revised autograph (?) probably *via* C. P. E. Bach (P 204 C. F. G. Schwenke, and derivatives).

Two staves, no pedal cues; title in Kittel, 'Canzona ex D♭ a 4' (first pages missing in *Mö MS*). 'Adagio' for last two beats (?) in e.g. MS 7 and P 204 (but not *Mö MS*).

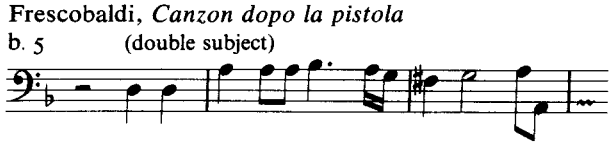
Why Peters IV and subsequent editions include BWV 588 among the organ works, and why it is often played lugubriously, is not clear. The once-famous 'opening pedal theme' is not authorized by the sources; nor even at the pedal-point and cadences is pedal necessary, though it appears to be so now and then (bb. 54, 62?, 115?). The ornaments in MS 7 (KB p. 150) look like copyist's conjecture, contradicting the italianate counterpoint, its *cantabile*

and its tempo, and thus unlikely to be the result of lessons with Bach (as suggested in KB p. 174). As harpsichord ornaments, they rather resemble Gerber's additions to the Inventions, also unjustifiably given the NBA imprimatur.

Pirro heard a similar theme in a 'Canzon dopo la pistola' of Frescobaldi's *Fiori musicali*, 1635, Bach's copy of which is dated by him 1714 (Dok I p. 269). This is much too late for BWV 588, however, which belongs with the Fantasias BWV 570 and 563 amongst the composer's early genre-essays in *ABB* and *Mö MS*, whose source for it was probably in tablature. Maturer versions of the idiom can be heard in the D minor Fugue BWV 538, and a similar subject appears in the opening movement of Cantata 25 of 1723 (see there b. 59). Repeated notes were typical of canzona themes, including Frescobaldi's double subject in Example 91. Repeated notes are also promi-

Example 91

Frescobaldi, *Canzon dopo la pistola*



nent in 3/2 sections, as well as in later German canzonas (e.g. Scheidemann's in G major). Such *alla breve* features as the dactyls and the continuity over bb. 35–40 are vocal-melodic and more like ricercars than canzonas. For such composers as Buxtehude 'canzona' always indicates a lively piece, and his G minor Praeludium BuxWV 148, third section, has a somewhat similar theme.

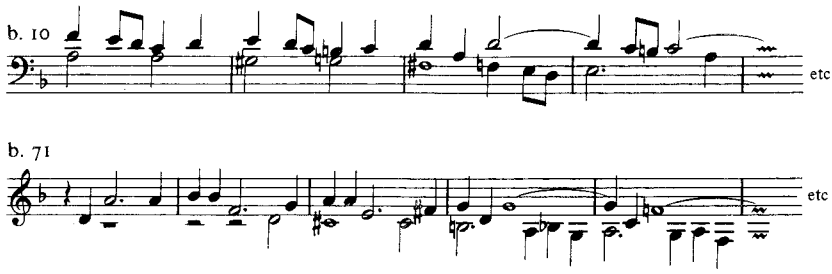
Thematic metamorphosis and combinations, i.e. italianate techniques known to composers admired by J. S. Bach including the Leipziger N. A. Strunk, are found in influential publications such as Krieger's *Clavier-Übung* of 1698. Krieger called his 'ricercar', so perhaps 'canzona' for BWV 588 comes from Frescobaldi sources circulating in *c.* 1700. Its plan is unusually straightforward:

A	1–70	exposition, episode, exposition (octave answer); to dominant
B	71–114	irregular exposition (octave answers); episode
	114–40	second series of entries; episode, E minor to G minor
	140–62	third series of entries; episode
	162–9	final entry; 'Italian' Adagio close

No entries are in the relative or in any other major key. In *B*, where it is convenient to add brighter stops, entries easily extend to episodes while *A*'s

entries are strict. Both have a chromatic countersubject as elsewhere in early Bach: see Example 92. A falling chromatic fourth was associated with fugues of the ricercar type, either as subject or countersubject (second 'Christe' of 'Messa delli Apostoli', *Fiori musicali*); at b. 111 it rises, as it does in *Fiori musicali* but now with much greater tension.

Example 92



Full, new countersubjects to both this and the main subject are constantly being produced, and in this respect *B* is rather less inventive than *A*, although Spitta saw *B's* part-writing as 'bolder' (I p. 420) – presumably because of the episode that includes both a d♯ and an e♭. The part-writing is so strict, with each voice having the theme in turn, that the work could be laid out in open score (Breig 1999 p. 636): perhaps it was composed less as a keyboard piece than as an essay in the counterpoint of a particular italianate genre.

Not only are ricercar elements mingled with canzona but the double-subject section in 3/2 is like the *third* section of older canzonas, such as Froberger's Canzona II copied in Leipzig MB MS 51. It is possible to see the piece as a lively canzona, with both cadences (particularly the link between sections *A* and *B*) more dramatic than in the sectional canzonas of Frescobaldi or even Buxtehude. Were it ever possible to show the 'Adagio' sign to be authentic, one could see the close – a drawn-out 5/4 chord, a long trill and a long final, like a Sonata for Solo Violin – as specifically Italian in style, more like endings in Frescobaldi, Corelli or Handel than Buxtehude or Bach himself, which are almost always more succinct.

BWV 589 Allabreve in D major

No Autograph MS; copies in P 1106 (1740s?, but not a close copy of a Bach autograph: KB p. 159) and ultimate derivatives.

Two staves; title in P 1106 'Allabreve con Pedale pro Organo pleno'.

The 'ricercar-like and vocal-melodic' nature of Italian *alla breve* counterpoint is even clearer here than in the Canzona in D minor. Some characteristics of it are:

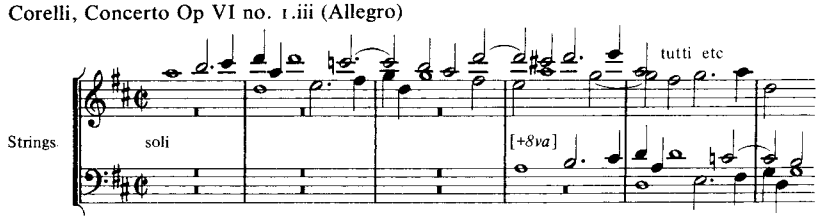
2/2 or 4/2 signature, mostly minims and crotchets
quasi-double subject
lines moving largely by step, but some conspicuous leaps (thirds, fourths)
frequent minim suspensions (at least once every four beats)
characteristic stepwise crotchet lines (but no quaver dactyls)
a 'singing style' as in motets rather than cantatas

In such counterpoint the lines are not independent but only pretending to be so, and planned to counter each other: as one rises the other falls, as one moves the other is suspended, as one proceeds by step the other proceeds by leap. The genre allows variety of tempo (slower in the 'Gratias agimus', B minor Mass), figure (quaver dactyls in *Goldberg Variation* 22), subject (longer in BWV 538), and consequently *Affekt*.

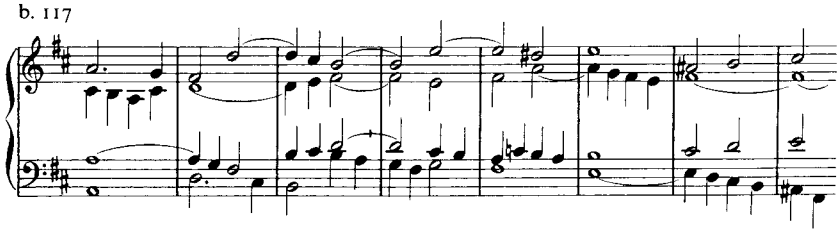
The uniquely high tessitura of the opening suggests string music, like an Allegro in Corelli's Concerto Op. 6 No. 1 (Keller 1948 p. 72), which circulated long before its publication in 1712. But the idiom is not rare in keyboard music, northern or southern. See Example 93.

Example 93

Corelli, Concerto Op VI no. 1.iii (Allegro)



Fischer, *Blumenstrauss*, Praeludium 7
b. 117



Spitta heard in it a 'distant relation' to the D major Prelude, *alla breve* section (KB p. 161); Breig noticed a marked similarity between its final pedal point and that of the first fugue of *WTC1* (1999 p. 638); and in Graupner's cantata 'Uns ist ein Kind geboren' (1712), a similar theme in stretto produces

similar counterpoint below a *cantus firmus* of 'Vom Himmel hoch'. Clearly, there is a distinct type here.

1–37	tonic paragraph
37–90	entries and episodes towards relative minor
90–158/9	two sets of tonic entries, episodes
158/9–197	final tonic entries, stretto at one bar (174/5); chromatic preparation for closing pedal point

One can view the divisions differently, since there are several episodes before each striking pedal entry. The subject not only can stretch across keys (bb. 32–46) but allows stretto at one bar (fourth below), two bars (fourth above or fifth below) and three (octave or third below), sometimes doubled. The counterpoint flows effortlessly thanks to the simple diatonic steps of the subject, and the original countersubject had already dropped out before b. 37. Formulae include the falling chromatic fourth in D, which runs into a Neapolitan sixth (bb. 180–5), and the upper theme, which paraphrases a transposed natural hexachord (DEF♯GAB).

An effective entry each time is prepared by a rest that barely breaks the work's extraordinary continuity, a continuity typical of the ricercar-fugue but far from Bach's sectional, mature organ fugues. The non-structural use of returning tonics and the array of subject-entries are also 'early' signs. Yet the facility in manipulating motifs is already advanced (see bb. 57–9 or bb. 111–18) and exceeds that of contemporaries, whose *alla breve* idiom was never so on-driving as this. The many tonics work against the aimlessness that easily arises in this idiom. As in the middle section of the (contemporary?) Pièce d'Orgue, there seems no reason why this effortless counterpoint should not go on and on.

BWV 590 Pastorella in F major

No Autograph MS; complete in P 287 (J. P. Kellner after 1727?), also *via* C. P. E. Bach (P 290, P 277?, Am.B.59?) and lost MS used in Peters I; first movement only in copies *via* Kittel (?).

Two staves; headed in P 287 'Pastorella pro Organo di Johann Sebastian Bach', in the Peters source probably 'Pastorale'. No movement headings.

In plan and detail BWV 590 resembles no other organ work or keyboard suite, and yet each movement can be shown to have features of one Bach idiom or another, quite late in the case of the two middle movements. The

sequence of keys, unique in Bach, suggests a quasi-Italian sonata compiled (by whom?) from movements of disparate origin (but genuine?). The main sources transmit them together, even if in performance they are separated like Magnificat versets (Keller 1948 p. 76).

It is possible that the whole work was composed/compiled for some unknown occasion – but also that movements 2, 3, 4 have nothing to do with the first (Spitta II p. 692), to which alone the title 'Pastorella' applies, whatever 'ingenious synthesis' the whole work might be said to achieve (Stauffer 1983 p. 14) and however late its compilation (Stinson 1990 pp. 110ff.). The 'Toccata sesta' in F major in Muffat's *Apparatus* (1690) has a series of movements featuring toccata pedal points and finally a 12/8 fugue, and traditional organ pastorales encompassed several movements, from Frescobaldi's 'Capriccio pastorale' (*Toccate*, 1637) to Zipoli's 'Pastorale' (*A Third Collection*, London, *c*. 1722), which has a shape *A1BA2*. Since there is no early copy of movements 2–4 as a group, perhaps they were added to a pastorale movement, 'invited' there by its mediant close, much as the incomplete Fantasia BWV 573 may also have invited continuation.

Each movement subtly incorporates a pastoral drone: the second with two held bass notes, the third a repeated bass, the fourth a fugue subject circumscribing a tonic pedal point. And each has a dominant 'answer' to an opening tonic phrase, bb. 11, 9, 25, 4 (and 25) respectively. (It is this dominant answer that gives some other toccatas a superficial resemblance to the Pastorale, e.g. Pachelbel's Toccata in F.) Unified in one respect, movements with and without pedal might well be grouped together, as in the Chorale Variations BWV 768. If it could ever be shown that in its present form BWV 590 is authentic, it would be a unique imitation, contrapuntally worked, of four Italian genres: pastorale, allemanda, aria, giga.

First movement

Kellner's MS has empty staves for about twenty bars more before the next movement (KB p. 180), leaving an open question whether it was completed elsewhere or he thought it should be. While such Italian figures as b. 10 can be found in Handel's *Messiah* pastorale (very likely inspired by arias of Alessandro Scarlatti), the melos and modulations are surely Bach's. Note that the tonic could return in b. 27.

The dominant 'answer' is as in other pastorales (e.g. Corelli's Concerto Op. 6 No. 8) and continues with familiar motifs: compare bb. 25–6 lh with the *Ob*'s 'In dulci jubilo'. Compound-time figuration produces similarities, so that b. 5 is not unlike b. 5 in the G major Prelude, *WTC1*. The chromatic motif in b. 28 is also in keeping with Italian pastorales such as Zipoli's, where these tones allude to the dubious intonation of bagpipe-players (e.g. in Zipoli's Pastorale). The dominant seventh sequence of bb. 21ff.

is more typical of Bach: compare bb. 33ff. of the Pastoral Symphony in the *Christmas Oratorio*. Like pastorales of Corelli, Locatelli (Op. 1) and others, the movement lacks the dotted siciliano rhythm often found in latter-day 12/8 pastorales. (Locatelli's Concerto in F minor Op. 1 No. 8 was known to J. S. Bach probably by *c*. 1734/5 – see Beisswenger 1992 pp. 302f.) Smooth 12/8 figures on a pedal point produce quasi-pastoral idioms both in cantatas (for Jesus the Shepherd in Cantata 104.v) and in toccatas, especially in F major (BuxWV 156).

To judge by such sonatas as the E major Violin or G major Gamba, mediant cadences lead to further music a third down. So possibly a *da capo* was intended, as in Corelli's Pastorale, with a *Fine* somewhere around b. 20. (In the F major Prelude BWV 556, a mediant close is followed by a *da capo* – but whose work is it?) This mediant close may have been an italianate feature in F major, one found again in Domenico Scarlatti's Sonatas Kk 366 and 518, Handel's first 'Piva' for *Messiah*, and the opening Adagio of the Suite HWV 427. The same F–A mediant close in an *allemande grave* of Louis Couperin, and in a textbook demonstration by Thomas Mace (*Musick's Monument*, 1676, p. 143), suggests that it was an old idea, specific to these two notes of F and A and to movements of gentle tempo – see also the chorale-fughetta BWV 704.

Second movement

Although BG 38 likened this to an allemande, there is no up-beat, nor are long-held bass notes usual. Yet the part-writing is allemande-like (cf. the G major French Suite), and bb. 15–16 also resemble moments in suites or concertos. Since some early allemandes also have no upbeat (Chambonnières, 1670), knowledgeable copyists could have been uncertain quite what this was, hence their time-signature of 𝄵 rather than 𝄴. On the other hand, the main cadences are as melodious as a violin solo in a cantata aria – something like 'Unerforschlich ist die Weise' in Cantata 188 (1728). The question-and-answer phraseology of bb. 19–20 is mature, while the broken chord figures resemble some in *manualiter* settings of *Clavierübung III*.

Melody and counterpoint are Bach-like. While not many second halves both begin like the first and include a shortened recapitulation in the tonic – it is usually one or the other – a further example is the Sarabande of the C minor French Suite.

Third movement

The shape broadly resembles such sonata movements as the Largo of the F minor Violin Sonata, i.e. a melody rather improvisatory and expansive in character is followed by a section leading to an imperfect (phrygian)

cadence. In general, the texture and melody again resemble an aria with violin obbligato, or perhaps the middle movement of a harpsichord concerto, hard to ascribe to anyone but J. S. Bach. It is possible to discern the notes of the second movement's melody in the third's, now in the minor and extravagantly paraphrased. Two manuals are optional.

Fourth movement

The finale has more in common with older gigues – exposition, sequences and entries, then inverted subject, modulations, final subject – than with any other kind of movement, despite superficial resemblances elsewhere (e.g. Third Brandenburg Concerto, finale). Even more than in the second movement, the texture seems to call for harpsichord: compare the low tessitura opening the second half with the Gigue of the A minor Partita. It is possible to see the triadic contours of the theme as related to the pastoral motifs of the first movement. As with other links between the movements already mentioned, had they been grouped together on these grounds by an observant and musical copyist, why are the movements not found elsewhere?

BWV 591 Kleines harmonisches Labyrinth

Copies in P 1107 (later eighteenth century); several late MSS, including Viennese.

Two staves; headed in P 1107 'Kleines harmonisches Labyrünth. Joh: Seb: Bach'.

Only the word 'Ped' in P 1107 eight bars from the end – to denote a pedal point? – justified Peters IX in including the piece amongst the organ works.

Since movements incorporating chromatic and enharmonic devices interested such composers as Heinichen, Sorge and Kirnberger, BWV 591 has long been associated with one or another of these, in particular J. D. Heinichen (Bartels 2001). The term 'labyrinth' appears also on the title-page of Fischer's *Ariadne musica* (*c*. 1702), though there was yet no question of using all the keys. 'Le Labyrinthe' in Marin Marais's *Pièces de Viole* Book IV (Paris 1717) is a rondo in which the main theme returns in different keys, beginning and ending in A major. Heinichen (1728 pp. 850ff.) gave several examples of two-part pieces passing through twenty-two keys, while in the same year and area of Germany as *WTC1*, Friedrich Suppig's *Labyrinthus musicus* (1722) contains a 'Fantasia through all twenty-four keys' which 'could be played on the harpsichord without pedal or on the organ with'. Suppig's dedication refers to Kuhnau, Vetter and Buttstedt (see Rasch 1984)

and must indicate local interests. Locatelli's 'Laberinto armonico' in *L'arte del violino*, Op. 3 (1733), exploits no harmonic complexity but is an exercise in violin technique, its motto 'facilis aditus difficilis exitus' a curious reminder of the last section of BWV 591.

Mozart possessed a copy of BWV 591 also attributed to J. S. Bach (Dok III pp. 512–13), the only name in the copies. And indeed the influence of J. S. Bach can be glimpsed: the appoggiatura chords after the arpeggios recall the Chromatic Fantasia; the fugue subject is somewhat like that of the B minor fugue *WTC1* and the doubtful B♭ BWV 898; the part-writing in the Exitus is Bach-like. But the programme – ouverture, lost direction, entry into labyrinth, discovery of C major, exit beneath the 'sun of clear harmony' (Keller 1948 p. 57) – scarcely proves authorship, any more than a symmetry in the bar-numbers does. Such competent harmonic progressions as bb. 38–41 could result from familiarity with Bach keyboard idioms.

Despite the sources' agreement on authorship (Bartels 2001), difficult to attribute to Bach are such flaccid moments as the final pedal point, the close, and the fugal working, which is little more than a set of harmonized statements. Like the retrograde movement halfway through the Fugue, the symmetry of prelude–fugue–postlude is simple and rather at variance with the complex symmetry of e.g. the E♭ Fugue in *Clavierübung III*. The B A C H spelt out towards the end is, if anything, more a salute than a sign of authorship, and in no way can fanciful, interdisciplinary explorations of the labyrinth metaphor in and out of music 'show that BWV 591 originated with Bach' (Wright *BJ* 2000, p. 51).

Concertos BWV 592–596

No complete Autograph MS or copy.

Sources

It is not known whether the concertos were ever collected as a set, either by the composer (like the ensemble harpsichord concerto transcriptions BWV 1052–1059) or by a copyist (like groups of solo harpsichord concerto transcriptions within BWV 972–987). Speaking against it are that individual extant copies are varied, that harpsichord versions of two concertos appear in separate MSS, and that when sources are very alike, as for BWV 593 and 594, they are still discrete copies.

The autograph MS of the D minor Organ Concerto BWV 596 is by far the oldest extant copy of any concerto, and for that reason alone there are likely to have once been more than the present five concertos, known mostly from copies of the Leipzig period. Probably all five plus the harpsichord concerto-transcriptions once existed in Kellner's copies made before any Leipzig revision, but it is only conjectural that all such were based on earlier autographs or copies made in Weimar *c*. 1714. Since by 1709 Bach knew of at least one Albinoni concerto (Beisswenger 1992 p. 226) and had personal contact with German composers of concertos (e.g. Pisendel, in Dok III p. 189), perhaps there had been a series of other transcriptions now lost.

Transcriptions of Vivaldi's Op. 3, including BWV 593 and 596, were probably based on the Amsterdam print of 1711, while Opp. 4 and 7 were not yet printed (KB pp. 13–14). The similarity of many details between Prince Johann Ernst's concerto BWV 592 (q.v.) and a Concerto in G from Vivaldi's Op. 7 (No. 8, RV 299) – ritornello, texture, figuration, bass-line, time-signature, even a final scale-run – suggests that however Op. 7 was acquired, it circulated among the Weimar musicians. Other German transcriptions from Vivaldi's Op. 3 are found in various sources, like Bach's probably based on the first edition. This was a set of eight parts, to score up which must have been the first task of a transcriber.

Origin

[201] One explanation of the five extant concertos is given in Schulze 1972 p. 10:

> Despite the complex picture given by the sources, Bach's organ and harpsichord transcriptions BWV 592–596 and 972–987 belong to the year July 1713 to July 1714, were made at the request of Prince Johann Ernst von Sachsen-Weimar, and imply a definite connection with the concert repertory played in Weimar and enlarged by the Prince's recent purchases of music. Since the court concerts gave Bach an opportunity to know the works in their original form, the transcriptions are not so much study-works as practical versions and virtuoso 'commissioned' music.

The young prince (1696–1715) was at Utrecht from February 1711 to July 1713, visited Amsterdam and sent Italian music back to Weimar, where the organist at the town church, J. G. Walther, gave him lessons in composition. Walther also claimed later that he himself transcribed no fewer than seventy-eight concertos (Schulze 1972 p. 12), many no doubt considerably elaborated. In the first instance the point must have been to make a short score on two staves (*Klavierauszug*), more easily playable than an open score sufficient for study purposes.

Yet it is difficult to imagine all the transcriptions being made within a twelve-month period. The taste did not suddenly appear in 1713 – perhaps the prince knew some Vivaldi already, and had already played and worked on concertos with Walther? – and is unlikely to have quickly disappeared. While the prince's departure in July 1714 and untimely death in August 1715 might have ended a particular call for transcriptions, those of his own concertos could have been 'in memoriam creations' (KB p. 14); and all of them could have much the same purposes as other virtuoso music such as the D minor Toccata BWV 538. Perhaps the so-called harpsichord transcriptions, being more 'neutral', were the first to be made and were then adapted for organ and its more specific requirements (pedal, two manuals), and perhaps more organ versions were made than are now extant or known to have been made. Even if a newspaper report of Bach playing 'diversen Concerten' in Dresden in September 1725 is unlikely to mean anything as specific as transcriptions, much less ensemble works (pace Wolff 2000 p. 318), concertos need not have been associated so exclusively with Prince Johann Ernst during 1713–14, and some may well belong around the time of the Dresden visit of 1717 or to the years after Weimar.

That Vivaldi's concertos made a huge impression on musicians of Saxony and Thuringia in *c.* 1714 was confirmed later by Quantz (conversation with him reported by Charles Burney, in Scholes 1959 II p. 185), and surely Forkel was not entirely wrong to suppose them instructive in matters of form. From them Bach learnt

> dass Ordnung, Zusammenhang und Verhältniss in die Gedanken gebracht werden müsse, und dass man zur Erreichung solcher Zwecke irgend eine Art von Anleitung bedürfe. (1802 pp. 23–4)

> that order, continuity and proportion must be brought to bear on ideas, and that to such an end some kind of guide [such as Vivaldi] was necessary.

Forkel has been criticized for oversimplifying the situation, and he only guessed in saying that Bach had transcribed Vivaldi's concertos 'complete'. His remarks suggest inspired conjecture, and they do not explain why Bach transcribed the prince's own works, or how, if 'order, continuity and proportion' came to him only from Vivaldi, he could have produced the quasi-ritornello of Cantata 196.iv by 1708 or so. Furthermore, a quasi-ritornello was already familiar in fugues, a more straightforward ritornello form indeed than is found in the C major Concerto BWV 594. Also, instructive as the details of form in BWV 593 were, so was the counterpoint itself in the case of BWV 596.

The claim that the concertos are Communion music, on the analogy of instrumental pieces at the Elevation, is conjectural; so too is the idea that they were in some sense 'commissioned', though this ties in more closely with what is known about musical life at the Weimar court. In April 1713 a Bach pupil, P. D. Kräuter, asked his school board for further leave to study in Weimar because the prince,

> welcher . . . selbst eine unvergleichliche Violin spilen soll, nach Ostern aus Holland nach Weimar kommen u. den Sommer über da verbleiben wird, kunte also noch manche schöne Italienische und Frantzösische Music hören, welches mir dann absonderlich in Componirung der Concerten u. Ouverturen sehr profitabel seyn würde . . . Nun weiss ich auch, dass Hr. Bach nach Verfertigung dieser neuen Orgel in Weimar absonderlich anfänglich gwiss unvergleichliche Sachen darauf spilen wird . . .
>
> (Dok III pp. 650)

> who himself plays the violin incomparably, will return to Weimar from Holland after Easter and spend the summer here; I could then hear much fine Italian and French music, which would be particularly profitable to me in composing concertos and ouvertures . . . I know too that when the new organ in Weimar is ready Herr Bach will certainly play incomparable things on it, especially at first . . .

The court organist's study of styles and forms explains his interest in concertos, in which sources imply he kept up an interest throughout the Leipzig period.

Style and influence

According to Forkel 1802 p. 24, more or less echoed by most later writers, Bach learnt from such concertos of Vivaldi how to develop ideas ('Führung der Gedanken') and how to think musically without waiting for ideas to

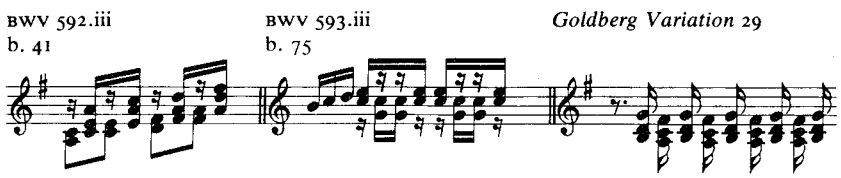
come from the player's fingers ('auch musikalisch denken, so dass er . . . nicht mehr von seinen Fingern zu erwarten brauchte'). But Forkel's notion of 'musical ideas' belongs to a conception of the composer as poet rather than creator of a ritornello form already explored in the Toccata in C. The main theme of the Concerto in G's first movement and the contrast between it and the episodes sustain a movement of comparable length to the Toccata, and the shape of both reflects the content. The short motifs of the Toccata should not disguise their skilful development, so it is arguable which movement has the 'better-developed' form. On the other hand, since the concertos for organ as now known were more consistently up to date than those arranged for harpsichord, perhaps it was indeed the newer ritornello shapes that were of most interest.

Ritornello forms in J. S. Bach's sonatas, preludes and fugues follow their own line of development, seldom clearly based on, derived from, or even paralleled by particular movements of Vivaldi. The concerto transcriptions remain somewhat isolated. In this respect BWV 592 is interesting, since it presents a (minor) German composer's idea of Italian ritornello form: simple, clear, less whimsical, more controlled than a Vivaldi first movement, which stands or falls by the strengths of its caprice. From such a simple ritornello idea as that of BWV 592.i – and not directly from Vivaldi? – would develop the first movement of the G major Organ Sonata, despite claims that this was composed from a 'Vivaldi data-base' (see p. 34 above).

Frequently mentioned concerto elements in the greater organ preludes, such as new material after the opening exposition, are characteristic of many kinds of music, too many for one to trace easily any direct influence of the Vivaldi transcriptions. More instructive are the partial returns of the main subject in the A minor Concerto, which somewhat resemble partial returns in the C minor Prelude BWV 546. But in general, ritornello form seems to arise naturally from certain material, and with the first movement of Brandenburg Concertos Nos. 3 or 4 a highly intricate version had evolved, perhaps prompted – but no more than that? – by Vivaldi's 'many-sided use of motif' and 'tendency to thematic contrast' (Eller 1958).

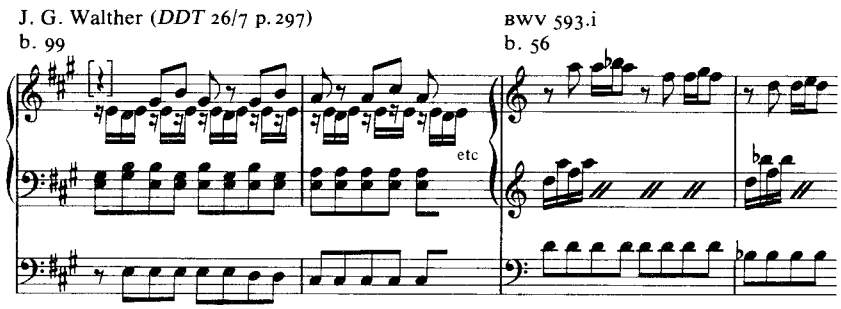
Probably the transcriptions did introduce new figurations, which were still surviving in the *Goldberg Variations* (1741): Example 94. Others include fast repeated pedal notes and ritornello octaves. Max Seiffert noted

Example 94



that Walther 'remains true to the original' (DDT 26/27 p. xxi), but both composers produce textures uncharacteristic of their other organ music: see Example 95. Conventional violin sequences are by nature alien to keyboard instruments, which have less of a natural vivacity to sustain interest. Hence sequences in Italian violin-music can be more predictable than keyboard sequences of a Bruhns or Buxtehude. But Italian sequences were certainly circulating amongst German organists at least by 1713, as is clear from fugue-episodes in Buttstedt's *Clavier-Kunst* (Leipzig).

Example 95



On the whole, the organ is used most originally in the episodes. Because a solo or duo concerto is more likely than a concerto grosso to have such finger-music developed at length in episodes, the Vivaldi concertos stand out from the concerti grossi transcribed by Bach and Walther. It must be for such passage-work as BWV 594's that the concertos have often attracted adverse criticism, particularly amongst older German editors (see Tagliavini 1986 p. 241) and their English followers ('not much of musical value': Grace *c.* 1922 p. 248). But the opening paragraph of BWV 593 in particular would have taught any transcriber a lot, its quasi-homophony good for strings but rather clumsy for keyboard. Neither in Bach's nor in Walther's harpsichord transcriptions is there another such paragraph.

As for the idiomatic use of two manuals: Vivaldi laid out schemes of *forte*, *piano* and in particular *pianissimo* that do not appear in the organ transcriptions. This is surprising since any *pp* in the A minor and D minor concertos would not require outlandish ingenuity. The many and changing choruses formed by string ensembles are suggested by mere blanket *Oberwerk/Positiv* directions which, whether or not authentic, offer simple contrast, in texture rather than dynamic.

BWV 592 Concerto in G major

No Autograph MS; copies in P 280 (plus BWV 972–982, J. B. Bach 1715 or later: *BJ* 2000 p. 312), Lpz MB MS 11 ('1739'), P 804 (Kellner, by 1725?);

later from a common source *via* J. C. Kittel (P 320) or C. P. E. Bach (? C. F. G. Schwenke).

Headed in P 280 'Concerto à 2 Clav. et Ped.', in Lpz MB MS 11 'Concerto. di Giov. Ernest: appropriato. all'Organo. di Joh: Seb: Bach:'. Second movement 'Grave' in P 280, 'Adagio' in P 804; third, 'Presto' in P 280. In the string version, 'Allegro assai', 'Adagio' and 'Presto è staccato'. Manual indications 'O' and 'R' in P 280.

MS parts of the string version include a continuo part headed 'Concerto a 6 Violini e Violoncello col Basso per 1'organo' (KB p. 64): the scoring is principal violin, two obbligato violins, two ripieno violins, viola, cello, figured bass. The paper used is also found in Bach works of 1714–16, and the copyists worked on several Weimar cantatas (Schulze 1984 p. 166). Unlike some other arrangements of Johann Ernst's concertos, this is not one of those published as a set by Telemann in 1718. 'Appropriato' is the term used by Walther for his transcriptions, 'accomodato' by J. F. Agricola for the four-harpsichord version of a Vivaldi concerto, BWV 1065.

The three-movement plan, with ritornello outer movements and a lyrical slow middle, is the main type both of Italian concertos and of arrangements by Walther and by Bach. Insofar as the extant string parts in KB pp. 105–22 do transmit the model Bach worked from, they show him 'improving' it more than he did Vivaldi's.

First movement

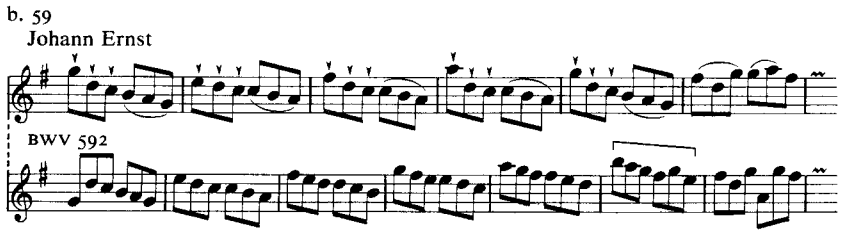
In texture, rhythm, manual-changes and key, the ritornello principle here is more patent than in so many Italian concertos. The change of manual is managed without inconvenience or disrupted phrases, the tutti/solo contrast is simple. The upper pedal part is not necessary to the harmony and is mostly omitted in P 804.

Both subjects are open to development, and it says much for the quality of the material that such sections (bb. 73ff., 121ff.) keep up interest through repetition, sequence and many perfect cadences. Although the unusual texture of the sequences at bb. 5, 26, 74, 113, 121 and 123 might suggest a concerto for two violins – with the second violin an octave lower? – the parts show that this was not the case. In fact, Bach omits little imitations in the tuttis (bb. 5ff.) or ignores other possible imitations (e.g. bb. 144–5). In addition, the possibility of string crescendos in the final ritornello section is lost, as are potential antiphonal effects in the sequence from b. 74 onwards. The organ transcription therefore appears to lose much of the original.

Consequently, for a keyboard arrangement without much dynamic nuance extra figures have been introduced, notably the semiquavers of bb. 38ff.

and the striding bass of bb. 48ff.; and a line depending originally on the violin's lyricism has been made more 'interesting': Example 96. The bracketed bar seems to be an addition, giving more momentum, as does a busier bassline in solo episodes. At the same time, the opening melody-with-harmony and broken chords in the lh or both hands are new elements in organ music, especially occurring so often in the course of one movement. The main theme's repeated notes are usually found in organ music only for fugue subjects, while the *Positiv* episodes are atypically gigue-like and wide in texture. Note that the third ritornello is made more climactic and the final two bars are given *klavieristisch* scales, as in the G major harpsichord transcriptions BWV 986 (Johann Ernst?) and 973 (Vivaldi).

Example 96



Second movement

Again, the clear and simple shape – tutti *piano* framework around a solo – is like a student's essay in style. And again the *Positiv* parts suggest two violins, with basses entering for the *jeu en trio* of b. 28; and perhaps manuals can change more often than the copyists understood (see KB p. 71). But the putative original is not so clearcut:

1	opening dotted-note theme accompanied by a simple continuo
6	solo with simple accompaniment, not canonic
18	original bass line has no repeated motif requiring change of manual
25	BWV 592 melody more continuous; part-writing smoother; five-part end

The contrast between framework and solo has become more stark, and the solo's cadence is now more of a climax. Though not unlike the chorale BWV 654, the five-part passage has unusual scoring: two solo parts, two accompaniment, one bass.

The dotted-note theme looks at first like an ostinato bass (cf. Cantata 31.iv), though such empty octave lines are known in Italian concertos, both

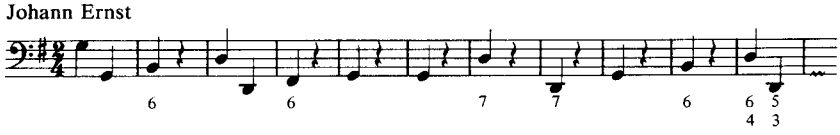
slow (Vivaldi in BWV 593) and fast (Handel Op. 6 No. 3). Octave imitation for the solo theme is known widely, including the D minor Concerto for Three Harpsichords, while the cast of the melody from b. 12 onwards resembles Handel's sequences derived from Corelli. The whole movement is a web of Italian allusion, and rather touching.

Third movement

Much new figuration resulted from adapting the violin writing. While no doubt the 'third movement has gained most by the arrangement' (Praetorius 1906 p. 100), it also lost some Venetian flavouring. So the original ritornello bass line (Example 97) may lack poise and momentum but is far closer to a bass line by Vivaldi. Bach seems to have been particularly free with Johann Ernst's original in this finale, substantially so in the section that moves to A minor.

Example 97

Johann Ernst



Yet even as they replace something idiomatic the new bars are italianate (bb. 81–6, cadence on the violins' open g string), and their motifs crop up in Bach's own concertos, e.g. b. 47 in the E major Violin Concerto, first movement. There are mostly only two parts, and string tuttis are indicated by pedals and simultaneous semiquavers. Neither tutti nor solo figuration is typical of organ music outside the obbligato parts in cantatas, though Sonata No. 6 may owe something to this transcription. The *perpetuum mobile* element is less typical of Italian concertos than might be thought, certainly in the case of such ritornelli as these, whose shape is as textbook-regular as the first movement's.

Distribution between the manuals is ambiguous, and the changeover of hands less clear than in the other movements. (Or at least its notation is not so clear: e.g. the first note of b. 13 lh could have double tails, like b. 35 rh in the slow movement.) If episodes are solo (*Positiv*), do the hands move to *Oberwerk* for the pedal sections? Where the first solo begins is also uncertain, for to judge by the final bars, the scale in b. 12 is tutti not solo. Greater nimbleness than usual is required for manual-changing across bb. 41–2, and perhaps the left hand remains on *Oberwerk* throughout, with the right hand on *Positiv* in the episodes. Possible reasons for not indicating manuals are (1) composer or copyist did not distinguish tutti from solo, or wish to make it obligatory; (2) copyists

rejected and/or ignored indications; (3) they were more certain and/or careful in the first two movements. Comparison with Walther's transcriptions rather suggests that the transcriber himself did not indicate manual changes.

BWV 592a Concerto in G major

No Autograph MS; source Lpz Poel 39 (*c*. 1780?).

Headed 'IV. Concerto per il Cembalo Solo del Sigr: Giov: Seb: Bach'.

To judge by its agreement with BWV 592 in those details in which J. S. Bach's arrangement differs from Johann Ernst's original, BWW 592a is not an independent transcription but (unlike the short-score or so-called harpsichord transcriptions BWV 972–987) an arrangement of the organ transcription, without pedal. Though not certainly authentic, it offers an interesting comparison between organ and harpsichord transcription: the harpsichord writing is usually thinner and leaps around more; a sense of tutti is given in the ripieno sections both by bigger chords and much activity in the two hands together; and no manual changes are indicated.

BWV 593 Concerto in A minor

No Autograph MS; copies in P 400b (J. F. Agricola 1738/9?), P 288 (*c*. 1780) and probably lost MSS of J. P. Kellner and J. C. Kittel.

Partly three staves in P 400b, headed 'Concerto del Sigre Ant. Vivaldi accommodato per l'Organo a 2 Clav. e Ped. del Sigre Giovanni Sebastiano Bach'; second movement 'Adagio', third 'Allegro' in P 288. Manual indications there, 'O' and 'R'.

The concerto is a transcription of Vivaldi's Concerto in A minor for Two Violins, published as Op. 3 No. 8 (Amsterdam 1711, RV 522). Op. 3 is likely to have originated between 1700 and 1710, with concertos whose first solo entry has important thematic material perhaps the last to be composed (Eller 1958). As Schering already suspected (1902 p. 236), such works might well circulate with variant readings before being published, and while for BWV 593 the Amsterdam print was probably the source (cf. VII/6 KB p. 89), there is some uncertainty. Details in P 400b suggest that Bach himself revised the pedal-line there (KB p. 36).

For points to make about the two-manual notation of the first movement, see also BWV 592. Once again, in the transcribing of violin figuration for organ new textures and figures appear, and particularly in the finale the two manuals are used to distinguish both tutti from solo and violin solo I from solo II. In its imaginative use of ritornello the work serves as a more sophisticated model than Johann Ernst's, while the middle movement too shows a genuine art of combining themes.

First movement

The ritornello principle affects the five sections *a*–*e* of the main theme:

1–16	*a* (1–3), *b* (4–5), *c* (6–8), *d* (9–13), *e* (13–16)
22–5	*e*
39–42	*c*
52–4	*a*
62–5	*d*
68–71	*a*
78–86	*b, c* and *e*
90–3	*e*

There is some intricacy here: the episodes not only refer to each other but use material from the main melodies; four of the last five episodes develop an anapaest motif which comes from *b*; and *Oberwerk* during the second episode furthers the merging of solo and tutti in the next section (in the Amsterdam print, *c* in bb. 39–42 is shared between solo and tutti, unlike its first appearance at b. 6).

The melodic material is very diverse, from the *pleno* chords of bb. 1–16 to slender two-part episodes, neither characteristic of organ music. The episodes in two parts are clearly derived from violin lines, while held chords in the tuttis have been filled in. The changes can be summarized:

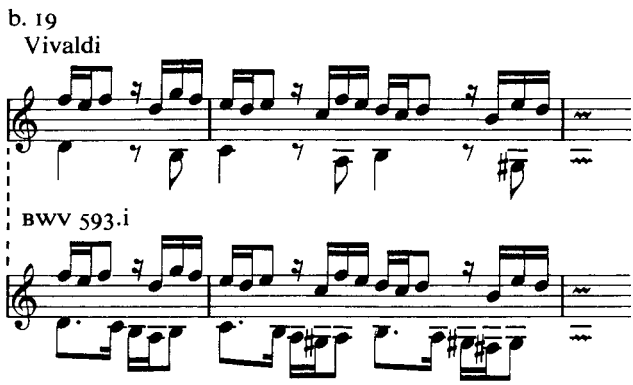
tuttis with filled-in harmonies
imitation introduced in bb. 6–7, bb. 40–2, bb. 81–3
momentary gaps filled (bb. 19ff., 46, 47)
original bass in bb. 30–3 enlivened and rewritten
scales in bb. 42–4 originally more varied in scoring, including bass line
b. 44, originally no climax on c'''
octaves in bb. 51ff. originally a tutti in fuller octaves
bb. 71ff. pedal takes a viola line

Organo pleno in b. 51 is a puzzle: P 288 has 'Obw:' while Agricola has 'O. plen.' (and 'pl. O' at b. 62), perhaps a misreading. But Vivaldi's bb. 51–4

are obviously climactic, so perhaps Bach or a copyist meant 'add further stops' or 'couple manuals' or 'do something' to compensate for the thin octaves, even if it breaks the continuity.

Not so much violin figuration in the episodes needed to be changed as actually was, and string passages in bb. 55ff. and bb. 71ff. were less similar to each other than the transcription suggests. Bach's transference technique – with its atypical pedal line – curbs the variety. But who was responsible for the semiquavers of bb. 28–9 being down an octave, for the different bass in bb. 30ff., and for omitting the harmonies of bb. 51ff.? Particularly interesting are the filled-in gaps of b. 46 and bb. 19ff. (the latter in Example 98) since this might suggest that Bach misunderstood Venetian rhetoric. At b. 45, BWV 593 retains a violin figure that is not very idiomatic on the organ, and indeed the whole passage bb. 43–7 illustrates the transcriber's priorities: string lines are simplified to suit organ but still need to keep up tension.

Example 98



As to reducing the gaps: others in the finale are also filled in, and even more extreme is Bach's addition of a bass, in the 1740s, to unaccompanied bars in another italianate work, an aria in Handel's *Brockes Passion* (see Beisswenger 1992 pp. 182ff.).

Second movement

Although the division into *Oberwerk* ostinato and *Positiv* solo (including the solo duet for two violins from b. 14 onwards) is not specified in the sources, analogy with BWV 592.ii suggests it. There is a strong and unusual personality to the movement, due to the unusual spacing and tessitura and a haunting melody for expressive violins, though compared to the Six Sonatas the exchange of solo parts is elementary:

13–18 = 25–30
31 = 32
33–7 = 37–41

But exchange was a characteristic of the double concerto, and the sudden return to the tonic in b. 24 seems to have been made for it. None of this exchange of parts is in the 1711 Amsterdam edition. Characteristic of the Italian duet tradition are the singing thirds, particularly after a passage of imitative counterpoint, as at bb. 16–19. A theme in bare octaves with *da capo* return is found in the Sinfonia of the Weimar cantata BWV 18, in triple time and beginning with upbeat, like a French chaconne.

The transcription differs from the print as follows:

1	original heading 'Larghetto e spiritoso'
9–12	violin II now down an octave
16–17	original imitative phrase altered to avoid d‴ (see bb. 28–9)
26–31	violin 1 now down an octave, becoming the alto
31–41	two solos originally in thirds throughout (but exchanging parts)
41	original ripieno marked 'forte e spiritoso', not 'piano'

Third movement

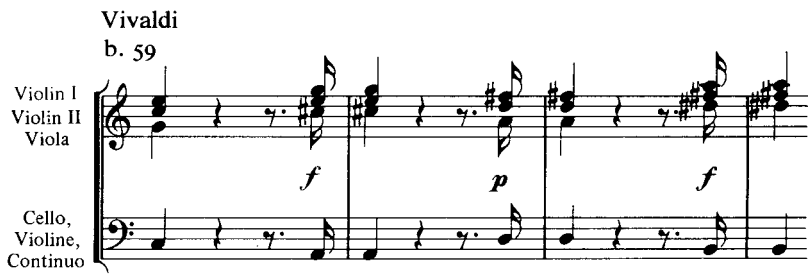
Though the main theme is conspicuous in its bare scales, it is less versatile than the first movement's. The transcription differs from the print as follows:

13ff.	original bass line less active
42ff.	string semiquavers altered (pattern varied, compass narrowed)
51ff.	left-hand line now an octave lower
59–63	pedal phrases to fill in original tutti rests
66–74	exploitation of a motif heard only in the original bb. 69, 72
83ff., 115ff.	original bare octaves now coloured by the same motif
86–113	repeated quavers originally on open strings in order: e″, a′, d′, g. First two now dropped an octave, the order disguised
104	d‴ in melody avoided
118–27	simple alto sequence varied and put in pedal (an octave lower)
128–31	Originally tutti
132ff.	string semiquavers altered (same as bb. 42ff. in original)
142–4	octaves only, in print

The chief differences concern figuration (colourfully varied episodes in BWV 593) and gaps filled in to avoid silences. The *f/p* marks as they appear in the print are absent, and change is produced instead by different figuration and manual-change.

Vivaldi's concerto produced new effects by the interacting soloists (as Spitta observed, I p. 414), and now the transcription does it with various keyboard devices: two manuals for crossed lines or for antiphony or for alternation or for melody-with-accompaniment. As in BWW 592.i, the double pedal permits a richer harmony, whilst the repeated pedal e′ also contributes motion – unusual in organ-music if not in string concertos. Perhaps the biggest difference from the print concerns bb. 59–75: the pedal not only fills in gaps (see Example 99) but does so with a motif convenient for pedal and actually derived from a figure in Vivaldi's original (b. 69). The whole passage comes to concentrate on a motif that was given only *en passant* in the original, and goes some way towards a 'motivic unity' rare in (and of no interest to?) Vivaldi.

Example 99



Although the final entry of BWV 593 alone begins in thirds and sixths, Vivaldi has supplied this material in another part of the movement (bb. 3–4), causing one to question whether it was the print or a version already including these harmonies that was Bach's source. A more reliable indication of Bach's desire to add momentum to a big movement is the pedal part made more active, presumably because pedals needed to do more than string basses if they were to be as energized. Equally striking is that the spectacular episodes of bb. 75ff. and 118ff. scarcely change the original notes, simply scoring them between two hands.

BWV 594 Concerto in C major

No Autograph MS; copies in Lpz Inst. f. Musikwiss., Inv. 5138 (W. F. Bach *c.* 1727, now incomplete) and Inv. 5137 (J. P. Kellner *c.* 1725), P 400c (J. F. Agricola 1738–41?), further copies from Kellner or Agricola.

Heading by W. F. Bach 'Concerto à 2 Clav: è Ped:', in P 400c as for P 400b (BWV 593); in Vivaldi's autograph, first movement 'Allegro', second 'Grave Recitativo'. 'O' and 'R' most consistent in Agricola (not at b. 126 third movement – unwanted?).

The original is Vivaldi's Concerto in D major for Violin, in a version close to MSS in Turin, Schwerin and Cividale (RV 208, see Tagliavini 1986 p. 242). In another version it was published in Amsterdam, 1716–17, as Op. 7, Bk 2 No. 5 (RV 208a). BWV 594's middle movement is neither this print's nor a Bach composition as once thought but resembles the Turin autograph's, while cadenzas in the outer movements resemble Schwerin's. Vivaldi has no cadenzas but directs 'qui si ferma a piacimento' ('here one closes however one wishes'), a wording he used elsewhere (Ryom 1977 p. 245).

Since therefore several versions circulated, one cannot say 'in what bars J. S. Bach transformed the musical text' (Ryom 1966 p. 109), except that having no *concertino* cello part for the episodes, he added a motivic bass there. While it is possible that the concerto once existed in yet another form, Spitta's reasonable suggestion of solo viola da gamba (I p. 414) cannot now be sustained, any more than it can be for BWV 592: the low-lying episodes of bb. 26ff. are an octave higher in the published Op. 7. The transposition to C major avoids notes above c‴.

As with BWV 596 and 593, there are details that suggest Bach to have revised the transcription and Kellner to have shortened or omitted the 'cadenzas' for his copy (KB pp. 54, 50). Inconsistent indications suggest that organists took manual-changing for granted.

First movement

Greater emphasis falls on solo episodes here than in the first Allegro of BWV 593:

1–26	tutti, two particular motifs; preparatory chromaticism (including Neapolitan 6th) before cadence
26–63	solo, non-thematic, gradually to dominant; tutti 58, opening motif
63–93	solo, non-thematic, more modulatory; tutti 81, opening motifs
93–117	solo, non-thematic, modulatory; tutti 111, opening motif
117–78	solo, mostly *non accompagnato*; tutti 174, opening motifs cf. 25

Neither fourth nor fifth tutti is a reprise in the usual sense. The emphasis on the episodes seems to presuppose an 'allegro vivace' performance,

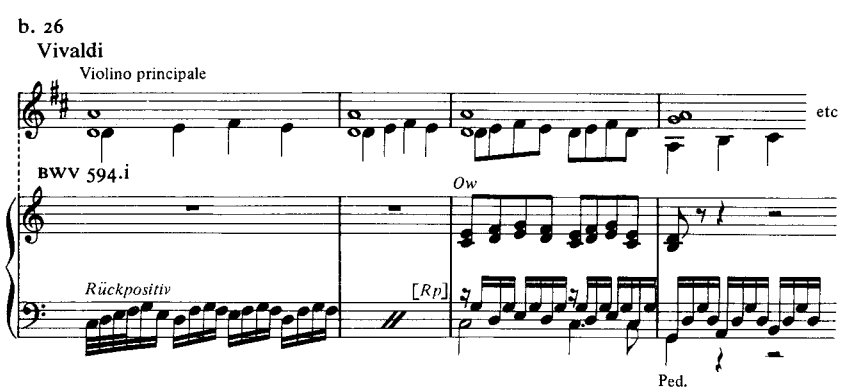
with a sharp-toned *Positiv* of the older kind. The organist does best by carrying a memory of the original concerto, for the transcription's busy detail and thematic episodes seem more dependent on medium than BWV 593's:

3ff.	original unison imitation of scales etc now at octave
5ff.	original harmonies filled in
15–26	chords filled in (lh semiquavers); half-bar *f/p* contrasts ignored
26ff.	solos down an octave; lh parts added; new *Ow* contrasts, rh only?
51ff., 64ff.	bass lines absent in BWV 594 (as in Schwerin, not Amsterdam)
77–80	*pp* marks in the string parts ignored
93ff., 118ff.	bass lines different from Amsterdam print
105ff.	lh figure replaces original *basso continuo*; lh scales added 118–20
137–73	modified version of Schwerin solo episode, like other Vivaldi 'cadenzas'; in Amsterdam, five bars for violin alone link episode (ending b. 137) with final tutti

A long final solo episode having more than one form is found again in the Fifth Brandenburg Concerto, with its two alternative so-called cadenzas.

In general, the transcription is more literal than in BWV 593 and realizations are straightforward: Example 100 is one of many. Perhaps lowering the *Rückpositiv* part an octave suggests a 4′ registration not 8′ (Tagliavini 1986). Such figures as those of bb. 65ff. and 93ff. are straight transcriptions, except the left hand is down an octave and the implied staccato is now specified; and lines are altered to use both bottom and top C of the organ.

Example 100



In general, the movement adds to the repertory of organ effects with its unaccompanied solo line, the chords of bb. 65ff., the violin-like figures, right-hand pedal-point effects, and quickly alternating hands. The final solo episode's pedal-point harmonies require ever more space to resolve, whereas earlier returns to the tutti had been almost abrupt.

Second movement

The Grave of the Turin and Schwerin MSS is a 23-bar recitative with continuo, that of the Amsterdam edition a more conventional 11-bar melody above repeated thirds in violins I and II. In the Schwerin MS the movement is in score for violin and continuo, the chords notated as minims and semibreves (Ryom 1977 p. 338).

The short chords in the accompaniment suggest what was played by organists for whom Italian recitative was still a novelty. Such an idiom is not only much less common in organ music than the Grave *durezze* of the C major Toccata but is also unlike most actual recitative – in compass, tessitura (octave lower than original), range (minims to fast runs), and quasi-obbligato tenor line at the end. The melody is instrumental and, though it includes harmonic progressions familiar in vocal recitative (bb. 5, 20 etc.), is not far removed from a *tierce en taille* solo (bb. 15–19).

The movement is not only unique in the concerto corpus of Vivaldi (Ryom 1966 p. 97) but no more than faintly resembles textures in other Bach works, such as the opening of the G minor Fantasia. Though instrumental, it is more vocally inspired and italianate than the solo lines in old organ toccatas or even in the Pièce d'Orgue.

Third movement

The tutti ritornello has several limbs partially returning and making way for solo entries more massive than the tutti returns.

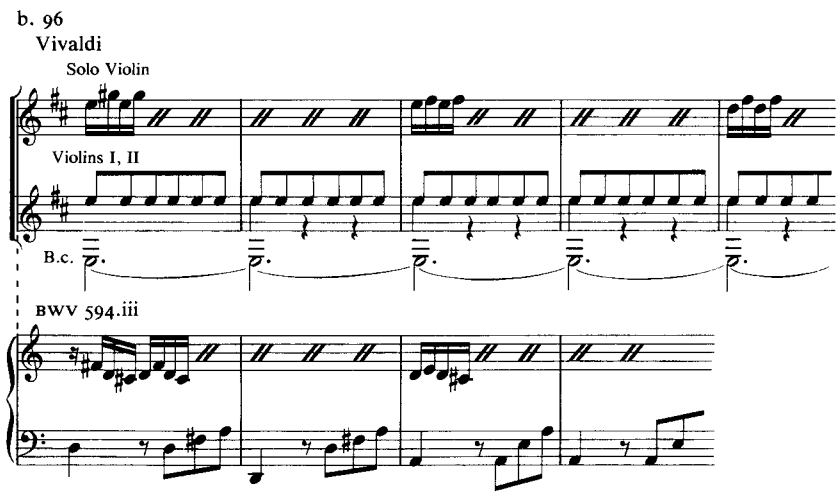
1–64	tutti, quaver motif; then solo, new theme, to dominant and back
64–112	tutti, contracted, quaver motif; solo at first less thematic, towards:
112–64	tutti, dominant, to mediant; solo, new triplet figures, to minor
164–79	tutti, beginning as second tutti, ending as first
180–283	solo, long sectional episodes
284–90	tutti, contraction, in octaves

BWV 594 differs from the other versions as follows:

1ff.	unison imitation of motifs altered to octave imitation
24 etc.	such bars filled in with scales
32ff.	solo down an octave; busy lh runs etc replace original *continuo*
81ff.	original *pp* chords filled in and written short
90ff.	new points of imitation attempted
106–11	violin's abbreviated notation expanded; lh quavers replace pedal point
126ff.	further references to the quaver motif
180–283	not in Turin autograph; Amsterdam ends 179; Schwerin as BWV 594

Like the finale of the A minor Concerto, the movement provides a greater variety of textures than the original. Thus the first episode has a two-part texture on *Positiv*, the second a lively line accompanied by *Oberwerk* chords, the third with triplets, the fourth a solo line. The second episode is a rewriting of a passage conceived in terms of the violin and not amenable to keyboard: see Example 101.

Example 101



The final episode begins like a north German toccata, especially when it changes to 4/4. But much of it is a transcription of violin figures as italianate as the dissonances (bb. 247ff.) and the minor-key colouring, the latter being found in other final episodes, e.g. in the Concerto for Three Harpsichords BWV 1064.iii. From at least b. 210, the episode is unusually close to the original – did Kellner not much care for Bach's experiment with violinistic keyboard writing? *Positiv* figuration generally is like that in a harpsichord concerto, an idiom which the C major Concerto for Two Harpsichords

BWV 1061 shows to be typical of keyboard concertos rather than of transcriptions as such. Or perhaps the style of bb. 32ff. and bb. 81ff. originated in such transcriptions as this and then became associated with the keyboard concerto.

BWV 595 Concerto in C major

No Autograph MS; copies in P 286 (eighteenth century, same copyist as for BWV 594, and in P 288 for BWV 593); P 832 (from P 286 or both from a common source), either or both directly or indirectly *via* a lost Kellner copy?

Headed in P 286 'No: 2 Concerto del Illustriss: Prencipe Giov: Ernesto Duca di Sassonia, appropriato all Organo à 2 Clavier: et Pedal'.

The attribution to Johann Ernst is based on the title in P 286 and on J. N. Mempell's contemporary copy of the harpsichord version, BWV 984. Kellner's own copy of BWV 984 does not mention him, and no original has been found. BWV 595 (which consists of the first movement only) is fifteen bars longer than BWV 984.i. If this was the result of 'improvements' by J. S. Bach (Spitta I p. 413, and KB p. 76) it would confirm that he was less faithful to the prince's originals in organ transcriptions. But as likely is that in the harpsichord version he shortened it by lessening its repetitiousness.

BWV 984 (harpsichord)	BWV 595 (organ)
1–6	1–6
7–21	12 (2nd $\frac{1}{2}$)–27
22–34	35 (2nd $\frac{1}{2}$)–48
35–6	49
37–8	50–1
39–42	52–7
43–66	58–81

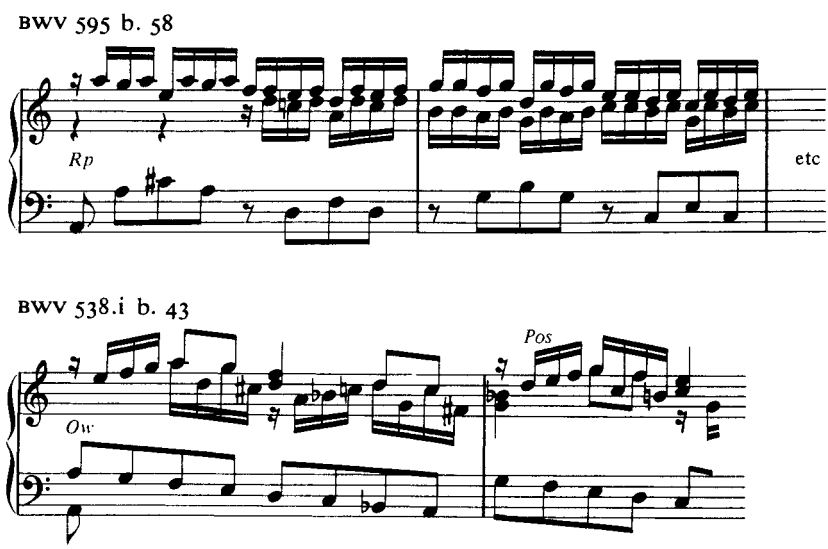
Perhaps the organ version has only the first movement because of a defective copy, but the second movement would be problematic on organ (inconsistent textures in F minor) and the third is harmonically meagre.

Although the apparently inescapable half-bar phraseology may justify the usual opinion that Vivaldi and Johann Ernst had 'widely separated talents' (Schulze 1972 p. 6), the movement has a place in the repertory of italianate concerto shapes. The opening theme is a classic ritornello, repetitive as if the prince were imitating some model. It lacks the clean form of BWV 592.i, despite the last section being like the first. Its theme is vaguely similar, but

the dangers of repetition are increased by a recurrent sequence that is part both of the main theme and of the episodes. In the absence of the original, it cannot be certain that the solo/tutti divisions in BWV 595 reflect those of the string version, but they probably do.

Linking passages often suggest other organ works: for the figure in b. 9 see the Dorian Toccata, for the cadences in b. 7 and b. 31 those in the Concerto BWV 593.i. Johann Ernst had grasped the letter of Italian concertos (see opening bass line) and at times its spirit (Neapolitan sixth of b. 56). While the 'soloist' enters sooner than usual in Vivaldi, there are various Vivaldian passages including the non-modulating episode bb. 44–9. Figuration is generally more organ-like than the scurrying semiquavers of the harpsichord version, and if the half-bar and two-bar phraseology is more naive than in BWV 538 (Example 102) the family likeness is still there in the square phrases, the two manuals, and the semiquavers threading in and out.

Example 102



The static sequence in bb. 3–9 of the harpsichord version and the organ's more varied section do not allow one to judge which came first or which is closer to Johann Ernst's original. One could argue either way: either from BWV 984 a new arrangement was made for organ (KB V/11 p. 122), and was closer to the prince's original; or a new arrangement was made for harpsichord from BWV 595, reducing the episodes because changing manuals was unusual in harpsichord music.

In any case, commentators have found fault with the form of BWV 595. The organ version 'repeats, perhaps unnecessarily' and results at one point in a 'jarring juxtaposition' of B major/G minor chords (Schulenberg 1992 p. 402) – though one might rather find this the highlight of the

movement. The short ritornelli, the limited modulation and the repetitive second half make it unlikely that Bach added the extra fifteen bars, though the manual-changing is likely to be his (Zehnder 1991 p. 87). The last if verifiable would have implications for the composer's habits, because as it stands, BWV 595 has more manual-changes than any other Bach work, and these are for simple phrases not unlike some of the D minor Toccata's, BWV 538.

BWV 596 Concerto in D minor

Autograph MS P 330 (1714/17: Dadelsen 1958 p. 79); later copies P 289 (2nd half of eighteenth century, from lost Kellner source?); lost copy of J. C. Kittel.

Three staves in first movement, elsewhere two; headed in P 330 'Concerto a 2 Clav: e Pedale' (autograph), and 'di W. F. Bach manu mei Patris descript:' added by W. F. Bach (*c*. 1770–80?). Second movement 'Pleno. Grave', third 'Fuga', fourth (also in Vivaldi print) 'Largo e spiccato'. For the manuals, see below.

The concerto is a transcription of Vivaldi's Concerto in D minor for Two Violins and Cello obbligato, Op. 3 No. 11 (Amsterdam [1711], RV 565), evidently made straight from the printed parts. (The top stave shows signs of original violin clef – see NBA VII/6 KB p. 89.) Until 1911, the work was taken to be a concerto of W. F. Bach, as he claimed on P 330, and was published as such by Griepenkerl in 1844, surprisingly so after C. F. Zelter's earlier suggestion that it was the work of W. F.'s father (KB pp. 28–9). The watermark of P 330, known also from MSS of J. G. Walther, is found in Weimar cantata parts performed in 1714 and 1715, i.e. at a period when Friedemann was about five years old. As with the Concertos BWV 593 and 594, the composer probably returned to the work later.

The first movement has become celebrated for its autograph registrations:

b. 1	rh 'Octav: 4f.' and 'Oberw.'
	lh 'Octav: 4f' and 'Brustpos.'
	'Princip. 8f' and 'Pedale'
b. 21	rh 'Brustw.'
	lh 'Obw. Princip. 8f et Octav. 4f.'
	pedal 'SubB: 32f.'

As with the so-called registrations in *Ob* and *Schübler* chorales, their main point is to specify correct octave pitch. Whether directives or suggestions, they establish that

1 manuals were not necessarily based on 8′, nor pedals on 16′
2 in transcriptions, two manuals replaced various scorings, not only solo-and-accompaniment
3 hands could exchange manuals in the course of a piece
4 stop(s) could be added to manual or pedal in the course of a piece

The last point is important, since the music provides no clear opportunity for the organist himself to add stops to either manual or pedal without some hiatus. Unlike the left hand in b. 21, the pedal has no break in its quavers; perhaps registering 32′ was an afterthought, just as the right hand first had its chord higher (did it?– see KB p. 24). Or perhaps the lh break merely reproduces the change from violin to cello in Vivaldi.

In the Grave, 'Pleno' is directed; in the Largo, 'f' and 'p'; in the finale, 'R.' or 'Rückp.' and 'O.' or 'Obw.'. Since the title says 'a 2 Clav:', it seems that whether called *Brust* or *Rück* – in the gallery-front, in the breast of the organ, or to the side – only one secondary manual or *Positiv* is meant. (Copyists might have interpreted *Pos.* as *Rückpos.*, as in the Toccata BWV 538.) Despite major rebuilds, the Weimar organ seems never to have had a *Rückpositiv*. Perhaps Bach began a short score of Vivaldi's concerto, with violin I down an octave to avoid d‴, and added directions afterwards. There seems no reason why each hand did not begin on the other manual and so have avoided exchanging manuals in b. 21. The rh scale at the end (not in Vivaldi's original) was written after the lh part – an afterthought?

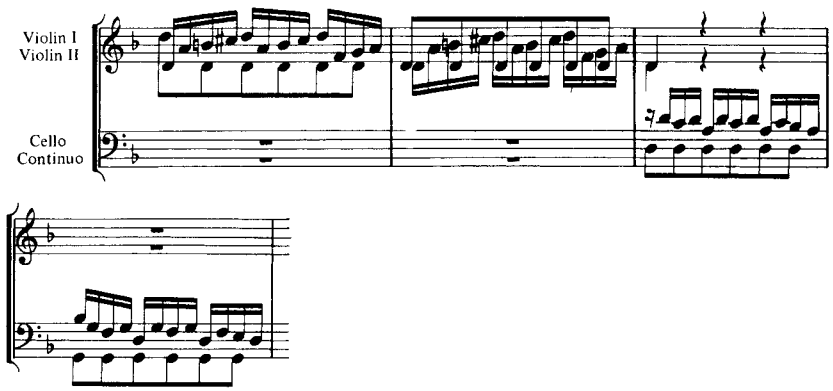
First movement

In the print the Allegro begins as a duo for violins, followed by a duo for cello and continuo. See Example 103. This is unusual in Vivaldi: dashing fiddle sound in a 32-bar prelude more than half of which is a tonic pedal point. The organ's opening three-part texture is also unique in its unison imitation, but its repeated bass quavers – found in concertos for organ (A minor finale) and strings (Sixth Brandenburg) – are no substitute for the lost rhetoric of strings.

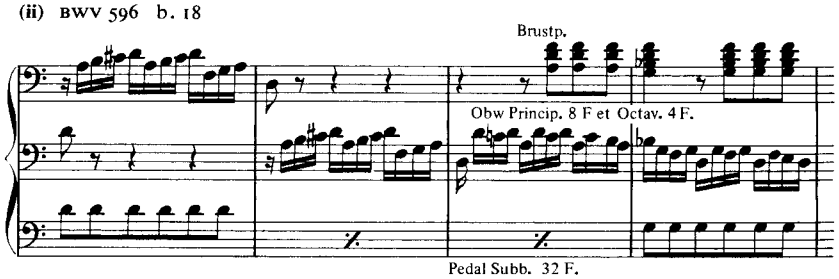
Lowering the violins' part an octave is not quite paralleled by the Sinfonia to Cantata 146 (Klotz 1975 p. 385 and Tagliavini 1986), since there is no registration there for 4′, and the organ part apparently avoids not only d‴ but even c‴.

Example 103

(i) Vivaldi b. 18



(ii) BWV 596 b. 18



Second movement

Seven-part chords are rare, and Bach did not copy Vivaldi's direction 'Adagio e spiccato'. Note a new kind of Neapolitan sixth, becoming the minor third of an interpolated triad (C minor between E♭ major and A major). The Fugue differs from the print (where it is 'Allegro') in scoring and layout:

> Pedal takes a practicable line rather than the original bass (which comprised both solo cello and *basso continuo)* and enters late, without theme.
>
> No distinction is made between tutti and solo (bb. 20–8, 45–52) – because the fugue is too short? – but episodes could be played on the *Positiv*
>
> The parts are frequently exchanged, not always merely in order to avoid d‴

Unusually, the Fugue develops four-part invertible counterpoint as if Vivaldi were offering a distillation of Italian contrapuntal teaching, and Bach's changes (such as bb. 45–6, bb. 53–4) only underline the nature of the

counterpoint. But he also made his familiar additions, such as continuous semiquavers above the closing pedal point, a taxing place for the player. While one can imagine such an episode as bb. 21–4 influencing his later writing, the pedal point is unusual for its rhythmic tonics and dominants.

While few Bach fugues of any period are so sectional, Vivaldi's repetitious dactyls at the beginning of almost all semiquaver groups now give way to smoother continuity. No doubt the fugue's strict invertibility was an attraction for J. S. Bach, under whose name it was also known separately (KB p. 26).

Third movement

Unlike the octaves of BWV 592 and 593, the tutti framework has an unmistakable siciliano character, and surrounds a sweet melody, one apparently taken by Griepenkerl to represent Friedemann's tenderness (KB p. 21). The transcription differs from the print both in the spacing of the accompaniment (now for one hand) and at times in the harmony itself – 'improvements' by Bach or the sign of a different original? Neither homophonic tutti nor lyrical solo has close parallels in Bach organ works, which is surprising in view of their suitability for organ.

Fourth movement

Though basically a ritornello, the finale has unusual features: the soloists provide not only the multi-limbed theme but also the episodes. Shape and finality are given by a tutti passage with chromatic bass line appearing at regular points (bb. 11, 27, 68), but the original form is blurred by the use of two manuals:

	Op. 3 No. 11 ('Allegro')		BWV 596
A1	1–6	two violins	*Rp*
	7–11	solo cello, 11–14 tutti	both *Ow*
A2	14–22	trio	*Rp*
	23–7	solo violin, 27–30 tutti	both *Ow*
	30–43	solo violins accompanied	*Ow*, then *Ow* + *Rp*
B	43–6	tutti	*Ow*
	46–50	trio	*Rp*
	50–3	tutti with echoes	*Ow*/*Rp*
A3	53–68	trio	*Rp*, then *Rp* + *Ow*
	69–73	tutti with echo	*Ow*

Although the material yields some organ textures unusual outside the transcriptions, it alludes a great deal to Italian string writing of a previous generation:

clashing suspension style for two violins (1ff.)
paired quavers (4)
falling chromatic fourth, with Neapolitan 6th (44–6)
a version of the tutti tremolo effect (12)
characteristic solo cello figures (7)
tutti violin suspensions (12)
parallel thirds for two violins (14)
repeated-note figure for solo violin with accompaniment (35)
punctuating cadences (45–6, 50–3)

(For bb. 1ff., compare the opening subject of Cantata 21, sung on 17 June 1714, shortly before the sick prince left Weimar.)

Unusual organ textures result partly from finding equivalents for idiomatic string music (b. 7, b. 59), partly from using it more or less unaltered (b. 35, b. 44). The tremolo tuttis have been replaced by a busy line making a fifth part (b. 11), and a few minor gaps have been filled in, though perhaps fewer than usual. The left-hand accompaniment of bb. 59–67, assumed to have been added by Bach (e.g. Schneider 1911), is by no means alien to Vivaldi's style, though his original rising line of bb. 63–4 has disappeared in the need to avoid d‴.

A big impression is made by the falling chromatic fourths at the end, giving a stirring 'D minor finality' such as marks the end of the Three-part Invention in that key.

BWV 597 Concerto in E♭ major

Only source: Lpz MB MS 7 (J. G. Preller, with BWV 585, 586 and 1027a).

Unique heading in the MS: 'Concerto . . . A 2 Clavier con Pedal. di Mons: Bach'.

Keller is no doubt correct to see in BWV 597 neither a concerto nor a composition (or transcription) of J. S. Bach, but rather a trio sonata by a composer of a later generation (1937 p. 66). The opening imitation suggests two violins, the gap in the middle something missing, and the low harmonic and melodic tension an inexperienced composer – but one who (to judge by the charming cadences, sevenths and ninths in the Gigue) knew some Telemann. Perhaps it was a student exercise in composing a pair of very different movements based on or making use of similar material (Bartels 2001). The theme(s), the repetition and the decorative treatment resemble those of no known work of J. S. Bach.

The term 'Concerto' recalls H. N. Gerber's *Concert-trios* (1734: worklist in E. L. Gerber's *Lexicon*, 1790). Perhaps Leipzig pupils sometimes used the term to distinguish such pieces from *Trios* based on chorales and from *Sonaten* of two or (as there should be here?) more movements.

BWV 598 'Pedal-Exercitium'

Only source: P 491 (C. P. E. Bach, early).

Heading, 'Pedal Exercitium Bach' (written by C. A. Thieme: Schulze 1984 p. 126).

Several origins are possible for this piece: a fragment of a lost toccata (cf. Lübeck's Preludium in C); an independent pedal exercise, to be taken further (brought back to the tonic); a prelude to a fugue, or a preamble to a written prelude such as BWV 542; a paper exercise in composing for bass, whether organ or (transposed) for cello; an *étude* by J. S. Bach to be completed by C. P. E. Bach or C. A. Thieme (a *Thomaner* whose title-page of the 1738 figured-bass treatise attributed the latter to 'Joh. Seb. Bach'), on the analogy of the Allemande in *CbWFB* or the Fantasia in *AMBB*; an exercise composed by C. P. E. Bach for whatever reason, and acquired by Thieme. That the final bars cannot seem to escape the dominant, and thus imply something of a compositional impasse, could be explained by any of these possibilities.

Bars 19–23 read as much like a string-crossing exercise for cello as a leaping exercise for pedal, and in either case imply counterpoint in two parts; compare the Cello Suite in G major, Prélude. Hermann Keller heard in it something 'stormy and exuberant' typical of the young Sebastian, but the diminished fifth sequence of bb. 27–8 is unlikely to date before the Six Sonatas. Its composer certainly seems to have been familiar with the violin and cello suites as well as pedal-parts of J. S. Bach, and provides a repertory of techniques for the advanced player – alternate-foot pedalling, leaps, the same foot for adjacent notes, different feet for repeated notes, varied articulation, perhaps off-beat slurs with heels, perhaps echo-registration for bb. 2 and 4. Such a scope seems rather too well deliberated for the 'hasty copy' to have been made from an improvisation by Emanuel's father (as Dadelsen 1957 p. 39 suggests).

Orgelbüchlein BWV 599–644

Autograph MS P 283. Title-page of 1722 or 1723 (Dadelsen 1963 p. 77):

> Orgel-Büchlein Worinne einem anfahenden Organisten Anleitung gegeben wird, auff allerhand Arth einen *Choral* durchzuführen, anbey auch sich im *Pedal studio* zu *habilitiren*, indem in solchen darinne befindlichen *Choralen* das *Pedal* gantz *obligat tractiret* wird. Dem Höchsten Gott allein' zu Ehren, Dem Nechsten, draus sich zu belehren. Autore Joanne Sebast: Bach p. t. Capellae Magistri S. P. R. Anhaltini-Cotheniensis.
>
> Little Organ Book, in which guidance is given to an inquiring organist in how to implement a chorale in all kinds of ways, and at the same time to become practised in the study of pedalling, since in the chorales found therein the pedal is treated completely obbligato.
>
> For the highest God alone to Honour,
> For my neighbour to instruct himself from it.
>
> Composed by Johann Sebastian Bach, p.t. [*pro tempore*, 'at present'? or *pleno titulo*,'with full title'?] Capellmeister to the Serene Reigning Prince of Anhalt-Cöthen.

The album is now always known as 'the Orgelbüchlein', but its title-page, written later than most of the contents, says nothing about what if anything was originally intended. Its didacticism is more typical of title-pages of its period, *WTC1* of 1722 (or 1723) and the Inventions of 1723, when Friedemann was twelve or thirteen years old, and looks as if to match them. There is no evidence of a previous title, and perhaps 'p.t.' implies it was written pending the move to Leipzig in May 1723.

Büchlein was a common term: *Gesangbüchlein* (Weimar hymnbook), *Gebetbüchlein* (Weimar book of prayers) and *Clavier-Büchlein* (1720). 'Durchführen' implies a model for composing or playing chorale-harmonizations, used for the Inventions (P 610) and earlier chorale-books (J. P. Treiber, *Der accurate Organist*, Arnstadt, 1704). Useful as exercises though the pedal parts are, it has long been recognized that the album shows no planned, progressive difficulty (Peters V 1846), and could hardly do so even had it been completed. 'Anfahend', an old-fashioned term, appears on the title-page of Ammerbach's *Orgel oder Instrument Tabulatur*, Leipzig 1571, a book known to J. S. Bach (Dok I p. 269) and also subtitled *Büchlein*; it too refers to young players ('der Jugend') and was the first keyboard music published by a holder of the cantorate to which Bach had recently been, or

was soon to be, appointed. 'Anfahenden Organisten' ('learning organists') also feature in the dedication of Werckmeister's book about a famous rebuilt organ, *Organum gruningense redivivum* (Quedlinburg, 1705), a description surely known to Bach.

The rhyming couplet salutes neither the author, as in Werckmeister's *Orgelprobe*, nor a dedicatee, as in Partita No. 1, but cites the Lutheran duty 'to serve God and one's neighbour', as do BWV 639's text and the Obituary, this twice (Dok III pp. 85, 88). Pious allusion can be found in the album's handwriting (Schmögner 1995).

Sources

As interpreted in KB pp. 23ff. and Löhlein 1981, the contents of P 283 are:

I	title-page	
II	blank	
1	BWV 599	draft (*Urschrift*)
2–3	BWV 600	draft
4	BWV 601	careful fair copy (*kalligraphische Reinschrift*)
5	BWV 602	draft
6+	BWV 603	draft (runs over to p. 7)
7	(one title, not set)	
8	BWV 604	hasty fair copy (*flüchtige Reinschrift*)
9	BWV 605	careful fair copy (end in tablature)
10	BWV 606	careful fair copy
11	BWV 607	draft (last $2\frac{2}{3}$ bars on p. 10)
12–13	BWV 608	draft or revised fair copy
14	BWV 609	draft
15	BWV 610	careful fair copy
16	BWV 611	draft
17	BWV 612	draft or revised hasty copy (end in tablature)
18	BWV 613	careful fair copy
19	BWV 614	careful fair copy
20–1	BWV 615	careful fair copy
22	BWV 616	careful fair copy (end in tablature)
23	BWV 617	careful fair copy (? – end in tablature)
24	BWV 618	careful fair copy
23a	slip completing BWV 617	

24a	slip completing BWV 618	
25	BWV 619	careful fair copy
26	BWV 620	careful fair copy, revised (end in tablature)
[26a	lost slip completing revision of BW 620a?]	
27	BWV 621	careful fair copy
28–9	BWV 622	draft or revised fair copy
30	BWV 623	careful fair copy (end in tablature)
30a	—	
30b	close of BWV 624 (later copy?)	
31	BWV 624	careful fair copy
32	(one title)	
33	'O Traurigkeit'(fragment)	
34–8	(four titles)	
39	BWV 625	careful fair copy
40	BWV 626	careful fair copy
41–3	BWV 627	careful fair copy
44	BWV 628	draft or revised fair copy
45	BWV 629	draft or revised fair copy
46–7	BWV 630	careful fair copy
48–53	(four titles)	
54	BWV 631	careful fair copy, revised
55–8	(four titles)	
59	BWV 632	careful fair copy
60	BWV 634	draft
61	BWV 633	careful fair copy
62–72	(nine titles)	
73	BWV 635	draft
74–7	(three titles)	
78	BWV 636	careful fair copy
79–88	(ten titles)	
89	BWV 637	draft?
90	BWV 638	careful fair copy
91–105	(thirteen titles)	
106+	BWV 639	careful or hasty fair copy (runs over to p.107)
107–12	(six titles)	
113	BWV 640*	careful or hasty fair copy
114	(one title)	
115	BWV 641	careful or hasty fair copy
116–28	(twelve titles)	

129	BWV 642	careful or hasty fair copy
130–48	(seventeen titles)	
149	BWV 643*	careful or hasty fair copy
150–76	(twenty-seven titles)	
177	BWV 644	careful or hasty fair copy
178–82	(five titles)	

* 'alio modo', i.e. has same title as the previous (unset) entry

The distinctions between draft, careful fair copy and hasty fair copy are not always clear, however; some pieces could have begun as one and become the other.

Still unknown is whether, as in BWV 651–665, the script used for the supplementary headings, 'a 2 Clav. e Ped.', is different because it was added later or because Italian is written in a different script from German chorale-titles. (This heading for BWV 605 was over-written by W. F. Bach, implying that he used the album.) How many titles were written in before the music is unclear – most of them, some in groups? Other uncertainties are whether pieces in draft are newer than all those in fair copy, and whether coloratura passages are written smaller in order to be clear or because they were added. Most titles were given one page, a few two pages: for some settings, half-slips and completions in tablature show that a page was not enough. Whether *alio modo* for BWV 640 and 643 means 'another setting of the same melody' or 'a setting of another melody to this text' is also unclear: Frescobaldi's *Fiori musicali*, known to J. S. Bach at this period (Dok I p. 269), already used it in both senses.

Although most extant copies go back directly or indirectly to the autograph, no other group is complete or keeps its order. Probably by *c*. 1717, J. T. Krebs had copied twenty-nine in P 801 and – judging by empty pages – meant to copy more; six more appear in P 802 (grouped according to chorale-type), where Walther also wrote one. Walther's manuscript SBB 22541/1–3 has eleven, with other chorales on the same melodies. Krebs, knowing both the revisions and 'earlier versions' (Dadelsen 1963), was surely close to the composer at the time. Another copy, once thought to be autograph and containing twenty-six chorales including BWV 620a, was written in *c*. 1727/30 by C. G. Meissner, a Leipzig pupil (KB p. 228), and later re-copied (Emans 2000 pp. 27f.). A third, containing seventeen by J. G. Müthel, is dated '1751', i.e. shortly after his intended study with J. S. Bach (KB p. 57).

Of the many copies, those by or associated with Kittel omit one chorale (Lpz Poel 39) and Kirnberger (Brussels 12102, additions by Kellner) two chorales. Others vary, such as Breitkopf's set copied for J. C. Oley (P 1160) and C. F. Penzel (P1109), for C. P. E. Bach (?) in P 1110, or for J. N. Mempell

and J. G. Preller in Lpz MB MS 7. Why no copies follow the order of P 283 is not to be explained by a missing source, or by liturgy, hymnology, performing difficulty, or convenience of layout. During the Leipzig years the composer doubtless kept this or another fair copy with his other organ music, leading to further incomplete copies by pupils. Probably, P 283 came into C. P. E. Bach's possession from his younger brother J. C. F. Bach, who may have had it from their brother-in-law Altnickol (†1759: *BJ* 2001 p. 67).

Date

From such handwriting details as note-forms, clefs and staves, the following table gives one possible chronology of the manuscript album (Dadelsen 1959 p. 80):

c. 1713/14: 599–609, 612 (later?), 616–619, 621 (later?), 622 (later?), 625–631a, 632, 635–639, 641–643
1714/16: 610–611, 614–615, 620a/620, 623–624, 633–634, 640, 644 (earlier?)
Leipzig (*c*. 1740): 613 and 'O Traurigkeit, O Herzeleid' (after 613?)

The paper of the MS is known from MSS made in 1714, and the handwriting is like that of cantatas of 1714–15; but neither makes a start in Advent 1713 impossible. BWV 613 was written on the first entirely empty page in the book ('O Traurigkeit' is almost the next), which suggests that in Leipzig the composer set out to complete the album, at a time when he appears to have had several projects for publication.

KB conjectures from appearances that BWV 603 and 601 were the first to be written in (for the Third Sunday in Advent, 1713?), that BWV 599, 600 and 602 joined them only in the next church year, and that all of the settings were probably composed during the relevant season:

Advent 1713 to Whit 1714: 601, 603–606, 608–610, 614, 621, 622, 625–627, 630, 631a, 637–644
Advent 1714 to Whit 1715: 599, 600, 602, 607, 612, 616–620a, 628, 629, 632–636
Christmas 1715: BWV 611
New Year 1716: BWV 615, and Passion 1716: BWV 623, 624
Later (Leipzig) entries: BWV 613 (New Year, *c*. 1740), 'O Traurigkeit' (Passion, *c*. 1740), 620 (revised after 1729) and 631 (revised after 1630)

This plan suggests that coloratura settings precede some canons, and that skill in handling *figurae* gradually increased (Breig 1988). But the premiss that Bach composed in the relevant season is doubtful, given so many non-seasonal hymns.

In recognizing that the composer's handwriting in his later twenties barely changes and leaves few landmarks, a new chronology asks why composition, if not compilation, could not have begun shortly after the move to Weimar (Stinson 1996):

> 1708–12? (as early as 1708 but no later than 1712): 601 (in 'Neumeister'), 603–606, 608, 609, 621, 622, 630, 632, 635–638a
> 1709–13? (a 'second phase'): 599, 600, 602, 607, 610, 612, 614, 625–629, 631a, 639 (also in 'Neumeister'), 640–644
> 1715–1716?: 616–619
> 1716–1717?: 611, 615, 620a, 623, 624, 633, 634
> after 1726: 613, 620, 631, 'O Traurigkeit'

This dating implies that the (or an) album was begun (i) as Bach entered on his new position at Weimar, (ii) for him to play in the Court Chapel. But neither is demonstrable. It also begs the question of how quickly harmonic style can mature, even for a Bach. In the case of 'later' groups too, the reasoning is not obvious: chorales with unusual textures need not have been entered only after Bach had made his copy of Grigny (as Stinson 1995 p. 65 suggests), since he doubtless knew several French *Livres* already.

Also questionable is whether the album 'was planned as a more systematically organized collection of *alio modo* settings' of chorales contained in the 'Neumeister Collection' (Wolff 1991 p. 120), since this might imply that Bach was still using 'Neumeister' in 1708 at Weimar, or even in 1714, which is hard to believe, although the two collections do have complementary repertories. For the naive counterpoint of BWV 1108 to become the polished and varied idiom of BWV 616, or for any part of BWV 1090 to lead to BWV 612, a decade seems hardly enough. If 'Neumeister', authentic or not, 'paved the way towards concentrated and compact settings' (Wolff 1991 pp. 302f.), so did many other chorales and variations of Central Germany. BWV 601 compared with any variation in BWV 768 suggests either that BWV 768 is much earlier than 1713, or that BWV 601 is much later than 1708, or both.

While some of the first settings to be entered probably originated earlier, dating is vague and inconclusive. The Duke's hymnbook of 1713, *Geistreiches Gesang-Buch*, might have inspired either composition or compilation, though it was not the book actually followed. The chapel organ being in and out of commission from June 1712 to May 1714 (Schrammek 1988) could mean that e.g. some Advent and Christmas settings were older, or not made for this organ. Dating the chorales from interior musical detail – e.g. pedal quavers that end as each chorale-line ends (BWV 642) are earlier than those that do not (BWV 611) – might neglect the sheer variety of technique. More convincing is that work began with simple note-patterns (BWV 601)

and ripened into independent counterpoint (BWV 616), though this need not mean that the 'fantasia' BWV 615 or the running tenors (BWV 617, 624) are late.

Purpose

The likely date when the compilation (i.e. as an album) began suggests that Bach had in mind either the rebuilt Weimar organ or the larger new organ of the Liebfrauenkirche, Halle, where he was invited to succeed F. W. Zachow (Dok I pp. 23–4), in December 1713. This was some eight months after work started on the Weimar organ.

Not only do the chorales' immediate *Affekte* fit in with the pietism associated with Halle but they seem to conform to its contract-requirements (Dok II p. 50):

> langsam ohne sonderbahres *colorir*en mit vier und fünff Stimmen und dem *Principal* andächtig einzuschlagen, und mit iedem *versicul* die andern Stimmen iedesmahl abzuwechseln, auch zur *qvintaden* und Schnarr wercke, das Gedackte, wie auch die *syncopationes* und Bindungen . . .
>
> to play in a devotional manner, slowly without exceptional decoration in four and five parts [voices? stops?] and with the Principal [alone], and at each verse to alternate the other stops every time and also to apply the Quintadena and reed-stops, the Gedackt, as too the syncopations and suspensions . . .

Though unsure of the terms, what the committee wants is clear: discreet registration, rich harmony and recognizable melody. It was in applying for a job in the same Halle church in 1746 that J. G. Ziegler reported that Bach had taught him to play 'not merely indifferently but according to the *Affekt* of the words' ('nicht nur so oben hin, sondern nach dem Affect der Wortte' – Dok II p. 423). Presumably, this was important to the appointing committee.

But not only *Affekt*: if the collection was begun with Halle in mind, its special manner of harmonizing straight through without inter-line interludes could also reflect the town church's style of hymn-singing. Inter-line interludes are familiar both from hymn-settings presumed to be earlier (such as the so-called *Arnstadt Choräle* – see BWV 715) and from those known to be later (such as Kauffmann's *Harmonische Seelenlust*, Leipzig 1733), and longer organ-chorales including fantasias likewise incorporate inter-line interludes of a kind, though more integrated into the whole. But the 'Low Church' convictions of Halle would require simpler or less distracting forms of chorale, replacing the formality of standard-hymns-with-interludes with discrete, individual settings, simple in shape, expressive in

Affekt, and warmly registered on the organ. Hence could it be that the *Orgelbüchlein* settings could be both solo pieces and (in most cases) accompaniments?

That the new Halle organ seems to have had chamber pitch (? see Dok II p. 61) and a 'tolerably good temperament' (Dok I p. 150) could explain the high pitch or distant keys of certain settings. Perhaps some were used when Bach examined the completed new organ in 1716. At Weimar, appointment as *Konzertmeister* on 2 March 1714 led to cantatas for the Duke's chapel, but the *Ob* can hardly have been 'closely connected' with this new work (KB p. 88) – rather the opposite?

While Bach's new duties as *Konzertmeister* need not have meant abandoning the compilation, finishing it would have been less urgent. Some such reason for its being incomplete is likelier than that the unset chorales were those 'which do not lend themselves to musical description' (Schweitzer 1905 p. 178), or that Bach had already used all possible note-patterns (Löhlein 1981 p. 12), or that after all, he was not 'the man to set the chorale' in 164 ways (Dürr 1988 p. 59). Settings could serve as teaching material, enabling e.g. pedal-playing to progress from simple left/right alternation (BWV 612) through partial alternation (BWV 615) to very little (BWV 622). But since they could not have so served Wilhelm Friedemann in 1713–16, did the title-page and its agenda belong only to when they could? Was pedal always intended for every chorale, and two manuals for those now specifying them? Or did P 283 contain two-stave harmonizations only later in need of performing directions?

Hymnbook

Just as in cantatas Bach did not depend totally on Lutheran year-plans for his choice of chorales (Gojowy 1972), so organ settings were not always associated exclusively with one day or season. Nevertheless, like J. H. Buttstedt's settings, the *Ob* was planned as a traditional Thuringian hymn repertory, if not specifically for the Weimar hymnbooks of 1708 and 1713 as often said (e.g. in EB 6587).

Recent hymns are not prominent: 147 of the 165 were in print before 1650, some 80 per cent are pre-1600 (Honders 1988), and the newer belong mostly to the non-seasonal section. Practising organists knew many books, as they still do, and while it is possible that the plan follows a Thuringian hymnbook of *c.* 1675 (KB p. 104), that it did not is as likely – i.e. not Arnstadt 1666 and 1674 or Weimar 1666 (all without melody) but a general repertory known to Johann Michael and Johann Christoph Bach (†1703), the titles of whose *Choräle zum Praeambulieren* are also found in the *Ob*. Since it

includes no text by the Court secretary Salomo Franck or any Jesuslied texts from the *Weimar Gesangbuch* of 1713, its connection with Weimar is not obvious.

Not only does the order follow no known hymnbook, but no single tunebook contains all the melodies used. The array of Advent and Christmas settings implies that the album was to serve more than one church year, while of the non-seasonal chorales listed or set, the largest groups are those associated with penitence (11), Communion (9), time of trouble (7) and death (16). Also included, though not as a group, are seven of Luther's Catechism hymns, and a text of his begins both parts, the seasonal (BWV 599) and the catechistic (BWV 635). Amongst those listed but unset are three Trinity hymns and six metrical psalms, the last in biblical order.

Function

To start a collection with the main hymn of Advent was known since at least August Nörmiger's MS tablature book of 1598, prepared for a royal pupil in Dresden, i.e. for devotional/practical purposes, not professional/liturgical. If the original chorales later called *Ob* had a liturgical function, was it more specific than Nörmiger's? As preludes to a congregational hymn, preludes to a choir hymn, interludes between verses, or voluntaries at other moments? Each is possible.

Perhaps the *Ob* began with publication in mind, prompted by two recent books. Daniel Vetter's large, two-volume set of chorales, *Musicalische Kirch- und Haus-Ergötzlichkeit* (Leipzig, 1709, 1713) begins as usual with 'Nun komm' – and in the less common key of A minor, like Bach's – and was evidently for church and home. In the publication of Walther's variations, the *Musicalische Vorstellung* of 1712, Bach may have been involved, as he was with a later publication of Walther (see Dok II p. 377). That there was growing interest in collections of harmonized hymns is further suggested by the ninety-seven figured chorale-variations in *Musicalischer Vorrath* (1716–19) by J. S. Beyer, later cantor in Freiberg and closely associated with Silbermann organs. Whether P 283 was used by 'Bach himself at the organ of the Weimar court chapel', as usually supposed (e.g. Stinson 1996 p. 28), is not and cannot be known.

Chorales in the 'Pachelbel manner' compiled by Walther for the Weimar town church were old-fashioned, and BWV 601 or 603–606 offered models for the newer kind of harmony being developed in the Court Chapel. Many of Walther's extant chorales share two particular details with *Ob*: harmony is realized in note-patterns (*figurae*); and a *cantus* can be set in canon, especially for certain seasons, sometimes with quasi-canonic accompaniments.

It would be no great step to see the *Ob* as reflecting interests in technique shared by colleagues in the same town, especially in view of Vetter's competent but jejune treatments. Of course, it is the quality of its harmony and melody, motifs and counterpoint, all developing techniques listed in Walther's *Praecepta* of 1708, that has led to greater attention being paid it than to Vetter's or Walther's own settings.

There is a further possibility. If the settings had indeed been made for the Weimar organ, and its pitch in 1713 was still high (*chormässig*: Schrammek 1988 p. 101), the yet higher keys of several chorales, including the first, would make them even less suitable as preludes or interludes to a congregational hymn. But a report of eight Weimar choristers singing chorales (Jauernig 1950 p. 71) could mean that they, rather than an aristocratic congregation, sang the hymns, so benefiting from higher pitch: the upper limit of the melodies varies from e″ (35 chorales) to f″ (7), to f♯″ (2) and to g″ (1). The very location of the organ – in a ceiling gallery far above the chapel-floor – speaks for a more direct relationship with professional singers nearby than with the congregation below. But see remarks on Halle above.

Musical style

Characteristics can be listed, though there are important exceptions to each:

harmonizations of a *cantus* heard in the soprano
harmonies embroidered through *figurae* (often derived; treated imitatively)
in four parts, including cadences
without interludes between the lines
beginning with the melody, alone or accompanied
fermatas marking ends of lines (for articulation? a final pause?)

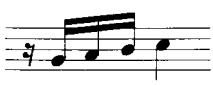
While other chorales are often described as 'of the *Ob* type', such as BWV 683, 727 or 730, various factors distinguish their form, harmony, texture or idiom from most of the album. Similarly, if some chorale-variations anticipate the style, as still often said (e.g. Breig 1988 p. 8), there is a perceptible gap: only the last variation of 'O Gott, du frommer Gott' actually resembles an *Ob* type, and then only superficially. The *Ob* has a level of inspiration simply not found in the so-called chorale-partitas.

The principle of 'melody chorale type' is already there in the work of two Halle composers, Scheidt's 'Mitten in dem Leben' and Zachow's 'In dulci jubilo', as if a local speciality. Short settings by other accomplished composers, such as 'Jesus Christus, unser Heiland' of Buxtehude, also hint in this direction. The principle allows great variety, whether one motif runs through all the parts (BWV 626) or through the middle parts (most chorales)

or individually to each part (605) or even outrunning the melody, having produced its own impetus. Even so incomplete a MS juxtaposes settings so different as to look like deliberately planned pairs, such as BWV 610 and 611 (both with tempo signs), 614 and 615, or 637 and 638. Canons are varied: at the fifth (four, rare in organ music) or octave (five); in the *cantus firmus* only (five examples); and sometimes in the other parts too, strictly or loosely – though not in the accompaniment alone, as in Scheidt, Weckmann or BWV 769.

Despite the attention given it, the '*Ob* style' remains elusive. That in it the *figurae* or note-patterns known to every composer generate exceptional harmonic tension is suggested by comparing any setting with one of Walther's or even of the young Bach. For while BWV 625 may be close to the chorale in Cantata 4 (Kube 1999 p. 566), its harmonic tension is much higher. The patterns themselves are found in many an earlier song-variation (Example 104) but so imaginative a treatment of them as here was new. A startlingly mature diatonicism is produced, and not simply because the patterns are so concentrated; on the contrary, Steigleder's 'Vater unser im Himmelreich' (1627) already exploits a motif more single-mindedly than the *Ob*'s inventiveness would have allowed.

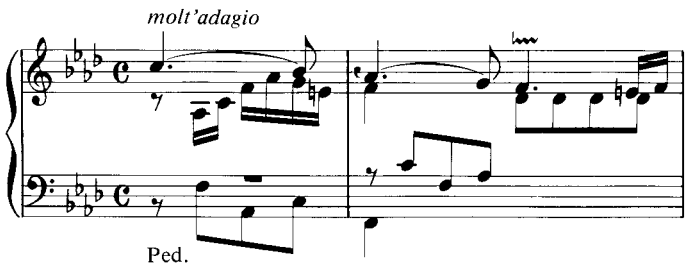
Example 104



Figurae applied in the four-part chorale-variations of Pachelbel also appear in the *Ob*, and so do those illustrated in books of the time, such as Niedt 1706 or Walther 1708. Niedt includes the very motif used in the early BWV 601 (Sachs 1980 p. 143), as does other music of the period; but usually its effect is merely to decorate simple triads, not to generate so many sevenths as in BWV 601. Clearly there was widespread interest in setting chorales by using *figurae*, and it could be that 'durchführen' on *Ob*'s titlepage is acknowledging this abiding interest. Momentum towards cadences, accented passing-notes and ties generated by the *figurae* give an impression of a constantly propelled harmony. BWV 623 produces a series of original accented passing-notes within a simple framework of four parts without ever appearing to be as coolly calculated as J. G. Walther's motifs in 'Ach Gott und Herr'.

It is significant that the chorale nearest to being doctrinaire in its *figurae* is the most antique one, the three-verse 'Christ ist erstanden'. By contrast, 'O Traurigkeit, O Herzeleid' (Example 105) has a later, more original technique. It was composed à 4, the melody not written in first: 'molt'adagio' and slurs belong to the same operation, and the soprano passing-notes (*tierces*

Example 105



coulées) were soon added between original minims. Evidently Bach knew the *Affekt* before he knew many of the notes, for the opening (including key) already settles both mood and style, with new motifs easy to adapt to a compelling harmony. Few *Ob* motifs are actually graphic – even the falling motif of BWV 637 is metaphorical – but they have often been seen as 'expressing' the dogma or chief meaning of the hymn, especially if derived from the melody, 'contrapunctsweise zum gantzen Choral durch und durch geführt', as Praetorius said ('contrapuntally developed through the whole chorale': *Musae Sioniae*, 1610). Canons invite symbolic interpretation, whether at the octave or fifth, in close stretto or not.

A motif may emphasize a word in the text, as when the first notes of the melody in BWV 632 are taken and used throughout the movement as if repeating the opening vocative, 'Herr Jesu Christ'. Coloratura settings suit hymns concerned with prayer, complaint or trouble. Weimar cantatas too use motifs to convey associations, e.g. with tumult in 'Mit unsrer Macht' BWV 80.ii or Advent in 'Nun komm' BWV 61.i. Less tangible or verifiable is the significance of numbers: the multiples of 12 that seem to operate (24 listed catechism texts, 60 seasonal hymns, etc.), the 158 notes in the ostinato of 'In dir ist Freude' (158 = 'Johann Sebastian Bach'), and so on.

BWV 599 Nun komm, der Heiden Heiland

Further copies: by or *via* J. T. Krebs, J. C. Oley, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Two staves; second half of b. 7 corrected in tablature.

The TEXT is Luther's translation of Ambrose's Advent hymn *Veni redemptor gentium*, Erfurt 1524. From at least *c.* 1600, chief hymn of the four Advent Sundays, given in Latin and German in several Leipzig books (Vopelius 1682).

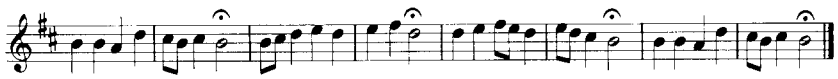
Nun komm, der Heiden Heiland,	Come now, Saviour of the heathen,
der Jungfrauen Kind erkannt,	acknowledged child of the Virgin,
des sich wundert alle Welt,	at whom all the world marvels [that]
Gott solch Geburt ihm bestellt.	God provided him with such a birth.

Four further verses concern the advent, the light in the darkness, and a doxology.

The MELODY, published with the text, simplifies the Latin hymn (Example 106). Its form in BWV 659a, 660a and 661a is as in the Weissenfels hymnbook of 1714 (NBA IV/2 KB p. 76) and it frequently opened hymnbooks. Set in 659, 660, 661, and 699, also in cantatas for Advent I: 36 (1731), 61 (1714, 1723) and 62 (1724 etc.). As in Buxtehude, the cantatas have the beat on first and fifth notes (Example 106), Schein 1645 and Vopelius on the second and fourth. Luther's version (Babst, 1545) draws out the opening phrase to produce a $2\frac{1}{2}$-bar phrase, as in BWV 599. On the uncommon key of A minor for this melody, see p. 235 above.

Example 106

BWV 36



The dotted pedal rhythms of BWV 599 have been seen as ouverture-like (Luedtke 1918 p. 54), 'a festive entrance-music for the King of Heaven' (Arfken 1965 pp. 46ff.), as if recalling the opening of Cantata 61. But neither tempo nor motif support this interpretation. More immediately striking is the series of falling phrases (Keller 1948 p. 151), the 'descente sur terre du Sauveur' (Chailley 1974 p. 196), falling figures being appropriate for both Advent and the Incarnation (Meyer 1987). But the text does not say the Saviour descends, and just as possible is that the main pattern is a so-called 'talking figure', i.e. it repeats 'Now come, now come'.

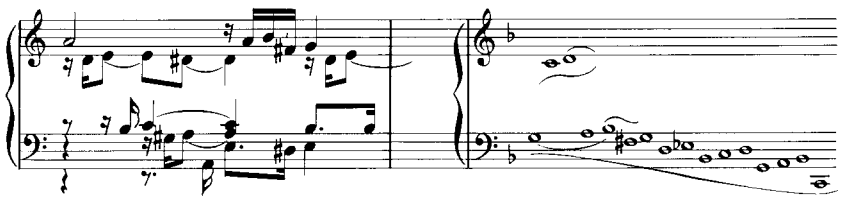
The setting introduces various motifs heard again in the *Ob*. Not least is the one used for texts referring to Life (the little anapaest), although not once does it appear in as simple a form as in BWV 605. Two details are that the motif could have been used more than it is, and the melody is much less prominent or even recognizable than in BWV 659, 660 or 661. This appears to be due as much to the density of motif affecting the melody, with rhetorical rests in bb. 1, 8, as to the harmony, which is new even when a previous passage could have been repeated (e.g. bb. 1–2 in bb. 8–9).

A more appropriate stylistic allusion could be the 'French prelude', associated with lute or harpsichord and producing rich harmonies of the kind

found here. One typical way of breaking chords involved the same motif as BWV 599, found both in Louis Marchand's G minor Suite (1702) and much earlier: see Example 107. Such chord-breaking was known both to

Example 107

L. Couperin, Prelude in G minor



the 'old good French' masters admired by J. S. Bach (Dok III p. 288), and to German composers such as Froberger and Fischer (also admired) who left performers to break the opening chords themselves. The D major Toccata for Harpsichord uses it more boisterously. For as subdued an effect as here, worked in five parts in awesome expectation of the Incarnation, one needs to look at the 'Et incarnatus' from the Mass in B minor.

BWV 600 Gott, durch deine Güte / Gottes Sohn ist kommen

Further copies: by or *via* J. T. Krebs, J. C. Oley, another contemporary MS (SBB N. Mus.ms. 10117), J. P. Kirnberger, Mempell–Preller, J. C. Kittel.

Two staves; in P 283, soprano 'Man. Princip. 8 F.', tenor 'Ped. Tromp. 8 F'. Canonic voices revised in bb. 1/2, 13/14.

J. Spangenberg's TEXT was published in 1544 to the same melody as 'Gottes Sohn ist kommen', a hymn after the sermon. J. C. Olearius (*Jubilirende Liederfreude*, Arnstadt 1717) calls it the old Thuringian Advent hymn.

Gott, durch deine Güte,	God, through your goodness,
wolst uns arme Leute	[we beg you] us poor people
Herze, Sinn und Gemüte	– heart, mind and soul –
für des Teufels Wüten	against the raging of the devil
am Leben und im Todt	in life and in death
gnädiglich behüten.	graciously to preserve.

Three verses address the Persons of the Trinity in turn. The TEXT of 'Gottes Sohn ist kommen' (1531) was also found in hymnbooks of the Bohemian Brethren.

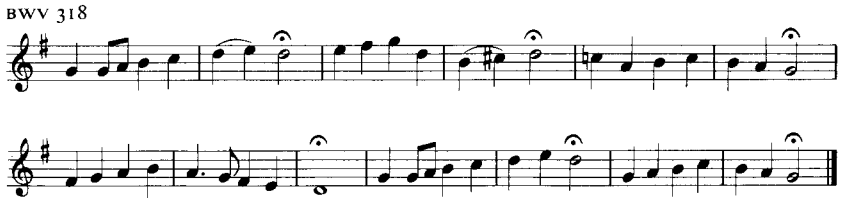
Gottes Sohn ist kommen	God's Son is come
uns allen zu Frommen	to all of us believers
hie auf diese Erden	here on this earth
in armen Gebärden,	in lowly guise,
dass er uns von Sünde	that he might free and release
freie und entbinde.	us from sin.

Eight further verses describe the purpose of Advent, ending with a prayer for faith.

The pre-Reformation MELODY, belonging to the hymn *Ave ierarchia celestis et pia* (Terry 1921 p. 175) was published in 1544 to both texts in different books. It is used in BWV 703 and 724 and harmonized in BWV 318 (Example 108).

Example 108

BWV 318



The 'registration' indicates that the canonic voices are to sound at the pitch notated, differentiated flue/reed. Although these stops were on the Weimar organ, this is no normal registration, for P 283 is a 'short score' in which pedal could have taken either tenor or bass. Was the setting originally made with no thought as to how it was to be realized? When the registration was added is unknown, but if the Weimar pedal extended only to e′ it could have taken either bass (cf. BWV 645 and 650) or the tenor an octave lower with 4′ reed as in BWV 608, with which BWV 600 forms a pair. This is forbidden neither by the compass nor by the 'registration'. Since, as in BWV 608, the heading 'à 2 Clav' is not authentic, the crossing in b. 22 suggests that nowhere else in the *Ob* are two manuals obligatory either, even if indicated in P 283. The left hand is unlikely to be separately registered with 16′ (BG 25.ii), since 'the right hand parts are braced together, and the brace was extended to include the left hand as well' (Novello 15) – i.e., the 8′ registration serves both hands, with crotchets more *détaché* than the quavers.

The 3/2 canon for a chorale melody found normally in duple time is also hinted at in J. G. Walther's F major setting of the same chorale (Vers 3), and both composers knew canons in which the *cantus* has to be altered, e.g. the 'Veni sancte spiritus' of G. G. Nivers's *Deuxième Livre*, 1667. There may also have been a tradition for falling motifs for a text speaking of 'Gottes Sohn', as in Buttstedt's setting. Similarly, the almost doctrinaire combination of three note-values (minims, crotchets, quavers) can be found in a less strict form elsewhere, e.g. in Pachelbel's 'Nun lob mein' Seel', copied in P 803. Perhaps the canon refers to v. 2, 'He comes . . . to teach the people' (Chailley 1974 p. 124), but discussions of symbolism, as in Meyer 1987, forget how common it was to set Christmas and Passiontide melodies canonically.

The bass line's crotchets paraphrase the canonic melody at first, then have a recurring shape (bb. 4, 8, 12, 21). The alto begins like that of BWV 608, and remains within the ambit of the right hand by contrary-motion figures, all derived from a little note-pattern of falling quavers. It is this figure that produces the B A C H motif in b. 16 alto, but nothing further indicates whether B A C H was deliberate, whether if it were deliberate its position was calculated (b. 16 of 23 = Golden Section), and whether if it were calculated it alludes somehow to the text ('in lowly guise').

Despite a masterly diatonic harmony, in which each problematic moment of the canon is 'explained' by accented passing-notes (see particularly bb. 8–18), there is a strained feel to much of it, not to say unnecessary complications (b. 22). But very mellifluous are the bars repeated in the second half (bb. 1–4 = 18–21), and harmonizing the ninth produced by the canon in b. 5 as a brief 6/4♯/2 is ingenious. One has the impression of a composer pushing harmonic boundaries less for expressive than technical purposes, though perhaps for him everything was 'ad majorem gloriam dei'.

BWV 601 Herr Christ, der ein'ge Gottessohn / Herr Gott nun sei gepreiset

Further copies: by or *via* J. T. Krebs, J. G. Walther, J. P. Kirnberger, J. C. Oley, C. F. Penzel, J. C. Kittel (Lpz MB Poel 39: with figured-bass chorale Anh II 75); also 'Neumeister Collection' (¢ time).

Two staves; first title only in other MSS (in P 283 the second was added?).

The TEXT of E. Cruciger's Christmas hymn was published in 1524, becoming the chief hymn for Third and Fourth Sunday in Advent in Weimar hymnbooks 1708, 1713.

Herr Christ, der einig Gottes-Sohn	Lord Christ, the only Son of God,
Vaters in Ewigkeit,	of the Eternal Father,
aus sein'm Herzen entsprossen,	sprouting from his heart,
gleichwie geschrieben steht,	as is written:
er ist der Morgensterne,	He is the morning star,
sein Glänzen streckt er ferne	stretching his rays to the distance,
vor andern Sternen klar.	brighter than other stars.

The five verses are a prayer and meditation on Christmas.

The second TEXT was published in Bapst's hymnbook of 1553, being a grace after meals, and sung to the melody below from at least 1609 (Terry 1921 p. 184).

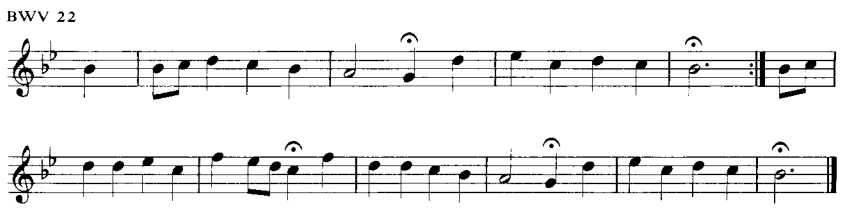
Herr Gott, nun sei gepreiset,	Lord God, now be glorified,
wir sagen frohen Dank,	we give joyful thanks,
dass du uns Gnad' erwiesen,	that you have shown us grace,
gegeben Speis' und Trank,	given us food and drink
dein mildes Herz zu merken,	to remember your liberal heart,
den Glauben uns zu stärken,	to strengthen our faith,
dass du seist unser Gott.	that you are our God.

Verse 3 gives a more symbolic aspect to meals: through Christ we avoid hunger.

The MELODY, published with the first text, derived ultimately from the song 'Mein Freud möcht sich wohl mehren' (*Lochamer Liederbuch*); its *AAB* form is as in Example 109. Also in BWV 698 and Advent Cantatas 96, 164 and probably 132. As with BWV 603, 612, 632 and 633, Bach appears to have added a repeat.

Example 109

BWV 22



The simple, straightforward technique supports the idea that this chorale-setting served as the *Ob's* basic model. In 'Neumeister', its form is *AAB* – perhaps an earlier form of the movement, to judge by a few differences between it and P 283 (Stinson 1993 pp. 473f.). Although BWV 601 uses

motifs heard elsewhere in the *Ob* but more simply, its simplicity should not be overstated: not only is there an incipient canon in b. 1 (cf. BWV 599 b. 3) but no other composer is likely to produce so many seventh, ninth and 6/5 chords on the beat, or extend a simple motif twice (pedal b. 1, pedal b. 3 into the cadence). The subtlety is hardly from the Arnstadt years (as Wolff 2000 p. 94 suggests).

Fanciful interpretations include Schweitzer's (the pedal motif is a 'motif de la quiétude joyeuse', as in the last variation of BWV 767: 1905 p. 349) and Chailley's (the motif is 'almost visually' a reference to the morning star: 1974 p. 129). Dietrich finds the bass motif often in variations of Buttstedt, Böhm and Vetter (1929 pp. 44–5), and other examples can be found in Walther and BWV 1115. If the motif was so common, BWV 601 must represent a conscious attempt to create new language from it, for here it has two versions (manual, pedal), with rich harmony, *inversus* forms, thorough imitation, some contrasting scale motifs, and unification through repetition (each half ends similarly, thus four times). There being so many broken chords produces a sweetness of harmony highly contrasted with the settings either side of it.

BWV 602 Lob sei dem allmächtigen Gott

Further copies: by or *via* J. T. Krebs, J. C. Oley, J. P. Kirnberger, and J. C. Kittel.

Two staves.

M. Weisse's Advent TEXT was published in 1531 for the Bohemian Brethren.

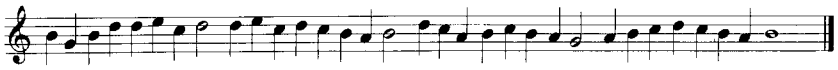
Lob sei dem allmächtigen Gott,	Praise be to Almighty God
der unser sich erbarmet hat,	who has been merciful to us,
gesandt sein'n allerliebsten Sohn,	has sent his well-beloved Son
aus ihm geborn in höchsten Thron.	born of Him in the highest throne.

The following thirteen verses relate the purpose of Christmas and the danger of 'not hearing the voice of the Son', and close with a doxology.

The MELODY (Example 110), published with the text, belonged to 'Conditor (or Creator) alme siderum', Vespers hymn for Advent I in the *Liber usualis*. The melody of BWV 704 begins differently: the source for BWV 602's is unknown but shows no ambiguity in P 283 (written out first), except for the last note; see below.

Example 110

1531



As in BWV 599, the pedal and manual motifs are complementary but distinct, the manual's perhaps derived from the melody (b. 5), the pedal's built on a pattern for alternate-foot pedalling. At times it brings the inner parts with it, unlike most *Ob* chorales, creating new harmonies in b. 5. Perhaps the falling thirds in the melody, less striking than in the Gregorian version, suggested to Bach the various forms of the manual's motif, just as the Gregorian cadence suggested the close on A (cf. BWV 704). Bar 8 shows the manual motif to be no idle decoration of chords but itself to motivate harmonic progression. Twice the bass motif begins a sequence, is then drawn out (bb. 3, 7), and a third time falls to the lowest note in the last bar.

Despite attempts to show otherwise, it is difficult to feel sure that the motifs refer to any particular verse ('leading to eternal light' in v. 2: Vogelsänger 1972b) or dogma – the 'coming down of divine Majesty' in the falling bass (Keller 1948 p. 152) or the union between Father and Son in the many thirds and sixths (Chailley 1974 p. 186). The pedal's motif and its tie appear in Walther's *Praecepta* of 1708 as one of the ways to embellish a simple progression (here F E D C), as does the little dactyl pattern, and one can see both of them being worked here towards a new harmonic momentum. The melody originally ended on the third beat of the penultimate bar (crotchet complete with fermata in P 283), but the motifs, especially in the pedal, take over, resulting in an extra bar, as if the long note a′ were a Gregorian *alleluia*. This is like the long final g′ for 'Kyrie' in BWV 604 except as that one sinks, so this one rises exultingly to the top note of the piece.

BWV 603 Puer natus in Bethlehem

Further copies: by or *via* J. T. Krebs, J. G. Walther, J. C. Oley, J. P. Kirnberger and J. C. Kittel.

Two staves.

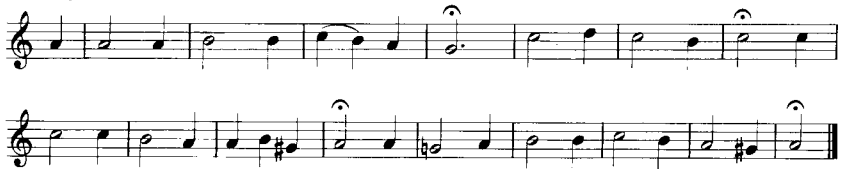
The Latin TEXT of the traditional Christmas hymn 'Puer natus' was published by J. Klug in 1543 with a German translation; it became associated also with Epiphany, in particular v. 4 with its reference to the Magi (Stiller 1970 p. 224).

Puer natus in Bethlehem,	A boy is born in Bethlehem,
Bethlehem,	
unde gaudet Jerusalem.	wherefore Jerusalem rejoices.
Alleluia, alleluia.	

The MELODY originated as the descant line to an early tenor melody of which a later version is used in BWV 607 (Terry 1921 p. 287). Apart from BWV 603, the descant melody is used in Cantata 65 (Epiphany 1724): Example 111.

Example 111

BWV 65

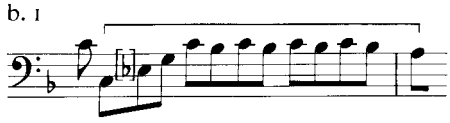


The last bar of P 283 has two beats, the second with a fermata and passing to a custos for B (flat, natural?); after this is a repeat mark, looking like an afterthought. Whether 'he meant the prelude to be repeated ad lib., and to end eventually on the second beat of the bar' (Novello 15), or simply played twice, is unclear, but any such repetition reflects the repetitious text itself (twelve short verses), as if taking further the repeated half of BWV 601. The ending provided in some editions is less striking than the open, bare Gs the composer apparently intended.

The accompaniment to BWV 603 is in the classic *Ob* manner: an active and intimate motif between the two hands is underpinned by a developed, almost ostinato descending motif in the pedal part, which is itself highly idiomatic. Both motifs syncopate the harmony, as in a different way do those of the preceding chorale, and both are persistent, making of every bar an unrivalled piece of harmony. Naturally, the rocking quaver motion (Example 112) has been credited with picturing the swaddling bands, and

Example 112

b. 1



the pedal line the steps of the worshipping Magi (Schweitzer 1905 p. 349) or even the Saviour's descent to earth (Chailley 1974 p. 212). As the text refers to no swaddling bands, reverential steps or descending Saviour, such

interpretations are conjectural, and the very importance of this text throughout the Christmas season suggests that it is no mere accumulation of Christmas images.

Despite the fall in each pedal phrase, the overall sense is of a rising, intensive bass line. Every line of the chorale sees a rising sequence in the bass below more and more imitative and therefore more and more tense inner parts. The response to Christmas seems to be awe or fear rather than jollity, and however one interprets the powerful lines in both pedal and manual, their gesture is obviously very different from the pastoral canon in Walther's (contemporary?) setting of the same chorale.

BWV 604 Gelobet seist du, Jesu Christ

Further copies: by or *via* J. T. Krebs, J. G. Walther (with BWV 722), J. C. Oley, C. F. Penzel, J. P. Kirnberger, J. G. Müthel, and J. C. Kittel.

Two staves; headed in P 283 (not in Krebs's copy) 'à 2 Clav. & Ped.'.

The TEXT of vv. 2–7 was derived in part by Luther from a Low German version of Notker's Christmas sequence 'Grates nunc omnes reddamus' and became a main hymn of Christmas.

Gelobet seist du, Jesu Christ,	Praised be you, Jesu Christ,
dass du Mensch geboren bist	that you are born man
von einer Jungfrau, das ist wahr;	of a Virgin, that is a truth;
des freuet sich der Engelschar.	in this the angel host rejoices.
Kyrieleis.	God have mercy.

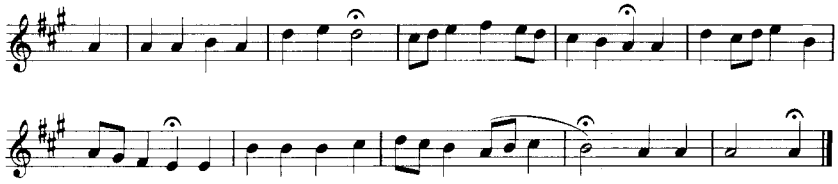
Six further verses concern the light of the world, the Son 'leading us from the vale of misery'.

The MELODY was published with the text in 1524 and is ultimately derived from the plainsong (Terry 1921 p. 169): Example 113. In addition to the chorale BWV 314, it appears in BWV 697, 722, 722a and 723, in Cantatas 64 (1723 etc.) and 91 (1724), and in the *Christmas Oratorio* (First and Third Days of Christmas).

Despite a conspicuous pedal motif, the accompaniment is less motivic than elsewhere; nor is pedal needed for the bass-line. As in BWV 605, broken harmonies make a continuous surround, but now incline to the 'soft' mixolydian, and in both chorales there are several main beats without thirds. Again, the melody inspired hidden allusions, as in bb. 1–2, alto (paraphrases

Example 113

BWV 314



line 2's rise) and pedal (its fall). And again the pedal motif is typically alternate-foot, 'answering' the rising inner voices, which then fall when it rises (penultimate bar – the result of second thoughts in P 283?). The placing of the pedal motif is neither repetitious nor predictable, but it runs into cadences, including the final plagal, in a similar key-scheme to BWV 697's.

The characteristic accompaniment leads to several *en passant* modulations, with inner parts moving alternately, simply and by step, accented passing-notes or short suspensions, seldom of more than one semiquaver at once, and the accompaniment not as intricate as it could have been. The melody, though its modest decorations consist of familiar patterns, is presented in a new guise, lyrical, even rapturous. In part, the sweetness comes from the mixolydian harmonies (unlike those of the more diatonic Cantata 64.ii), with a tendency towards C major and, at the beginning, even F major. Not the least striking effect is the bare fifth at the beginning of b. 8. But that the mixolydian has more than one *Affekt* is clear from BWV 635, where it is altogether more robust.

BWV 605 Der Tag, der ist so freudenreich

Further copies: by or *via* J. T. Krebs, J. C. Oley, J. P. Kirnberger, J. C. Kittel, J. G. Müthel.

Two staves; headed in P 283 'à 2 Clav. et Ped.', last four bars in tablature.

The TEXT of the first two verses, a pre-Reformation translation of the hymn 'Dies est laetitiae', had three further verses when published in 1525.

Der Tag, der ist so freudenreich	This is the day so full of joy
aller Kreature;	for all creatures;
denn Gottes Sohn vom Himmelreich	because God's Son from Heaven
über die Nature	transcending nature
von einer Jungfrau ist geborn.	is born of a Virgin.

Maria, du bist auserkorn,	Mary, you are chosen
dass du Mutter wärest.	to be the mother.
Was geschah so wundergleich?	Was anything so miraculous?
Gottes Sohn vom Himmelreich	God's Son from Heaven
der ist Mensch geboren.	he is born man.

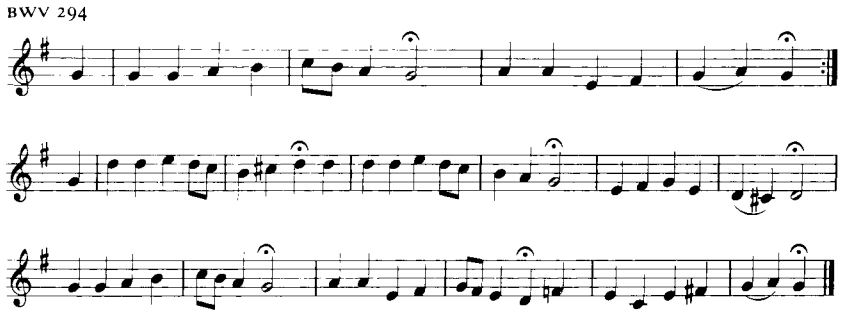
The orthodox message appears in v. 2:

Wär uns das Kindlein nicht geborn,	Had the child not been born to us,
So wärn wir allzumal verlorn.	we would be altogether lost.

The MELODY, probably fifteenth-century, was published in 1529. Apart from BWV 719, it appears only in the harmonization BWV 294 (Example 114). Only with difficulty does v. 1 fit the melody of BWV 605 (particularly in lines 2 and 4), which suggests either that a later verse was in the composer's mind or that the other text, 'Ein Kindelein so löblich' (see BWV 719), was intended, its syllables a better fit. This text often appeared as the second verse of 'Der Tag', e.g. in the Schemelli *Gesangbuch*, Leipzig 1736.

Example 114

BWV 294



As in BWV 604, the inner motif is dispersed between two parts, producing a continuous line. Early signs are the motif's simplicity, persistence and even a notation whose differences (i.e. with or without tied note) are not always obviously intended, as is also the case with the pedal phrase of BWV 610. If the notation is followed, and rests taken as specified, many chords are without the third, e.g. twice in the first two bars. (See also BWV 604.) Other 'early' signs are that pedal begins and ends with the melody's lines, that these leave the middle parts with a void to fill, again unlike BWV 604, that the bass has more falling-fifth cadences than usual, that the left-hand rhythm barely changes, and that the harmony has few accented passing-notes. The dissonance in bb. 3, 8, logical with the bass, suggests a

maturing harmony, however, as does the falling bass-line, and it could be that the 'joy' of the hymn lies in its simple 'rhythmic vitality' (Stinson 1996 p. 83).

Again, there is a mixolydian flavour, with some dozen f♮s, making it unlikely that the sudden f♮ in b. 3 evokes the 'coming of God's Son as a coming towards suffering' (Arfken 1965 pp. 46ff.) or that the one in b. 18 evokes the line 'O, sweet Jesu Christ' of v. 2 (Vogelsänger 1972). There seems little agreement as to whether the left-hand motif explores the *motif de la joie* dactyl (Schweitzer 1905 p. 352, where this is called an Easter chorale), or pictures the rocking cradle (Keller 1948 p. 153), or symbolizes the 'super/contra-natural' virgin birth (Arfken 1965). As in BWV 604, the inner parts sometimes resemble the melody – see the alto of bb. 19–20 and line 5 – while as in BWV 603, it is the scalar bass that gives momentum and suggests a common tempo (crotchet there = quaver here).

BWV 606 Vom Himmel hoch, da komm ich her

Further copies: by or *via* J. T. Krebs, J. G. Walther, J. C. Oley, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Two staves.

The TEXT of Luther's hymn was published in 1539, v. 1 largely from the song 'Ich komm aus fremden Landen her', and became associated with the whole season (Gojowy 1972), especially accompanying the Christmas manger-play.

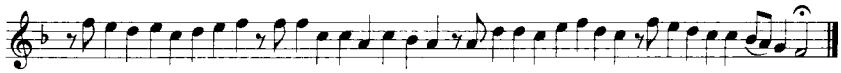
Vom Himmel hoch da komm ich her,	From Heaven on high I come,
ich bring euch gute neue Mär;	bringing you good new tidings;
der guten Mär bring ich so viel,	of good tidings I bring so much
davon ich sing'n und sagen will.	of which I will sing and speak.
v. 15	
Lob, Ehr sei Gott im höchsten Thron,	Praise, honour be to God on the highest throne,
der uns schenkt seinen eigen Sohn.	who gives us his own son.
Des freuen sich der Engel Schar	Thus the band of angels rejoices
und singen uns solch neues Jahr.	And sings to us of such a new year.

The MELODY (one of three melodies with this text at first) was published in 1539 (Terry 1921 p. 304), used in BWV 606, 700, 701, 738, 738a, 769

(five movements), *Christmas Oratorio* (three) and the Magnificat BWV 243a: Example 115.

Example 115

1539



While the off-beat semiquaver motif, a *figura suspirans*, produces runs typical of chorales concerned with angels (cf. BWV 607, 701, 769), no line of BWV 606 is particularly scale-like. But the line derived from this motif – up-, down-, in-turning – is a particularly telling example of the *Ob*'s figural technique. Superficially, the results are sometimes like those elsewhere, such as Walther's 'Vom Himmel hoch', but BWV 606 treats the motif more freely, as required by the melody or the striding pedal (Schweitzer's *thème de la démarche*, familiar in earlier chorale variations). Perhaps the first and last notes of each line are pulled out to minims to allow the semiquavers to suggest the flurry of angels; compare BWV 700, 701, 738 and 769.

The syncopated final pedal phrase recalls another setting (BWV 738 b. 12) as well as 'Da Jesus an dem Kreuze stund' BWV 621, and writers have discerned both here and in the semiquaver groups some cross-figures – see Glossary (Meyer 1987 p. 28). Although the inner motif spills over into the melody more than usual, except in old chorale-variations, its impetus finally runs out towards not a full chord but bare Ds, just as in the Easter chorale BWV 628. Despite a similar motif between these two D major chorales, their treatment is quite different: BWV 606 is often harmonized in thirds, BWV 628 more spare and on-driving. The bass-line's shape is more or less infinitely adaptable, and it is surely more than an 'accompaniment to the *cantus firmus*' in the way that BWV 605 is (Stinson 1994), although the idea that some *Ob* pieces form pairs of similar settings is certainly plausible.

BWV 607 Vom Himmel kam der Engel Schaar

Further copies: by or *via* J. T. Krebs, J. P. Kirnberger, J. C. Kittel.

Two staves; three in Brussels 12.102 (a Kirnberger copyist).

The TEXT of Luther's last Christmas hymn (Stapel 1950 p. 142) was published in 1543; its metre matches that of 'Vom Himmel hoch', to whose tune it was often set.

Vom Himmel kam der Engel Schaar	From Heaven came the host of angels,
erschien den Hirten offenbar;	appearing openly to the shepherds;
sie sagten ihn'n 'Ein Kindlein zart	they said to them, 'A gentle child
das liegt dort in der Krippen hart.'	lies there in the hard crib.'

Five further verses centre on Luther's message of Christmas, e.g. v. 4:

Was kann euch tun die Sünd und Tod?	What can sin and death do to you?
Ihr habt mit euch den wahren Gott.	You have with you the true God.

The MELODY was published in 1543 to 'Puer natus in Bethlehem'; in 1553 it is found as the tenor to a soprano melody also associated with that text and used for BWV 603 (Terry 1921 pp. 286, 309). The melodies are closely related, and the BWV 607 form is not used elsewhere by J. S. Bach.

BG 25.ii's suggested two manuals separate alto and tenor unjustifiably; see in particular b. 7, clearly written for one manual. (In BWV 617, the two upper parts are more obviously paired.) The cramped handwriting of P 283 looks as if the composer added the semiquaver runs to a harmonization already on paper, one with more of G minor than it need have, turning Christmas into an occasion for deep thought. The tempo must be slower than in BWV 603, despite a comparable pedal part.

The descending scales for Christmas chorales, as in BWV 697 and 700, are nowhere clearer than in the present movement, where they run at two levels: a walking bass at quarter-speed follows the scurrying inner figures as they rise and fall, emphasizing the beats, which exceptionally are without syncopation, and marking each new line of the *cantus* by a rest. The resulting harmony is full of rich, passing-note progressions in which most main beats are simple concords. The scale line gradually widens, not only running into the melody but eventually across it, twice right through three octaves, when the pedal passes in contrary motion. In this way the motif is exploited farther than in any other chorale, for example Buxtehude's 'Ich ruf zu dir'. Note that the rushing angels supposedly represented by the scales (Spitta I p. 602) are not referred to in the text itself.

The bass line's first three phrases have four bars, the next phrase six, giving an impetus towards the end even more striking than in BWV 612 or 626. Similarly, while there is some back-reference, other potential repetitions are varied (b. 7 = b. 3, b. 15 = b. 6). So developed has figural treatment become in this setting that not only are the tenor and bass scales, in their different way, pushed to a limit up and down, but the mood is elusive: a robust flurrying or a subdued meditation?

BWV 608 In dulci jubilo

Further copies: by or *via* J. C. Oley, J. P. Kirnberger and J. C. Kittel.

Two staves; only direction in P 283: 'Ped.' by the opening note of the tenor canon.

The TEXT of the pre-Reformation hymn appeared in an early Lutheran hymnbook (Klug, 1535):

In dulci jubilo,	In sweet joy
nun singet und seid froh!	let us sing and rejoice!
Unsers Herzens Wonne	The rapture of our heart
liegt in praesepio,	lies in a manger,
und leuchtet als die Sonne	and shines like the sun
matris in gremio:	at his mother's bosom
Alpha es et O, Alpha es et O.	You are alpha and omega.

V. 3 begins

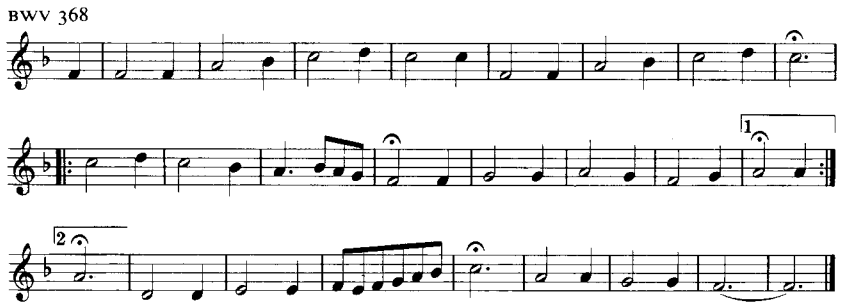
O patris charitas	O love of the father,
O nati lenitas!	O gentleness of the newborn!

Versions were known with one, three and four verses, with pure German texts, with various dialect texts, and with the mariolatrous references pruned.

The MELODY exists in variously embellished forms, e.g. BWV 368 (Example 116), and is used in BWV 729, 729a and 751.

Example 116

BWV 368



The notation of BWV 608 is that of a 'short score' on two staves. The four parts enclose the canonic *cantus* as a tenor line at its required pitch,

beginning at a and rising to f♯′. The tempo must be slower than in BWV 603 despite a comparable pedal part. With this kind of bass line, and because of its compass, pedal plays (i) the tenor, at (ii) an octave lower than written, with 4′ stop. P 283 thus notates the effect intended without further information on how to achieve it – compare BWV 600.

Furthermore, like other old Christmas hymns, this is written in 3/2, now divided not into quavers and semiquavers but into triplet quavers. It is often assumed that the opening crotchets are to be played as triplets, although in P 283 they are written as equally as possible, with only subsequent revision of the alto at bb. 23–7 – a sign either of a change of mind or of a different thematic pattern. There is an implied musette-drone A running throughout the first twenty-four bars, right through to the very A♯ of b. 25, and this is best realized by equal repeated crotchets in bb. 3, 4, 7, 8, despite the later triplets. (For another drone, see BWV 751.) Against triplet crotchets there is a further argument: as in BWV 617, each voice subdivides the bar differently, into minims, crotchets and triplet quavers, and since after all the triplet quavers are 'misnotated' (they should be crotchets),* it seems the composer meant a clear distinction between the patterns. Agricola's remark in 1769 that J. S. Bach distinguished between dotted and triplet quavers unless 'extremely fast' is hardly relevant here (see also BWV 682), since there are no dotted notes, and Agricola is not referring to this sort of music.

The canon's similarity to J. G. Walther's 'In dulci jubilo' is striking, but which came first is unknown. Rather, a pastoral-canonic treatment of the melody was already at least a couple of centuries old, as in Fridolin Sicher's *Tablature Book* (see Edler 1982 p. 229), and Johann Michael Bach had tentatively used both canon and drone. Also striking is that the harmonization BWV 368 decorates the melody with one of BWV 608's motifs and develops it towards the end, including a diminished version in bb. 31–2. The text itself implies gentleness rather than brilliance.

The canon is strict except for bb. 14–15, and for the first twenty-four bars the accompanying line is also treated canonically. Though this only paraphrases what is a tonic drone, it is unique to the setting, despite a fitful tradition for canonic accompaniment from Scheidt through Walther to BWV 769. The motif, which is imaginatively explored, descends in the first bar like that of BWV 600 and, also like it, runs through to the final cadence. Again, it produces accented passing-notes typical of the album, and unusual syncopations in the repeated passage (bb. 10–16 = 18–24). So naturally is it developed that it appears to be neither contrived nor superimposed even when heard in canon above the final pedal point.

* So written 'to make the triplets more easily distinguishable' (Peters V). Often in sonatas of D. Scarlatti, triplets are similarly notated twice too fast.

Both this pedal point and the F♯ major chord of b. 25 may serve to depict the text, the former 'Alpha es et O', the latter 'leuchtet als die Sonne'. An array of A major chords embroidered in such a way as this, more than a merely traditional canon and drone, conveys an unmistakable impression of both *dulci* and *jubilo*.

BWV 609 Lobt Gott, ihr Christen, allzugleich

Further copies: by or *via* J. T. Krebs, J. G. Walther, J. C. Oley, Mempell–Preller, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Two staves.

The TEXT of N. Herman's eight-verse hymn was published in 1560, becoming a general Christmas hymn, for the Second and Third Days in some books.

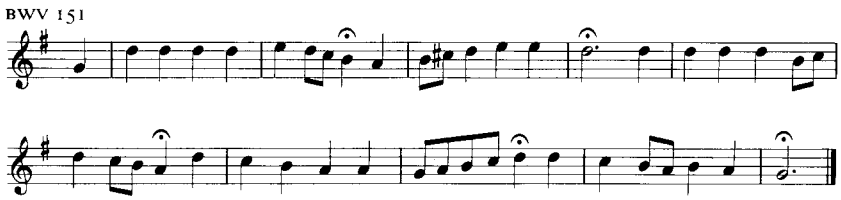
Lobt Gott, ihr Christen alle gleich,	Praise God, you Christians all together,
in seinem höchsten Thron,	in his highest throne,
der heut schleusst auf sein Himmelreich	who today opens up his Heaven
und schenkt uns seinen Sohn,	and presents us with his son.
und schenkt uns seinen Sohn.	

Seven further verses reiterate the praise, the 'opening up' and the gift of a Son.

The MELODY was published with the hymn in 1580, having earlier had another text (Terry 1921 p. 259). It appears in Cantatas 151 (Example 117) and 195 (different text), harmonized in BWV 375 and 376 and set in BWV 732, 732a.

Example 117

BWV 151



In P 283, it looks as if the melody was written in first, then the bass (complete with its two great ascents), then the inner parts. A standard procedure?

Comparison with BWV 606 shows this to be less dominated by a single motif despite the chorales' similar motion, figuration and texture in the inner parts. In view of the unusually few tied notes and rests in BWV 609, its chief motif should be understood as on-beat semiquavers, BWV 606's as off-beat: such distinction between similar but different *figurae* is often found in the *Ob*. The present chorale is unusually homogeneous, and its secondary motif (the tenor's second semiquaver group) is developed more fully in another chorale, BWV 624.

The thrusting quavers of the pedal line (which looks in P 283 to have been composed before the middle voices) rise and fall, by step and leap, twice up and down from D to d′, and offering less a motif than a vivid counterpoint to the chorale-melody. It is not clear why the various motifs are mostly absent from b. 3 – for variety? – but the clamour is if anything increased as the line rises to 'the highest throne'. One is bound to wonder whether Bach was vying with Walther and his 'Lobt Gott, ihr Christen' to produce Christmas exuberance or whether Walther was inspired by it to try for himself. As with BWV 606, the very brevity adds to the exultation, for it becomes a type of emphasis.

BWV 610 Jesu, meine Freude

Further copies: by or *via* J. T. Krebs, J. G. Walther, J. C. Oley, C. F. Penzel, J. P. Kirnberger, J. C. Kittel, J. G. Müthel.

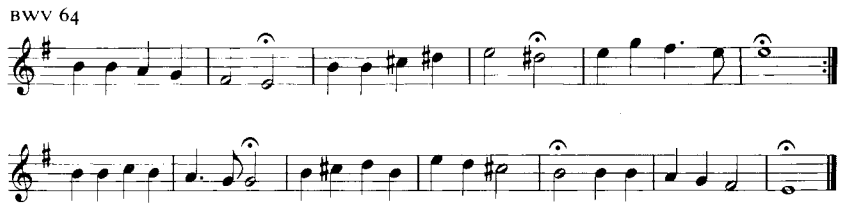
Two staves; headed 'Largo' in P 283 (an addition?), but not in Krebs.

The TEXT of J. Franck's six-verse hymn of 1653 became a popular Jesuslied (Stiller 1970 p. 234), used at Epiphany and (Weimar hymnbook, 1708) Christmas. Modelled on the song 'Flora meine Freude, meine Seelenweide', 1641 (Terry 1917 p. 261).

Jesu, meine Freude,	Jesu, my joy,
meines Herzens Weide,	pasture of my heart,
Jesu, meine Zier:	Jesu, my jewel:
ach wie lang, ach lange	oh how long, how long
ist dem Herzen bange	is my heart afraid,
und verlangt nach dir!	and longs for you!
Gottes Lamm, mein Braütigam,	Lamb of God, my bridegroom,
ausser dir soll mir auf Erden	there shall be for me on earth
nichts sonst liebers werden.	nothing dearer than you.

The MELODY by J. Crüger, published with the text, took varied forms in Bach (Example 118): BWV 713, 753 and 1105, Cantatas 64 (1723), 81

Example 118

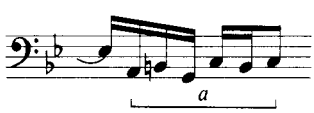


(1724), 87 (other text, Rogation Sunday 1725) and 12 (no text, 1714), motet BWV 227 (four times as chorale, once as *cantus firmus*, once as paraphrase) and harmonization BWV 358.

As a Jesuslied the chorale is relevant to Christmas, Epiphany and the 'urging of faith in adversity' (Cantata 12), and there is no difficulty in hearing in the setting a strangely 'fervent longing' ('sehnsuchtsvolle Innigkeit', Spitta I p. 590). The low pitch, the strong opening minor triad in the centre of the keyboard, the lowest note of the organ played four times, the constant motif, the false relations, the 'Largo': all join to produce this dense effect. Perhaps a parody-text based on the hymn was in the composer's mind ('Jesu, meine Freude, wird gebohren heute': see Honders 1988 p. 45), although its semi-doggerel is hardly matched by the music's elevated intensity.

As an instance of the *Ob's* material – new semiquaver shapes weaving around the basic harmony – see Example 119. As in BWV 602, 606 and 609, the accompaniment achieves intensity when two of the parts are in simple thirds or sixths – an unexpected by-product of this motivic technique. The unusually shaped motif creates shifting harmonies in three dense semiquaver lines, far beyond the formulae-ridden variations on this melody by J. G. Walther, published in 1712 and also in C minor.

Example 119



As elsewhere, the motifs are not applied to every conceivable progression, despite their essential elasticity, nor is there repetition when the first line returns (compare b. 18 with b. 1), only when the effect is somewhat hidden (compare b. 15 with b. 3). Also important is the character of the pedal phrase, ostinato-like and running across the end of one chorale line (b. 4) to give continuity. The difference in its notation (tie or rest) cannot be very significant. Naturally it is the motifs that produce the striking harmonies,

particularly the A♭-F♯-F♮ complexes in bb. 4, 18, 19. Bar 19 becomes a kind of richly coloured version of b. 2, and it is certainly possible to play the setting in such a way as to reflect lines in v. 2:

Lass den Satan wettern,	Let Satan thunder,
lass die Welt erzittern,	let the earth tremble,
mir steht Jesus bei.	Jesus stands by me.

That there is no first and second-time bar probably results from the repeat marks being an afterthought in P 283. BWV 610 shows much less clear repeat-marks than BWV 601, and as it stands, b. 6 runs into b. 7, not b. 1. Three further questions are: since pedal is not necessary, is this one of the chorales implying that the title-page's agenda was not original? And, if this is 'Largo', why not BWV 637, 643, 604? – because BWV 610 is 'paired' with BWV 611? And was C minor chosen with respect to temperament and if so, which one: less equal at Weimar (thus harsher), more equal at Halle (thus sweeter)?

BWV 611 Christum wir sollen loben schon

Further copies: by or *via* J. T. Krebs, J. C. Oley, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Two staves; headed in P 283 'Adagio', 'Corale in Alto' (both subsequently?).

The TEXT is Luther's adaptation of the Christmas hymn 'A solis ortus cardine'. In Leipzig, used as a Vespers hymn on the Second Day of Christmas (Stiller 1970 p. 222).

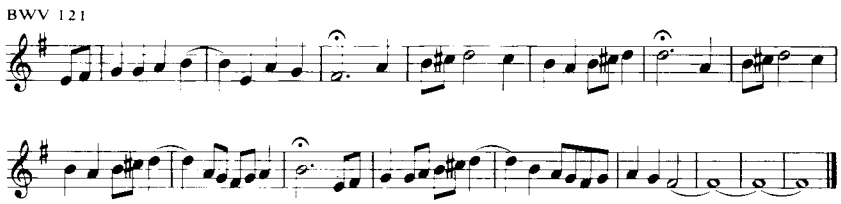
Christum wir sollen loben schon,	We should indeed praise Christ,
der reinen Magd Marien Sohn,	son of the pure Virgin Mary,
soweit die liebe Sonne leucht'	as long as the dear sun shines
und an aller Welt Ende reicht.	and reaches to the ends of all the earth.

The alternative title in BWV 696, 'Was fürchtst du, Feind Herodes, sehr', refers to Luther's adaptation of the second part of the same Latin hymn, beginning 'Hostis Herodes impie' (Terry 1921 p. 129). The two texts shared a doxology.

Was fürchtst du, Feind Herodes, sehr,	Why are you so afraid, foe Herod,
dass uns geborn kommt Christ der Herr?	that Christ the Lord comes born to us?
Er sucht kein sterblich Königreich,	He seeks no mortal kingdom,
der zu uns bringt sein Himmelreich.	he who brings his own Heaven to us.

The MELODY is adapted from the Latin hymn, published in 1524. Its form in Cantata 121 (1724) is Example 120. In Scheidt, Scheidemann, Walther and Witt's Hymnbook (1715), the melody takes various forms, and the first line also appears in BWV 696. Walther's 'canone infinito gradato', a setting derived from this melody, is called 'A solis ortus cardine', like Grigny's.

Example 120



Although P 283 looks like a short score leaving the organist free to realize it as best he may (e.g. 4′ pedal *cantus firmus*, bass in the left hand), in fact the spacing leaves no room for choice: compare BWV 600, 608. Only in b. 14 is the layout ambiguous, perhaps reflecting a later emendation? – the bracketed 'upper pedal part' may be a lh part. P 283 suggests that the composer first began with a minim d′ and then added the passing-note; moreover, for $10\frac{1}{2}$ bars the *cantus firmus* notes were written with stems up, so at first intended for the top line. In this case, therefore, a setting evolved independently of any idea how it should be played?

Except for the canonic BWV 618 and 633/634, this is the only alto *cantus firmus*. After the unusually dense 'Jesu, meine Freude' (on the recto side of the same folio), the spacing is very wide: the opening notes span almost the whole keyboard, with pedal point and bare effect (no third at first) as different from BWV 610 as possible. Is the contrasting texture a 'reaching to the ends of the earth' of v. 1?

So unusual a setting has invited interpretation. The hidden *cantus* reflects a reference in v. 5 to Jesus in his mother's womb (Clark 1984 p. 57); the compass C–c‴ in b. 6 alludes to the 'ends of the whole world', the chromatic fourth of b. 5 to the 'pure Virgin' (both as in v. 1). The adagio scales express not boisterous Christmas joy but a 'mystical contemplation', an 'exaltation joyeuse dans ce soprano' (Schweitzer 1905 p. 353). Within the web of ascending and descending scales the inner melody moves largely by step, obtrusive only when its notes are longer than the counterpoint's. One hardly notices the double canon in bb. 11–12: *cantus firmus* and pedal at a half bar, soprano and tenor at a half beat, the contrary motion facilitated by the scale-lines. Perhaps it was the opening stepwise melody that

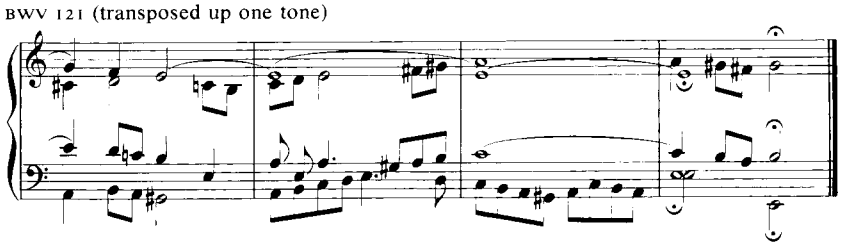
suggested the scale patterns and their rhythm, hence the tenor's quasi-stretto in b. 1.

Four-part counterpoint of short scale-like motifs against this same chant-melody, also in D minor, is found in G. G. Nivers's *Deuxième Livre d'Orgue* (Paris, 1667). Deriving such motifs from the melody is not so common in the *Ob*, and results in a rather disguised *cantus firmus*. It also suggests that by an inventive use of scale fragments of varying length, the style was maturing. Leaps are found chiefly in the accompaniment, and are treated imitatively in the usual way. Although there are many ties, the exceptions are often at main beats (bb. 2, 4, 7, 12), and the chorale's 'fluidity' does not depend solely on the constant suspensions, despite the many tied pedal rhythms.

The final setting of the chorale in Cantata 121 (Second Day of Christmas, 1724) is also lyrical and somewhat drawn-out, with a cadence comparable to BWV 611's: see Example 121. The modal cadence of the original dorian chorale is preserved, as it is in the setting BWV 696. BWV 611's 'Adagio' rubric may indicate 'slow' ('langsam' in Walther's *Praecepta*, 1708) or 'at ease' (Frescobaldi's *Fiori musicali*) and 'conveniently' ('commodement', Brossard's *Dictionaire*, 1705). But as Brossard points out, to play thus almost always means 'lentement'.

Example 121

BWV 121 (transposed up one tone)



BWV 612 Wir Christenleut

Further copies: by or *via* J. T. Krebs, J. G. Walther, J. C. Oley, another contemporary (? Lpz MB MS 1), C. F. Penzel, J. P. Kirnberger, and J. C. Kittel.

Two staves; last $2\frac{1}{2}$ bars in tablature in P 283.

The TEXT of C. Fuger's Christmas hymn 'Wir Christenleut' was published by 1593.

Wir Christenleut'	We Christian people
habn jetzund Freud,	now have joy
weil uns zu Trost Christus ist	because Christ for our solace is
Mensch geboren,	born man,
hat uns erlöst.	and has redeemed us.
Wer sich des tröst'	Who trusts in this
und glaubet fest, soll nicht werden verloren.	and believes firmly, shall not be lost.

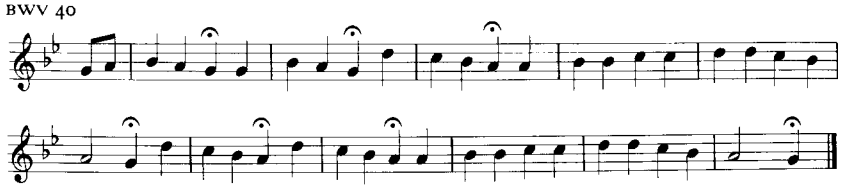
The remaining four verses concern the message of Christmas:

Die Sünd macht Leid;	Sin causes sorrow;
Christus bringt Freud,	Christ brings joy,
weil er zu uns in diese Welt ist kommen.	for he is come to us in this world.

The MELODY (Example 122) was published with the text in 1593 but is older. The versions differ in the repeat of line 1: see BWV 710, 1090.

Example 122

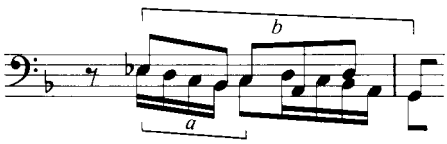
BWV 40



In P 283 it looks as if the composer wrote out the *cantus firmus* first (e.g. third note of b. 3 was a minim, b. 10 was thoroughly revised: KB p. 38), and various revisions show him searching for a tense harmonization realized through note-patterns. The result is a miniature ritornello shape, pushing the closing pedal-point into the margin. Dots between the stave-lines at the beginning of b. 9 suggest that the section bb. 9–15 is repeated (as in NBA IV/1 and BWV 632) but the chorale is not known to have a repeat here. Perhaps on the contrary, bb. 9–15 were an optional omission: because the melody is already repetitive, there is a lot of G minor (though no two similar phrases have the same harmony), and b. 16 follows naturally on b. 8.

It is possible that the composer associated the 'glauben' of v. 1 with such a firm, striding pedal line, as in the Credo setting in *Clavierübung III*. This pedal phrase is of great interest, being related to the manual motif, simplifying and accompanying it (Example 123) much as the pedal subject of BWV 664 simplifies its manual subject above. (Compare BWV 664 at b. 10 with BWV 612 at b. 1.) It is immensely pliable: the phrase-lengths are varied, but *b* is found untransposed in several bars (bb. 1, 3, 8, 11, 14). The longest bass phrase is the last, its motif driving on relentlessly, in effect

Example 123



embellishing a chorale's ideal bass-line. (The Fourth Brandenburg Concerto finale has a comparably driving bass line.) The absence of pedal for two and a half bars gives the impression of an episode, especially as the upper parts are repeating material.

Like the two chorales preceding it in the *Ob*, BWV 612 reaches new heights in composing-by-patterns. Although the same semiquaver motif returns in later 9/8 movements (Prelude BWV 547, *Goldberg Variation* No. 24), it seems to spring from a phrase which occurs in the melody no fewer than five times, DCB♭A. Perhaps deriving a theme in this way, and thus unifying melody and motif, is a way of 'confirming' the text ('We, we . . .'). Comparing the first two bars and the last three shows how a pattern can appear in different parts, in different keys and with different harmonies spun out to only two per bar when the melody has repeated notes (bb. 11–13), and all of it over a quasi-ostinato bass. The subdued chorale-melody, evidently as apt for Christmas as rushing angels, has surely prompted an introvert setting.

BWV 613 Helft mir Gottes Güte preisen

Further copies: by or *via* C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

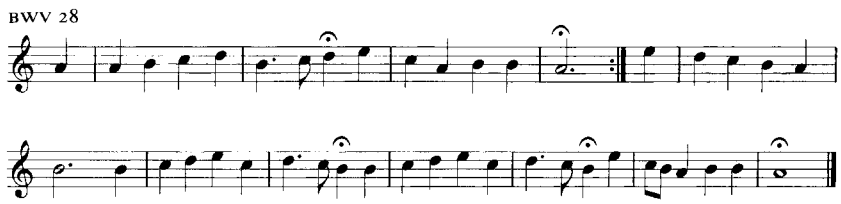
Two staves.

The TEXT of P. Eber's six-verse hymn, an Advent hymn also sung in Leipzig on Sunday after Christmas and/or New Year's Day (Gojowy 1972), was published in 1569.

Helft mir Gottes Güte preisen,	Help me to glorify God's goodness,
ihr Christen insgemein,	you Christians all together,
mit Gsang und andern Weisen	with song and other melodies
ihm allzeit dankbar sein,	to be ever thankful to him,
vornehmlich zu der Zeit,	especially at the time
da sich das Jahr tut enden,	when the year draws to an end,
die Sonn sich zu uns wenden,	the sun turns towards us,
das neu Jahr ist nicht weit.	the new year is not far.

The MELODY by W. Figulus (?) is one of two similar tunes published with this text, which was given the other melody in Freylinghausen (1741). BWV 613's version appears in Cantatas 16 (1726?), 28 (1725) and 183 (1726), all in A minor: Example 124.

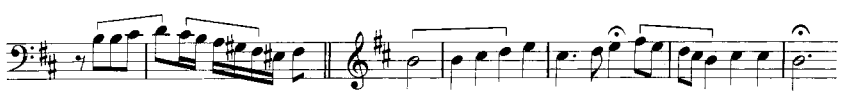
Example 124



As in the fragment 'O Traurigkeit', BWV 613's handwriting suggests that the piece was written into P 283 'probably only after 1740' (Dadelsen 1958 p. 80), or 'at least after 1730' (Dadelsen 1963). Whether it was composed then is uncertain, though from the way the motif derives so explicitly from the melody, and from the absence of earlier copies, a late date seems likely. In its texture, complete and incomplete cadences, motifs and their combination, and even its repetition, the technique is close to the others', and yet the two pedal scales and Corellian bass lines seem rather out of place – more 'objective', with a less immediate *Affekt*. Why B minor is used is not known, but it matches the doubtful Anh.II 54 and Anh.II 68.

As in BWV 644, the scales draw attention to 'passing time' but now not in every bar, and although the general impression is of a concentration of motifs, there are moments free of them. Nor is the tempo languid. While line 1 certainly provides the head of the motif, line 2 might supply its downward run (Example 125). Imitations built on a repeated-note motif are often seen

Example 125



as 'speaking' or 'confirming' the opening line of the text, as if in unceasing, oft-repeated praise. There is some repetition in the chorale (end b. 10 to middle b. 12 = end b. 12 to middle b. 14, written out only once and given repeat signs in P 283) though not as much as in the melody itself (bb. 1–4 = 5–8; bb. 15–16 = 3–4). Surprising too is the number of dominant–tonic progressions. In view of the following chorale, the alto's chromatic line for the text 'da sich das Jahr tut enden . . .' is conspicuous; but the chromatic line in the pedal six bars earlier has no such reference in any verse. Does the

astute combining of disparate motifs throughout make it more 'objective' than the next chorale?

BWV 614 Das alte Jahr vergangen ist

Further copies; by or *via* J. G. Walther, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Two staves: headed 'à 2 Clav. & Ped.' in P 283.

The TEXT of the first two verses was published by C. Stephani in 1568, vv. 3–6 in 1588 (J. Steurlein).

Das alte Jahr vergangen ist;	The old year has gone by;
wir danken dir, Herr Jesu Christ,	we thank you, Lord Jesu Christ,
dass du uns in so grosser Gefahr	that in such great danger
so gnädiglich behüt dies Jahr.	you preserved us this year so graciously.

From v. 3:

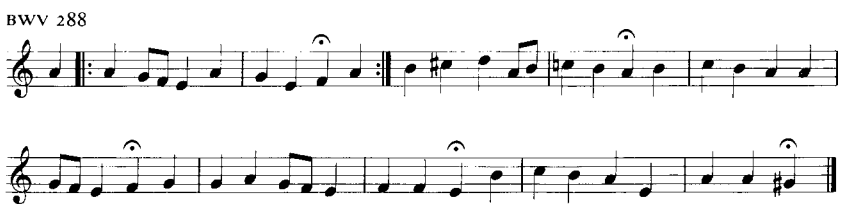
vor falscher Lehr, Abgötterei	from false teaching and idolatry
behüt uns, Herr, und steh uns bei.	preserve us, Lord, and stand by us.

Three other verses pray for the coming year, and the final verse is a doxology.

The MELODY, Example 126, was not at first associated with this text. Its five phrases were made to produce various stanzas, of eight lines (*aabcdcde* in Steurlein), four, or six (*aabcde* in BWV 288, 289). See also BWV 1091.

Example 126

BWV 288



The supposed 'chromatic grief motif' has caused much speculation, since neither the text nor the aeolian melody seems to require what has been described as 'the greatest intensity' (Spitta I p. 593), a 'melancholy' (Schweitzer 1905 p. 355), 'a prayer, anxiety for the future' (Arfken 1965), marking

the juncture between 'the past and the future' (Chailley 1974 p. 100). For once, perhaps, a biographical speculation is justified: the Old Year 1713 saw the death of Bach's infant twins. But there is no 'Adagio' or 'Largo', and the chromatics could as well imply supplication as sadness. Nor, since the final major chord corresponds to various hymnbooks (Terry 1921 p. 140), does it necessarily imply 'hope', as was once supposed. A recent idea that the six falling and six rising chromatic notes represent the year's twelve months raises a question why such figures would not in other chorales.

The relationship of BWV 614 to the chorales on either side is clear: the sequence forms a clear reference point in the church year, though one not shown in the Weimar hymnbook of 1713, where hymns corresponding to BWV 614 and 615 are respectively Nos. 39 and 29. In Freylinghausen's hymnbooks, 'Das alte Jahr' is a New Year hymn, for 1 January not 31 December. The texts of both BWV 614 and 615 are addressed to Jesus; the first contains thanks and prayer, the second praise and joy, both in their own way presenting Jesus as Saviour. Both exploit their key motif fully, and as one of the few coloraturas in the *Ob*, BWV 614's melody also manages to include a clear reference to its chromatic motif (b. 5). The chromatic fourth itself may therefore be derived from the melody's decoration, and its answer in inversion (bb. 1, 3, 5, 6, 7, 11) or in canonic stretto (bb. 3–5) are skilful developments. This fourth is familiar as one form of *passus duriusculus*, according to Schütz's pupil Bernhard (Williams 1997 pp. 98–9).

Since P 283 is a fair copy, whether the coloratura decorations were added cannot be known. Either way, unlike most *Ob* chorales, this has few other places during the twelve bars in which more chromatics could be easily introduced. They are already used in many ways, without regular stretto, regular answer or even regular phrase-length. For example, bb. 3–4 are neither a simple repeat nor an entirely new version of bb. 1–2. On the other hand, several of the cadences are noticeably straightforward in the pedal (bb. 2, 6, 8, 12) and give a firm anchor-effect under the extraordinary rising 'sighing motif' of the final cadence, where the melody is quite lost.

Nevertheless, the problem remains: is the 'melancholy' heard in it by organists over the last century or so justified by the 'objective' traditionalism of its key motif? Is the little melisma in b. 2 more 'subjective' than in the so-called *Arnstadt Chorales*, such as BWV 726? Note that the isolated a′ a′ at the beginning and the appoggiaturas at the end anticipate respectively the two settings of 'Vater unser' in *Clavierübung III*, a prayer ardent rather than sad.

BWV 615 In dir ist Freude

Further copies: by or *via* J. T. Krebs, C. G. Meissner, J. C. Oley, J. P. Kirnberger, J. C. Kittel.

Two staves; in P 283, no directions of any kind.

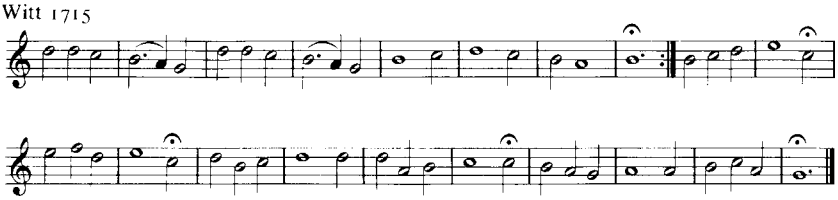
The TEXT was published in 1598 by J. Lindemann as a two-verse Christmas hymn (Terry 1921 p. 217).

In dir ist Freude	In you is joy
in allem Leide,	in all suffering,
O du süsser Jesu Christ!	O sweet Jesu Christ!
Durch dich wir haben	Through you we have
himmlische Gaben,	heavenly gifts,
der du wahre Heiland bist;	you who are the true Saviour;
hilfest von Schanden,	you help us from shame,
rettest von Banden;	you save us from fetters.
wer dir vertrauet,	he who puts trust in you
hat wohl gebauet,	has built well
wird ewig bleiben, Halleluja.	and will live for ever, Hallelujah.
Zu deiner Güte	To your goodness
steht unser Gmüte,	our spirit holds fast,
an dir wir kleben	to you we cling
im Tod und Leben;	in death and life;
nichts kann uns scheiden, Halleluja.	nothing can separate us, Hallelujah.

The MELODY derives from G. G. Gastoldi's *balletto L'innamorato*, published in 1591, already a hymn-tune in D. Spaiser's hymnbook of 1609, and associated with 'In dir ist Freude' by 1646. Leipzig documents show Gastoldi's *Balletti à 5* and *tricinia* available there by 1604 and 1607 (Wustmann 1926 pp. 172, 315). The melody of BWV 615 is also very like the form in Witt's hymnbook of 1715: Example 127.

Example 127

Witt 1715



The greatest possible change is rung between this and the preceding chorale. Alone in the collection, BWV 615's melody is split up and used in a web

of thematic allusion, called the 'Böhmian manner' by Spitta (I p. 593), in which the whole melody only gradually becomes audible. (In Böhm's 'Allein Gott in der Höhe', as in Buxtehude's 'Von Gott will ich nicht lassen', both copied by Walther, the melody passes from one voice to another, becoming thus somewhat sectional and varied.) Quasi-ostinatos in chorale-settings are also found from time to time, as in Walther's 'Dies sind die heilgen zehn Gebot'. But BWV 615 is more than its parts: its varying but unified texture, its momentum, its irrepressible gusto, even its repetitions, are found nowhere else.

The *cantus* can be heard more or less continuously in three sections as follows:

A	text lines	1, 2	bb. 9–12, top part
		3	bb. 13–16, alto, then top part
		4, 5	bb. 26–9, top part
B		6	bb. 39–40, scattered through various parts
C		7–11	bb. 40–51, top part, middle lines decorated
		12–16	bb. 52–end, ditto (12 bars)

Full repeats not written out in P 283 are: bb. 1–12 (18–29) and bb. 39–50 (51–62). Despite most commentaries, it is not quite correct to describe the chorale as having interludes. Within the main sections, its compositional technique – through-composition of a melody above motivic accompaniment and quasi-ostinato pedal – is typical of the album. Less typical are the broken-up carillons of the opening, not only the ostinato but the manual figures in bb. 3, 5 etc; these are matched by the lh figure in the second half (bb. 40, 52). The 'Freude' of the text is breathless (bb. 8, 25: the only pedal solos in the album) and clamorous (bb. 48, 50: rare pedal trills).

In addition to its carillonesque ostinato, the pedal has some melodic phrases, the last two of which (bb. 48, 60) are decorated as in the rh, and another of which quotes a line very like Gastoldi's original (b. 34). Nor is the pedal the only quasi-ostinato: the opening four notes of the melody appear in each of the first eleven bars, and again on their repeat. Only a melody with such short, repeated phrases could be treated in such a manner, and the exceptional setting matches the text's own short phrases and repeated rhythms. Rather, therefore, than seeing it as 'more akin to Bach's large organ chorales' such as 'The Eighteen' (Stinson 1994) or wondering why it is in the *Ob* at all (Kube 1999 p. 569), one might consider BWV 615 as a special evocation of a special text and melody, inspired by them.

More traditional is the combination in bb. 48ff. of a *cantus firmus* phrase with a decorated version of the preceding phrase. The quaver pattern is also

familiar from the (contemporary?) Weimar chorale 'O Lamm Gottes' BWV 656a, where however there is no thrusting bass to compel it onward in the same way. Perhaps the turned trill evokes the 'Hallelujah' figure at the end of 'Komm, heiliger Geist' BWV 651, where again it leads to harmonies far more conventional than the logical but at first puzzling bb. 48 and 60.* Despite a claim in J. Krause, *MuK* 1967 p. 131, it is difficult to see that any ostinato motif of the movement is related in shape (and thus in significance) to the rising *Kreuzstab* motif of Cantata 56.

Krebs's copy gives left/right (*s/d*) toe-pedalling for the ostinato motif in b. 61:

A	d	F♯	G	A	G	A	D
		s	d	d	s	d	s

BWV 616 Mit Fried und Freud ich fahr dahin

Further copies: by or *via* J. T. Krebs, C. G. Meissner, J. G. Walther, J. C. Oley, J. P. Kirnberger and J. C. Kittel.

Two staves; last 3 bars in tablature in P 283.

The TEXT of Luther's four-verse alliterative prayer of thanksgiving and reconciliation with death is a version of the Nunc dimittis (Luke 2: 29–32), associated with the Burial Service (Stapel 1950 pp. 222ff.). Hymnbooks used it for the end of Epiphany, Purification, and less often Sixteenth Sunday after Trinity.

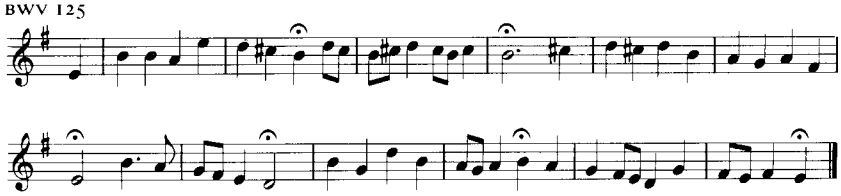
Mit Fried und Freud ich fahr dahin	With peace and joy I now depart
in Gottes Willen;	in God's will;
getrost ist mir mein Herz und Sinn,	my heart and mind are consoled,
sanft und stille;	soft and stilled;
wie Gott mir verheissen hat:	as God has promised me,
der Tod ist mein Schlaf worden.	death has become my sleep.

The MELODY was published with the text, and may be derived (by Luther?) from an older melody. Used in Cantatas 83 and 125 (Purification 1724, 1725), 95 (1723), 106 (funeral, 1707?) and harmonized in BWV 382:

* A ninth followed by seventh is found in the same key in the cadence of the Loure from the French Suite in G, BWV 816.

Example 128

BWV 125



Example 128. Buxtehude's published elegy on the death of his father in 1674 based a set of movements on it (see below, pp. 351, 390).

Of the three fully worked settings (BWV 95, 125, 616), the last is the least 'fluid'. Since Schweitzer's motif-list of 1905, the dactyl rhythm has been credited with symbolizing joy. But here, the dragging shape suggests something much more restrained, Simeon's dragging footsteps or some allusion to Lent as following on Purification? That the rhythm itself, though so prominent, is not of prime significance is shown by the pedal's motif, which keeps the shape but not the rhythm. Whether the manual's version implies 'joy' and the pedal's simpler version 'peace' (Chailley 1974 p. 192) is a conjecture of the kind inspired by the *Ob*.

The manual's motif has two versions, one beat and two beats long, and is developed both *inversus* (as is the pedal's) and in stretto. Several times it affects the melody, as is not uncommon when a motif is of archetypal simplicity (cf. BWV 606), though unlike the equally archetypal one in BWV 642, it begins on a downbeat. Such distinctions are important in the *Ob* – compare in this respect BWV 609 and 606 – and it seems unreasonable to claim both versions to be *motifs de la joie*. The motif varies in another way: the in-turning shape (b. 2, first beat) is essentially different from the scale-like shape (b. 2, third beat), as both are from the broken-chord version (b. 15, second half). Throughout, typical harmonic tension is realized by varying the form the motif takes, never quite predictable and avoiding easy repetition. The final bar's diminished seventh under a tonic is a familiar discord before peace: see BWV 727.

Also, as in BWV 612, 607 and elsewhere, the pedal phrases are carefully graded towards the final cadence; each has a different length and begins with a rest at each new chorale line. The cadences formed at the ends of the pedal phrases are symmetrically arranged: plagal–perfect–plagal–perfect–plagal. But the lines avoid simply alternating up and down forms of the motif, and the harmonic complex is prompted by the motifs, far more interestingly than when the same chorale in Cantata 106 is accompanied by patterns that merely decorate the harmonies.

BWV 617 Herr Gott, nun schleuss den Himmel auf

Further copies: by or *via* J. T. Krebs, J. G. Walther, C. G. Meissner, C. P. E. Bach (? P 603), J. P. Kirnberger, Mempell–Preller and J. C. Kittel.

Two staves; last seven bars on extra slip, last half-bar in tablature in P 283.

The TEXT of T. Kiel's hymn was published in 1620, like the last hymn based partly on the Nunc dimittis and becoming associated with Purification.

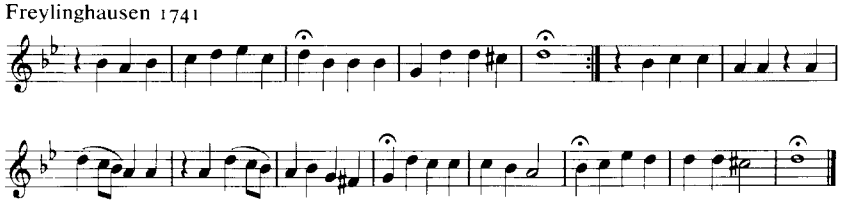
Herr Gott, nun schleuss den Himmel auf!	Lord God, now unlock Heaven!
mein Zeit zu End sich neiget;	my time inclines towards its close;
ich hab vollendet meinen Lauf,	I have completed my course,
dess sich mein Seel sehr freuet;	which much gladdens my soul;
hab gnug gelitten,	I have suffered enough,
mich müd gestritten,	am tired with struggling,
schick mich fein zu,	send me carefully
zur ewign Ruh,	to eternal rest,
lass fahren was auf Erden	let him go who on earth
will lieber selig werden.	would rather be blessed.

The last of the three verses alludes to the Nunc dimittis.

The MELODY was published with the text in a five-part setting (Novello 15 p. 52), from two voices of which a melody either gradually emerged or was deliberately formed in early eighteenth-century hymnbooks. In Freylinghausen (1741) it takes the form shown in Example 129. See also

Example 129

Freylinghausen 1741



BWV 1092. It is possible that Bach gave the *cantus firmus* in BWV 617 a unique two-voice form because the original melody itself only 'emerges' from two crossed parts. This doubling might justify 'à 2 Clav. c Pedale' in BG 25.ii, although P 283 only brackets the two *cantus firmus* voices at the beginning – as it does in the case of BWV 624, headed 'à 2 Clav'. Something like a 'doubled *cantus firmus*' had already been achieved more simply in

Cantata 106 (1707?), where 'Ich hab' mein Sach' appears in two parts against a fugue.

As an unusual kind of trio, BWV 617 has a *cantus firmus*, a running left hand and a syncopated pedal, each with a strong character. Only if the alto crotchets are taken literally does the lh need a separate manual in the second half, and b. 18 alto suggests one manual only. A simple broken chord, first used to lead back to the repeated section (bb. 7–11 = 1–5, not written out in P 283), is particularly useful when the harmony suddenly changes (bb. 18, 22, 23). There is no reason for the 'interlude' rests in the right hand between the chorale-lines, since the harmony does not change. But they do emphasize the unstoppable accompaniment, for which the text supplies several images: 'knocking on the gates of Heaven' (Schweitzer 1905 p. 348), 'the unease of worldly life' (Keller 1948 p. 157), 'the faltering steps of the aged Simeon' (Terry 1921 p. 190) and 'the course of life' running into lassitude (Chailley 1974 p. 136). Simeon's feet might not be dragging as in BWV 616, but the line wandering through the music is easily heard as 'sad' or 'resigned'.

Pictorial or not, the accompaniment is immensely adaptable for harmonizing a complex tune. It was surely added after the melody was written in, hence 24/16 and 12/8 added to the original ¢ signature? If so, P 283 is hardly a fair copy. The astonishing harmonization of b. 19 is created by doubled chromatics on a pedal point, and there is no grammatical need to play the quavers as triplets (as proposed in BG), although P 283 itself is not clear enough to prove that the lines are 'completely independent rhythmically' (Finke-Hecklinger 1970), as in the equal quavers of the NBA. The very ambiguity emphasizes how in the *Ob*, a singing line, harmonic drive, continuous rhythm, original texture, chromatic turns, clear dominant end and a strange but bewitching *Affekt* can all be unprecedented.

BWV 618 O Lamm Gottes, unschuldig

Further copies: by or *via* C. P. E. Bach (P 603), C. G. Meissner, J. C. Oley, C. F. Penzel, J. P. Kirnberger and J. C. Kittel.

Two staves; headed in P 283 'Adagio' and 'Canone alla quinta' (the latter subsequently?); repeat marks for bb. 1–7.

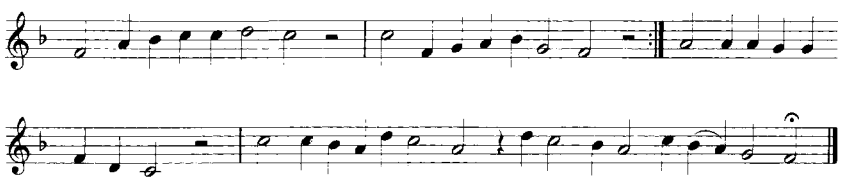
The TEXT is N. Decius's paraphrase of the Agnus dei (1542), sung particularly on Good Friday between sermon and Communion, and generally in Passiontide.

O Lamm Gottes, unschuldig	O Lamb of God, innocently
am Stamm des Kreuzes geschlachtet,	slain on the stem of the cross,
allzeit funden geduldig,	always found forbearing
Wiewohl du warest verachtet:	however despised you were.
all Sünd hast du getragen,	All sin have you borne,
sonst müssten wir verzagen.	otherwise we should have despaired.
refrain vv. 1, 2	
Erbarm dich unser, O Jesu.	Have mercy on us, Jesu.
refrain v. 3	
Gib uns dein' Frieden, O Jesu.	Give us your peace, Jesu.

The MELODY, at least whose first line resembles one Gregorian Agnus dei (*Liber usualis*, Mass IX), was published with the text and took several forms; see Example 130 (Terry 1921 p. 281). A simpler version is harmonized in BWV 401 and used (with a different line 6) in the opening chorus of the *St Matthew Passion*; also in BWV 656, 656a, 1085 and 1095.

Example 130

Anon 1598



Like BWV 619, this does not begin with the *cantus firmus*; but its canon is between the tenor and alto, BWV 619's between second tenor and soprano. To some extent, therefore, the two are complementary (text, key, form) but contrasted (metre, length, disposition and number of voices). Canonic treatment of at least some phrases had appeared earlier (Scheidt's 'O Lamm Gottes', *Geistliches Konzert* No. 2, 1634). Perhaps, to make the canon clear, P 283 is a short score enabling various interpretations: (i) as usually played or (ii), with double pedal, down an octave with 4′ stop (cf. BWV 608) or (iii), with three manuals above the pedal, in the French manner of *quatuor à quatre claviers* (Schrammek 1975 p. 103). Either way, to make the canon fit, the ends of the chorale's phrases are frequently altered, in particular the last line, where the resulting bass/alto phrase resembles the fugally altered theme 'Ein' feste Burg' in the first movement of Cantata 80.

Whether or not this canon can be regarded as symbolizing the 'follower' of Jesus referred to in associated texts (Arfken 1965) or the 'following out' of God's will (Keller 1948 p. 158) or the bearing of sin by Jesus the

Mediator in a middle part (Honders 1988 p. 31), it is clear that the slurred semiquavers, rising or falling, have associations with both Passiontide (*St Matthew Passion* No. 29) and Christmas (*Christmas Oratorio* No. 29). Thus the slurred motif is more versatile than its usual associations suggest – 'sobbing', 'sighing', 'bearing sins' or 'dragging the cross' – and is useful rising or falling when contrapuntal ingenuity is required for harmonizing a canon (compare *Goldberg Variations* No. 15). Several lines it produces are very like the obbligato melody of a cantata aria (see bb. 3, 7, 23) or the *Canonic Variations* (see b. 6). The subsidiary motif (b. 1, third beat) is also violinistic.

The chromatics at bb. 20–1 have been claimed to correspond to the word 'verzagen' or 'despair' (e.g. Stinson 1996 p. 128) as they have too in the longer setting of the Agnus dei, BWV 656. But another claim, that BWV 618 and 619 have a 'common key' (*ibid.*), is not justified by their opening bars: the 'mixolydian' tendency in the first, with its e♭s typical of Bach movements in F major, contrasts with the quite different lydian cadence of the second. Neither have much in the way of perfect cadence, BWV 618 only at the end of some phrases, 619 not at all.

BWV 619 Christe, du Lamm Gottes

Further copies: by or *via* J. G. Walther, C. G. Meissner, C. P. E. Bach (? P 778), J. C. Oley, C. F. Penzel, J. G. Müthel, J. P. Kirnberger and J. C. Kittel.

Two staves; headed in P 283 'in Canone alla duodecima à 2 Clav. et ped.'.

The TEXT, another translation of the Agnus dei (see BWV 618), was published in 1528, appearing with this melody in 1557.

vv. 1, 2

Christe, du Lamm Gottes,	Christ, Lamb of God,
der du trägst die Sünd der Welt,	who bears the sins of the world,
erbarm dich unser.	have mercy on us.

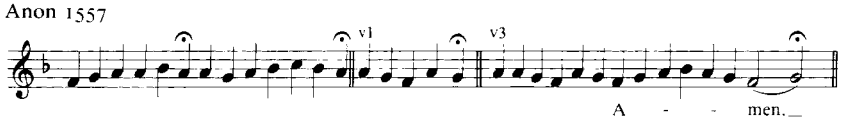
v. 3

Christe, du Lamm Gottes,	Christ, Lamb of God,
der du trägst die Sünd der Welt,	who bears the sins of the world,
gib uns deinen Frieden. Amen.	give us your peace. Amen.

The dorian MELODY (Example 131) may derive from a Gregorian tone (e.g. *Liber usualis*, Mass IV). Used in Cantatas 23 and 127 (1723, 1725)

Example 131

Anon 1557



and BWV 233/233a. In BWV 23.iv the melody is set in canon, in BWV 233 and 127.i it appears with other chorale melodies: both aim to counter the melody's brevity.

Both the five-part texture and three-bar introduction are unusual, more so than the modal cadence (cf. BWV 611 and 620) and the opening pedal point under imitative lines (cf. the Toccata in F). The texture of five parts has been seen as 'after the model' of Grigny (Klotz 1969a) – two parts on each manual, above pedal – though BWV 633 is more like Grigny in this respect. The overlapping canonic lines increase the complexity, as do the two major–minor progressions (bb. 8–9, 12–13) and the accented passing-notes created by the scales. Apart from the soprano f♮″ in b. 10, the canon is *per giusti intervalli*.

In its canonic scale motif, the opening few bars unexpectedly resemble those of 'Vom Himmel hoch', BWV 769. This motif is present in every bar, sometimes *inversus*, often *rectus*, and in the penultimate bar hints that it originates in the 'Amen' of the Gregorian melody. As often, thirds between inner voices are important. In particular, the contrary motion of bb. 5–7 and 10–11 produces new harmony not actually required to solve the canon but arising from its inventive use of motifs; much the same can be said of BWV 600. The three lines developing the crotchet scale motif can be played by the hands, but a rescoring of the movement to enable the pedal to take both canonic voices is not possible if P 283 shows the required octave pitch. Six brackets have been written (subsequently?) in P 283 at various points, to make it clear that the five lines on two staves are distributed rh A/S, lh T1/T2, B, but these could equally signal that the original was a 'short score' open to various interpretation. A similar point could be made about the (added?) direction for two manuals.

This brief canonic movement, in which harmony reaches new heights of sophistication through accented passing-notes, and hovers for seven of its sixteen bars around chords of A, is a peak in the Weimar canonic tradition as glimpsed on a more prosaic level in BWV 714, 693 (Walther) and 744 (J. L. Krebs). It is possible that canons for Passion chorales imply a 'closeness to God', but just as likely, perhaps, is that they are 'musical offerings', the fruits of pious endeavour.

BWV 620 Christus, der uns selig macht

Further copies: by or *via* J. C. Oley, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Two staves; headed in P 283 'in Canone all'Ottava'.

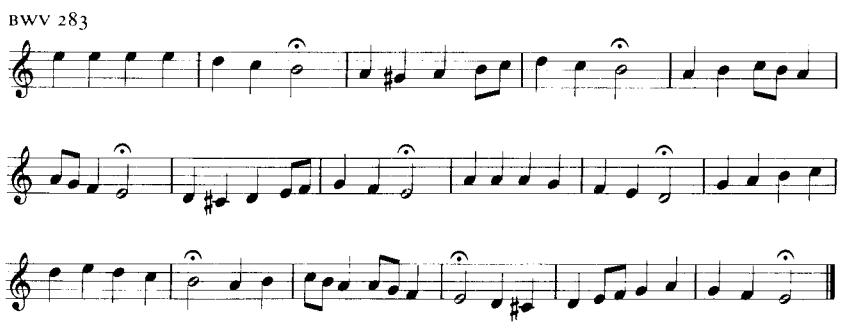
The TEXT by M. Weisse deriving ultimately from the Good Friday hymn 'Patris sapientia, veritas divina', was published in the first German hymnbook of the Bohemian Brethren (1531), perhaps a translation from Czech.

Christus, der uns selig macht,	Christ, who makes us blessed,
kein Bös's hat begangen,	has committed no evil,
ward für uns zur Mitternacht	was for us at midnight
als ein Dieb gefangen,	taken like a thief,
geführt vor gottlose Leut	led before godless people
und fälschlich verklaget,	and falsely accused,
verlacht, verhöhnt und verspeit,	ridiculed, jeered and spat on,
wie denn die Schrift saget.	as the Scripture says.

Seven further verses tell the Passion story, meditating on 'your death and its cause'.

The MELODY adapts 'Patris sapientia', which was already metrical. Used in BWV 283 and 747 (Example 132) and a later version in the *St John Passion*, 15, 37.

Example 132



The original version in P 283, BWV 620a, was revised at about the time BWV 613 was added: bb. 1–19 'drastically', after which 'b. 20 ended in complete illegibility' (Novello 15 p. xxi). Secondary sources also transmit the last bars in revised form, suggesting that the revisions were notated

on a separate sheet, now lost (KB p. 32). Greater rhythmic activity given by the new syncopations and semiquavers make the work not only more vivid but less bound to one quaver figure. Not only is the new syncopated *figura* stronger and more emphatic but bits of it are quite like the chorale melody (e.g. alto bb. 3–4, a truncated, chromaticized version of the opening *cantus*).

As in BWV 629, the canon at the fifteenth (not octave) is in the outer parts, and as in BWV 618 and 619, the other parts begin canonically and remain imitative. The melody needs to be altered – by entering early (b. 6 etc.) or holding back (b. 15 etc.), both devices familiar in *stile antico* imitation – and as a bass-line this *cantus* ensures a series of clear diatonic progressions, without halting cadences. The chromatic motif becomes increasingly prominent, perhaps in association with the text: 'kein Bös's' (end of b. 3), 'als ein Dieb gefangen' (b. 9), 'verklaget' (bb. 15–16), 'verlacht, verhöhnt' (b. 18), although the whole nature of the hymn (its *scopus*) makes chromatics relevant throughout, whether formulaic or not. The harmonic maturity arises equally from chromatics and from the need to 'explain' harmonic cruxes thrown up by the outer canon. A certain similarity between this chorale and the middle section of the finale to Cantata 63 (for Halle, Advent/Christmas 1714?) comes from combining chromatic fourth and dactylic counterpoint. Note that having less rhythmic energy, the earlier version's chromatics are more like ordinary formulae.

The fierce sentiments of the text justify the syncopation of this powerful setting, an equivalent perhaps to the fierce voices of the chorale in the *St John Passion*. Its combination of vigorous rhythms with wailing chromatics has naturally led to poetic interpretation. Many harmonic details are original (e.g. b. 15), but while the revised version allowed the false relation in b. 22 (c–c♯′), it seems that the composer altered the bass of the canon in b. 11 to avoid a similar but more obtrusive progression (f′–F♯). The difference between b. 11 and b. 22 is instructive: in b. 11, a pedal F♯ would produce an unlikely false relation when the tenor line is so diatonic; in b. 22, the fourth quaver is yet more dissonant (F♯ c♯ c♮′ g′), but the dissonance is the result of passing-notes and accepted by the ear as such.

Equally original is the progression over bb. 15–17. The lightening of the harmony when a B minor chord rises to a clear G major, passes to another brief B minor, then a C seventh and a highly chromatic turn to A major/minor, then a B seventh: this passage deserves the closest examination. Such harmonies are not at all obvious from the canonic *cantus firmus*, which in itself need have led to no more than the mild triadism of a Walther canon. As with b. 22, it is the two accompanying motifs that produce the inventive harmonies, incited by the canon perhaps.

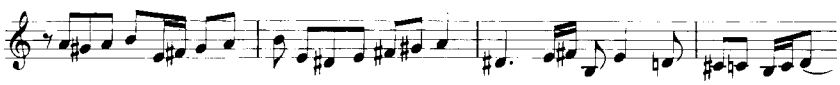
An especially characteristic passage, bb. 8–10, is largely repeated later, bb. 19–21, including the unique low C♯. This C♯ is no reliable evidence for an organ with such a note, since the written-out canon makes it obligatory. On the other hand, playing it up an octave (Arfken 1955 pp. 30–2) seems rather drastic, unless this phrase alone used 16′ reed, the rest pedal Trompete 8′, as in BWV 600?

BWV 620a Christus, der uns selig macht

Written over in P 283; further copies by C. G. Meissner and late MSS.

Evidently some copyists knew the chorale before it was revised. While the harmonies and the chromatic motif remain largely unchanged, clearly the blander rhythms make for less pungent harmonies. But the original lines should not be underestimated: Example 133 is a fine countersubject. The 'sharpening' of the rhythms anticipates that for the fugue *alla francese* in the *Art of Fugue*, similarly revised after the composer wrote it in the score P 200 – perhaps not very long after revising BWV 620a?

Example 133



BWV 621 Da Jesus an dem Kreuze stund

Further copies: by or *via* J. T. Krebs, C. G. Meissner, J. C. Oley, C. F. Penzel, J. G. Müthel, J. P. Kirnberger, J. C. Kittel.

Two staves.

The TEXT of J. Böschenstein's Passiontide hymn is based on the Seven Last Words (cf. the hymn 'Stabat ad lignum crucis') and was sung on Good Friday.

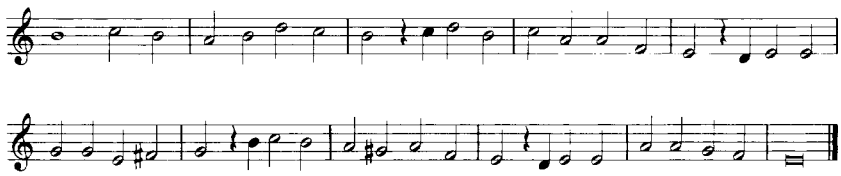
Da Jesus an dem Kreuze stund	As Jesus hung upon the cross,
und ihm sein Leichnam war verwundt	and his body was wounded
so gar mit bittern Schmerzen;	with so much bitter pain;
die sieben Wort, die Jesus sprach,	the Seven Words which Jesus spoke
betracht in deinem Herzen.	consider in your heart.

Verses 2–8 relate the Seven Words, followed by an exhortation in v. 9.

The MELODY, from the Reformation period, is used for several texts and is much like other melodies. Used as a fugue-subject by 'southern' composers (J. E. Kindermann, J. Krieger, Pachelbel, J. K. F. Fischer), perhaps during Lent, it appears in no known Bach cantatas. Krebs's third *cantus* line reads e′ a′ g♯′, and is harmonized accordingly – presumably Bach's original (KB p. 73). But the form in Example 134 is usual.

Example 134

Görlitzer Tabulaturbuch, 1650



Since Spitta (I p. 593), the syncopated bass motif has been seen as either symbolizing or picturing 'a sinking body' (Schweitzer 1905 p. 348), and certainly, if one set out to picture 'dragging' by conventional musical means, no better bass line could be conceived than these masterly suspensions. Is the similarity between the opening bars (from which the rest springs) and the close of the Christmas chorale BWV 606 to be seen, therefore, as underlining the connection between Incarnation and Crucifixion? As in BWV 606, the bass has its own motif while the middle voices produce some important passages in thirds, more than faintly reminiscent of the Corelli fugue BWV 579.

Density and intricacy in the chorale come from its constant reference to motif, its compact harmony, and the total absence of rests (cf. BWV 602, 609). At the end of each chorale line the bass presses forward, never pausing until the final cadence. Compared to the kind of *stile antico* treatment of this melody by Fischer and others, BWV 621 does seem more 'subjective', inviting one to see in the drooping bass a distinct cross figure (see Glossary). But the text itself is mostly unconcerned with the actual incidents of the crucifixion, only with it as the setting for the victim's Seven Words.

Not only does each part have its own motif or prevailing rhythm, but the tenor and bass motifs (each heard five or more times) consistently avoid easy formulae or contrapuntal convenience. Moreover, the voices are paired; soprano and bass work with or against each other, alto and tenor together. Further concentration is given by the typical modified repetition (bb. 1 and 7, bb. 4 and 8).

BWV 622 O Mensch, bewein dein Sünde gross

Further copies: by or *via* J. T. Krebs, C. G. Meissner, J. C. Oley, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Two staves, three in P 802 (Krebs); headed in P 283 'adagio assai: à 2 Clav. & Ped.' (written subsequently?); at end, 'adagiissimo'.*

The TEXT of S. Heyden's Passion hymn was published in 1525.

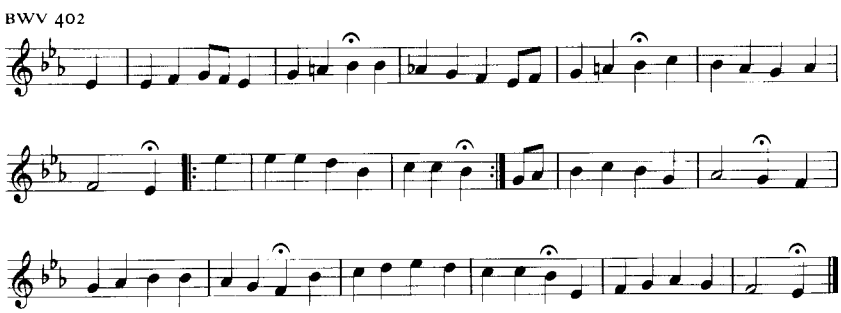
O Mensch, bewein dein Sünde gross,	O man, weep for your great sin,
darum Christus seins Vaters Schoss	for which Christ left his father's bosom
äussert und kam auf Erden;	and came to earth;
von einer Jungfrau rein und zart	of a Virgin pure and gentle
für uns er hie geboren ward;	he was born here for us;
er wollt der Mittler werden.	to become the mediator [for sins].
Den Toten er das Leben gab	He gave life to the dead
und legt' dabei all Krankheit ab,	and banished all sickness,
bis sich die Zeit herdrange,	until the time came on
dass er für uns geopfert würd,	that he should be sacrificed,
trüg unsrer Sünden schwere Bürd	bearing the heavy burden of our sins
wohl an dem Kreuze lange.	long on the cross.

Twenty-two further verses alternate between the crucifixion and the 'great sin'.

The MELODY by M. Greitter was also published in 1525, later associated with this text, harmonized in BWV 402 and used in the final chorus of Part 1 of the *St Matthew Passion* (from the 1725 version of *St John Passion*): Example 135. It is also sung to the Whit hymn 'Jauchz, Erd und Himmel, juble hell' (1537).

Example 135

BWV 402



* The superlative of *adagio* was not always clear: Heinichen 1711 p. 179 wrote *adagiosissimo*, as probably did Bach in the Capriccio BWV 992.

BG 25.ii surmised that 'the melody was kept very simple' at first, and the arabesques were 'added later' – hence copied by Krebs with fewer ornaments? – but this is not clear from P 283, which began more as a fair copy than it continued to be. Alterations were made in a hasty composing score (KB p. 32), perhaps at several stages, and the totally rewritten b. 21 is the only such instance in the album (see KB. p. 40). Whether two manuals were (i) always the intention, (ii) necessary at all, is unclear; b. 22 suggests that it was planned with only one in mind.

Though often likened to the coloratura found in Buxtehude, this celebrated setting's ornamental melody is more original, less 'instrumental' than either BWV 659 or the 'Adagio assai' opening of Cantata 21 (1714?). Most beats have the notes of the chorale – an old trait – and bb. 1, 2 and 5 would, at a much faster tempo, resemble a French ouverture. Many patterns are conventional, others unique and mysteriously melodious (e.g. end of b. 2, beginning of b. 20), perhaps later additions. At least one melodic pattern was the result of second thoughts: the little rh demisemiquaver figure in bb. 14 and 22 was originally simple pairs of semiquavers, and the lh probably had fewer of the semiquaver patterns. Of course, the spectacular final line has led to a search for allusions to the text ('Kreuze', 'lange'), especially in view of a key that is neutral only in equal temperament (E♭). The movement gives the impression of inspired caprice and not a mere catalogue of note-patterns, partly because in returning twice to simple crotchets the melody is far beyond merely applying formulae. The invention appears limitless.

The coloratura, sumptuously wide-ranging from b♭ to b♭″, disguises not only the chorale melody but also the form of the hymn. Yet its four sets of three lines each are strictly followed, and in particular, the rhyme-scheme *aab* is mirrored in the two sets of dominant–dominant–tonic cadences of the first six lines. The setting does not always reflect the repetitions in the original chorale melody. Bar 8 can be seen as a kind of variation of b. 2, whereas b. 7 is quite different from b. 1, despite the same chorale-melody, for the accompaniment now moves into *suspirans* semiquavers. While the coloratura too becomes more and more wide-ranging – something unusual for such treatment – the two inner parts too are increasingly imitative, progressing gradually from crotchets to semiquavers and reaching a particular intensity in b. 21 ('bearing the heavy burden'), a bar revised and re-conceived in P 283. This 'peak' appears after and before a chromatic bass. Generally, these inner parts are freer but more active than those of BWV 659, whose continuo-like pedal has much in common with BWV 622's and sometimes moves in a similar way.

Because the chorale melody is so long, changes in texture are desirable, as are the varied reprise (bb. 1–6 = 6–10) and many touches of colour – the D♭s

and the increasing chromatics, finally in the melody too. In view of the text's great length and the melody's other association with Whit, perhaps BWV 622 relates more closely than usual to a particular verse (v. 1) and its key words, though only special pleading can make close parallels, except for 'lange' at the final melisma. Even 'Kreuze' does not coincide with the C♭ chord, and 'geopfert' (bb. 19–20) is preceded, not accompanied, by bass chromatics. Perhaps 'Kreuze' can be heard in the penultimate bar and its upbeat, but their astonishing accented passing-notes transcend images, as does the sudden simplicity of the melody when the bass twice rises chromatically.

One can look at the celebrated C♭ triad a long time and not be quite sure what it is – other than a preparatory chromaticism, i.e. E♭ minor for the E♭ major cadence. A simpler final twist to the minor is found in Pachelbel's E♭ Fantasia (copied by Walther) and often in Froberger and Buxtehude. Another but lesser chromaticism colours the chorale in the *St Matthew Passion*, where 'Kreuze' is less conspicuous, and in the *St John* version (in E♭ major) the chord is indeed C♭. Here in the *Ob* the C♭ behaves rather as a Neapolitan or augmented sixth, but is not exactly either, and is made the more startling by the new spacing and sudden suspension of semiquavers. A more closely related E♭–C♭ progression is found for the text 'deinen Leiden' ('your suffering') in the second movement of Cantata 22 (1723).

BWV 623 Wir danken dir, Herr Jesu Christ, dass du für uns gestorben bist

Further copies: by or *via* J. C. Oley, C. G. Meissner, C. F. Penzel, J. G. Müthel, J. P. Kirnberger.

Two staves; last $1\frac{1}{2}$ bars in tablature in P 283, where second text-line added later?

The TEXT of C. Fischer's Passiontide hymn (different, after the first line, from other texts beginning thus) was published in 1568.

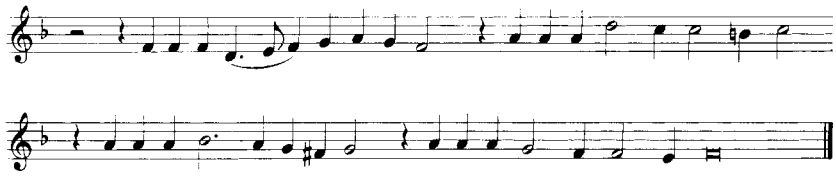
Wir danken dir, Herr Jesu Christ,	We thank you, Lord Jesu Christ,
dass du für uns gestorben bist,	That you have died for us,
und hast uns durch dein teures Blut	And through your precious blood
gemacht vor Gott gerecht und gut.	Have made us righteous and good before God.

In P 283, 'du' is written 'DU'. The remaining three verses are a prayer for 'assurance that you will not forsake us'.

The MELODY was sung to various texts, one form of it (1597) as in Example 136 (Terry 1921 p. 334).

Example 136

Anon 1597



Some have seen the pedal and accompanying rhythms as referring either to 'joyful thanksgiving' or (in the bass) to an 'expression of confidence'. In its actual working-out, however, the note-pattern takes various lengths and shapes. Such treatment suggests a different approach from that of (e.g.) BWV 643, where a pattern is less often changed. Moreover, the ending of chorale lines on dominant sevenths (bb. 4, 16) seems to undermine any 'confidence', as it does in other chorales using dominant sevenths in such a way (e.g. 'Mein teurer Heiland', *St John Passion*). While the middle parts are much like those in other chorales, the pedal motif is rather cello-like, more so than a similar figure in the G major Prelude BWV 541. Particularly good use is made of rhetorical rests and of displacement of the motif across bar-lines, and in their use of a simple motif-cell all three lower parts show an inventiveness that was unique to the *Ob*.

Only a three-note figure, the motif produces different patterns in each bar yet leaves the chorale melody clear. Unlike the settings either side of it, BWV 622 and 624, the melody is as if merely harmonized and then decorated by the dactyl figure between beats. As Marpurg pointed out in *Abhandlung von der Fuge* (1753), 'the two middle voices produce a mere counter-harmony' ('eine blosse Gegenharmonie': Dok III p. 45), but this suggests he was not fully aware of the harmonic nuances of the piece, or that a second motif tends to emerge (bb. 7, 8, 11, 14, 15, 16).

The dancing metre, displaced rhythms and four-bar phraseology seem typical of the polonaise, whose 'popular' character would then correspond to the rather doggerel-like nature of the hymn, reminiscent of medieval texts like 'Mary's joy of Six, Dancing on the Crucifix'. Was there an allusion here to the melody's known Polish connections (a Polish hymnbook of 1559: Terry 1929 p. 149)? In any case, the *Ob's* motivic harmonizations of chorales achieve maturity in this movement, as well as in BWV 624. The 3/4 time-signature is unique in the album, meant to be 'modern', perhaps, implying

a more pronounced dance character than the sarabandes BWV 652, 653 and 654. Does absence of fermatas and changes of beat for the pedal motif suggest that the setting was meant to be unusually continuous?

BWV 624 Hilf, Gott, dass mir's gelinge

Further copies: by or *via* J. C. Oley, C. G. Meissner, C. F. Penzel, J. G. Müthel, J. P. Kirnberger, J. C. Kittel.

Two staves; headed in P 283 'à 2 Clav et ped.'; two staves, pedal throughout in tablature-letters (in place of a third stave).

The TEXT of H. Müller's 'Ballad of the Passion' was published in 1527 and appeared in early Lutheran hymnbooks.

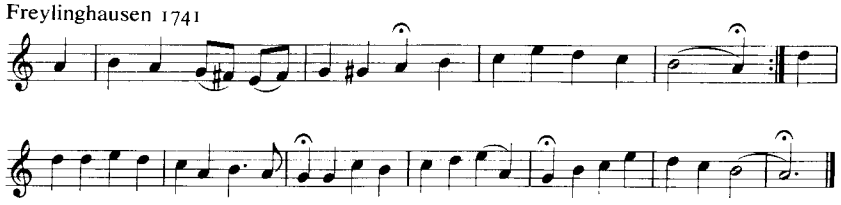
Hilf, Gott, dass mirs gelinge,	Help me, God, that I may succeed,
du edler Schöpfer mein,	my precious creator,
die Silben reimweis zwinge,	in forcing these syllables into rhyme
zu Lob und Ehren dein,	to your praise and honour,
dass ich mag fröhlich heben an,	that I may joyfully begin
von deinem Wort zu singen,	to sing of your Word,
Herr, du wollst mir beistan.	you will stand by me, Lord.

Twelve further verses recount the Passion and Ascension, referring to scripture.

The MELODY draws on several versions associated with the text by 1545 (Terry 1921 p. 203). BWV 343 is similar to Freylinghausen 1741 (Example 137), and probably the difficulty of making a canon for the third phrase occasioned the version in BWV 624. Walther uses a similar composite form for a canon. Note that the opening line does not need to go through so many keys as in BWV 624, with its canon beginning at the tritone.

Example 137

Freylinghausen 1741



Like BWV 618, the movement incorporates a canon at the fifth in adjacent voices; for the fifth and sixth lines (bb. 9–13) it is a canon at the fourth. The intervals of the canonic answer are not strict, and rhythms require changing in b. 13, while the c♯′ is shortened to suit the accompaniment. There must have been some fixed determination to make a canon here: in rivalry with Walther?

The non-stop lh passage-work runs through the *cantus* even more intensely (both higher and lower) than in BWV 617, though perhaps not quite to so anguished an effect. Again, the *Affekt* is elusive: triplets make it 'animated' (Terry 1921 p. 204), a syncopated bass means 'lassitude' (Schweitzer 1905 p. 348), canon evokes the Creator 'helping' (Chailley 1974 p. 145) or pictures the effort of the 'forced syllables' in v. 1 (Clark 1984 p. 87). Also in common with BWV 617 are the repeat of the opening section and the curious fact that without the lh the harmonies are already complete, especially here. The final cadence, like those of BWV 616, 721, 727 and 659, carries the dissonant bass leading-note under a soprano pedal point.

The lh line is as inventive as that of BWV 607 and 617, with distinct patterns, some scale-like, some doubling back, according to requirements. The particularly insistent triplets of the final $2\frac{1}{2}$ bars match the final driving scales of BWV 607. These three chorales present their obbligato lines in three metres – semiquavers (BWV 607), sextolets (BWV 617), triplets (BWV 624) – and have a compass of about three octaves from G (BWV 624 the largest, G–a♭′′), and in all three the lh only gradually emerges through and above the *cantus firmus*. The three bass lines, though equally motivic, react in three different ways to such lh figures; BWV 624's seems particularly independent, not only because of the sophisticated passing-notes in all voices, but because each line of the *cantus* ends on a weak beat. As in BWV 621, the bass syncopations invite a search for text-references (to the effort implied in v. 1?), as do the left hand's triplets (the persistence also implied in it?).

The special aura of this unique setting – rather remote, subdued, strange even – surrounds the listener, especially as the lh rises through the *cantus*. Its uniqueness, owed to a harmony already rich even without the running line, becomes clearer when compared to J. L. Krebs's imitation of it in his *Clavierübung*, 'Christ lag' (1752 – note the next *Ob* title).

BWV 625 Christ lag in Todesbanden

Further copies; by or *via* C. G. Meissner, J. C. Oley, J. G. Müthel, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

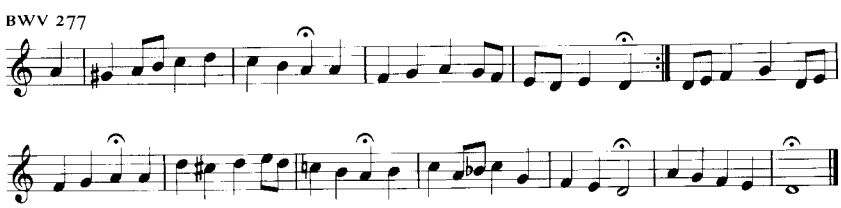
Two staves.

The TEXT is one of Luther's two Easter hymns (see BWV 626): seven verses built partly on the sequence 'Victimae paschali laudes', later the chief hymn of Easter.

Christ lag in Todesbanden,	Christ lay in the bonds of death
für unsre Sünd gegeben,	given up for our sins,
der ist wieder erstanden	he is risen again
und hat uns bracht das Leben.	and has brought us life.
Des wir sollen fröhlich sein,	Therefore we should be joyful,
Gott loben und dankbar sein,	praising God and being thankful,
und singen Hallelujah,	and singing Hallelujah,
Halleluja.	Hallelujah.
v. 4 begins:	
Es war ein wunderlich Krieg,	It was a wonderful war,
da Tod und Leben rungen;	as Death and Life wrestled;
das Leben behielt den Sieg,	the victory went to Life,
es hat den Tod verschlungen.	it has swallowed up Death.

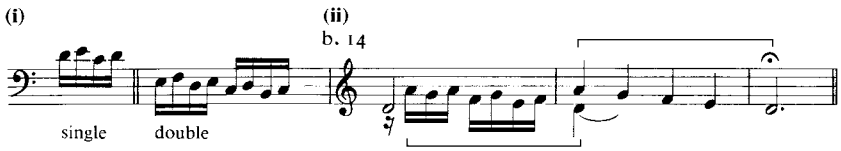
The MELODY (Example 138) is from the older hymn 'Christ ist erstanden' (Terry 1921 p. 117), a variant or extract of the 'Victimae paschali' melody. The sharpened second note, once rare, is prominent in Cantata 4, BWV 277–279, 625, 695, 718 and Bruhns's 'Hemmt eure Tränenflut', but not in Cantata 158. Both forms are found in Böhm and Scheidt, the latter within one set of variations (*Tabulatura nova*, 1624).

Example 138



Like BWV 616, this uses a motif with both a one-beat and a two-beat version, each developed throughout, joining finally in the last bar. As Example 139 shows, the motif is related to the *cantus*. Twice near the end the pedal also has it in augmentation, enphasizing the perfect cadences. The motif suggests to some 'the bonds of death' (Schweitzer 1905 p. 349), to others 'the rolling away of the stone' (Keller 1948 p. 161), especially if played slow. Twice as

Example 139



fast, it would resemble the cello motif at 'Gewalt' ('power') in Versus III of the early Cantata 4. As in BWV 718, its few suspensions have been seen as 'the bonds of death', though why just at these points is unclear, as is why there are not more of them – the two penultimate bars could have supplied the pattern for another whole setting.

Despite the possibility that this 4/4 is slow, the motif's essential vigour seems assured when it rises into the chorale melody at its highest point ('praising and thanking God'), aided by rising chromatics at that moment. Although the movement begins as densely as 'Jesu, meine Freude', its tension is less sustained (e.g. end of b. 8) and its motifs are sometimes neglected (e.g. first half of b. 14). Nevertheless, there are vigour and intensity in the setting, many bars of which have eight harmonies in quick succession, as if disturbed and reflecting the image of war in v. 4, quoted above.

BWV 626 Jesus Christus, unser Heiland, der den Tod überwand

Further copies: by or *via* J. T. Krebs, C. H. Meissner, J. C. Oley, J. G. Müthel, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Two staves.

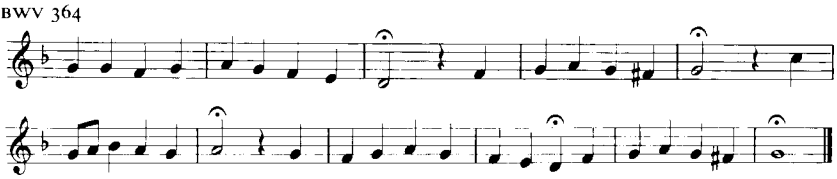
The TEXT of Luther's three-verse Easter hymn was published in 1524:

Jesus Christus, unser Heiland,	Jesus Christ, our Saviour,
der den Tod überwand,	who overcame death,
ist auferstanden,	is risen,
die Sünd hat er gefangen.	he has captured sin.
Kyrie eleison.	Lord have mercy.

The MELODY appeared with the text in 1529; the version in BWV 626 and 364 closes with a different 'Kyrie eleison' phrase, first found in 1585 (Terry 1921 p. 229): see Example 140. The five melodic phrases have an approximate form *abcab*.

Example 140

BWV 364



The same syncopated quaver motif runs through all three accompanying parts, one after the other and sometimes together, thus appearing in every half-bar. The weight of the inner parts seems to be characteristic of Bach's growing experience with the *Ob* conception; another example is BWV 644. The syncopation can no doubt be seen as picturing the rise from death, either symbolizing the triumph or giving a representation of 'taking death prisoner'. However, by nature it resembles motifs often found in compound-time variations of secular or chorale variations, such as the gigues in Buxtehude's 'Auf meinen lieben Gott' (copied by Walther) and Bach's 'Sei gegrüsset'. Again thirds between the inner voices are important, though not, as in other one-motif chorales (BWV 601, 623), between bass and tenor.

As in BWV 620, there is a kind of embedded back-reference: b. 7 is much like b. 2. However, although as a consequence of the *abcab* pattern the last line is the same as the second, it is reharmonized, with new modulations, despite each phrase actually beginning and ending much as before (bb. 3–4 E minor to A minor, bb. 8–9 E minor to A minor, but with a b♭!). There seems no end to how inventively short motifs can be explored, and the technique never quite repeats itself. Although there is only marginally a greater use of sevenths in b. 8 than in b. 3, the surprise b♭ of b. 8 can be seen as crucial in giving a colour unknown in b. 3. Reversing the bars would show how naturally this unexpected note, appearing where it does in b. 8 (with its hints of the Neapolitan sixth?), leads to the final cadence. It also gives a new slant on the motif itself, whose second note otherwise is always diatonic.

The 'monothematic' accompaniment of BWV 601 and 626 is the reason for their use as contrapuntal examples in the *Abhandlung von der Fuge* (1753) of Marpurg, who fails to draw attention to the rare double time-signature.

BWV 627 Christ ist erstanden

Further copies: by or *via* J. T. Krebs, C. G. Meissner, J. C. Oley, J. G. Müthel, J. P. Kirnberger, J. C. Kittel.

Headed in P 283 '1 Vers.', 'Vers. 2', 'Vers. 3'.

The TEXT of the Easter carol was several centuries old when published in 1529. It came to be sung on all the days of Easter, on Sundays before the sermon (Stiller 1970 p. 226), and at Ascension.

Christ ist erstanden	Christ is risen
von der Marter alle;	from all the torment;
des solln wir alle froh sein,	therefore we should be joyful,
Christ will unser Trost sein.	Christ will be our consolation.
Kyrieleis.	Lord have mercy.
v. 2	
Wär er nicht erstanden,	If he had not risen
so wär die Welt vergangen;	the world would be lost;
seit dass er erstanden ist,	since he has risen,
so lobn wir den Vater Jesu Christ.	we praise the Father of Jesus Christ.
Kyrieleis.	Lord have mercy.
v. 3	
Halleluja, Halleluja, Halleluia!	
des solln wir alle froh sein,	Therefore we should all be joyful;
Christ will unser Trost sein.	Christ will be our consolation.
Kyrieleis.	Lord have mercy

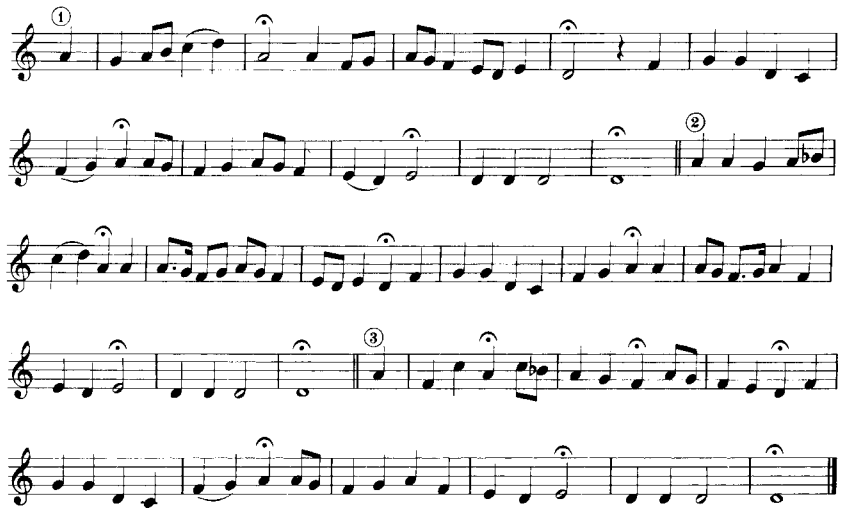
The MELODY was published with the text and may be as old. The three verses have a melodic form *AAB*, but neither BWV 276 (three verses – Example 141) nor the Easter Cantata 66 (v. 3 only) gives the melody in the same form as BWV 627.

The three-verse form is unique in the album, and it was no doubt the three different melodies that led J. C. F. Bach to count *Ob's* contents as forty-eight chorales, not forty-six, on the title-page of P 283 (Dok I p. 214). The three-verse text 'Christe, du Lamm Gottes' BWV 619 has one melody; see also 'O Lamm Gottes' BWV 656 and the two Kyrie groups in *Clavierübung III*. Each Vers of BWV 627 develops its own motif, making a group similar to those by Walther, except that it is not a set of variations but through-composed, reflecting the different metres of the text. Its *c.f.* is like a *cantus planus*, in minims such as are found otherwise in *Ob* only in BWV 635.

Each Vers has a pair of conventional motifs, similar but distinct, starting with anapaests and dactyls. Thematic relationships can also be found, as when the opening melody (especially with its sharpened leading-note) traces the opening line of 'Christ lag in Todesbanden'. Motifs derive from the melody, and the common *suspirans* figure appears in v. 3, including a quaver form in the pedal. Such relationships easily arise within *Ob*'s motivic language and have the effect of integrating the three movements. The texture flows more as the verses proceed, from the syncopations of b. 1 through the

Example 141

BWV 276



bar-long patterns in v. 2 to the cumulative final cadence, after the pedal has explored its own 'Hallelujah' figure (b. 40) and in bb. 50ff. even anticipated (as Clark 1984 p. 94 notes) the last six bars of the B minor Organ Fugue.

In BWV 627 a rigid *cantus* accompanied by busy but conventional note-patterns, so worked as to produce a 'standard 4/4 continuity', leads to something closer to Pachelbel or Walther than J. S. Bach. There is a doctrinaire feel to it especially in v. 1, owing chiefly to the common-property motifs. Vers 3's *suspirans* figure is clearly more conventional than in BWV 628 or 630, even when it affects the *cantus* in b. 49. The spinning around F major in bb. 41–7 is difficult to imagine in a maturer chorale, and throughout, harmonic progressions particularly at the cadences are straightforward and orthodox. Not only does the striking fair copy in P 283 suggest that it was older than some others but so does much of the musical content: various moments in it sound like other chorales in the *Ob*, especially those in D minor, rather as if it were a 'dry run' for them. Or to put it more positively, perhaps the orthodoxy of the treatment is a means of celebrating a classic hymn said to have been especially admired by Luther.

BWV 628 Erstanden ist der heil'ge Christ

Further copies: by or *via* J. C. Oley, C. G. Meissner, C. F. Penzel, J. G. Müthel, J. P. Kirnberger, J. C. Kittel.

Two staves.

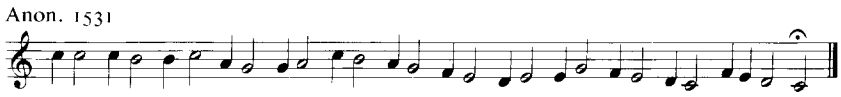
The TEXT is a translation of the fourteenth-century carol 'Surrexit Christus hodie', published at Nuremberg in 1544 but of varying length in the hymnbooks.

Erstanden ist der heilige Christ,	The holy Christ is risen,
Halleluja, Halleluja,	Hallelujah, Hallelujah,
der aller Welt ein Tröster ist,	who is a comforter to all the world,
Halleluja, Halleluja.	Hallelujah, Hallelujah.

In one version, nineteen verses (with 'Hallelujah' in every other line) narrate the meeting of the Marys with the angel at the tomb.

The original MELODY of the folksong carol (Example 142) was published by 1531; the version in BWV 628 follows later hymnbooks. BWV 306 harmonizes in a similar way a melody published as a descant to it in 1555 (Terry 1921 p. 164).

Example 142



In their books on composition, German theorists such as Printz (1696) and Walther (1708) compare and contrast such little note-patterns as the *suspirans* and *corta*. Both are used in BWV 627, which is followed by three triumphant Easter chorales that alternate them: *suspirans* (BWV 628), *corta* (BWV 629), *suspirans* (BWV 630). In their different ways the rising lines of all three surely refer to the Resurrection. Both alto and tenor in BWV 628 are graphic, while the pedal's perfect cadences for most lines are more in the way of an 'affirmation of faith'. Moreover, in the latter half of the movement both pedal and manual motifs fall as much as they rise, and the final octave D recalls a similar effect at the close of one of the Christmas chorales.

Characteristic of the *Ob* is the running line created between two manual parts, supported by a constant and quite different pedal motif, which in this case is unusually regular in its entries and *tenuto* only at the end of phrases. The added passing-notes in the melody hint at the *suspirans* figure and may be related to it, since crotchets are not unimportant in the movement. Either way, the opening bars surge up as if to convey the shock felt by the three Marys.

But lively surging lines based on this motif need not 'picture' resurrection: similar lines in the first movement of Cantata 66 (Second Day of Easter, 1724) probably originated in a birthday cantata for Leopold of

Anhalt-Köthen (1718), to the text 'may the sun shine' ('es strahle die Sonne'). The demisemiquavers of the cantata's violin lines rise and fall like a faster version of the chorale's inner lines, much as the violin scales of Cantata 26.i, 'Ach wie flüchtig' (1724), are a faster version of those in 'Ach wie nichtig', BWV 644. Surging lines evoke an uplift of the spirits. But note: if resurrection could only be invoked by dramatically rising lines, the previous resurrection setting (BWV 627) would be anomalous because predominantly its lines fall and lack drama. The text of both chorales refers to rejoicing at Easter but BWV 627 follows with 'Kyrie eleison' and BWV 628 with 'Hallelujah': does this explain the musical difference between them?

BWV 629 Erschienen ist der herrliche Tag

Further copies: by or *via* J. G. Walther, C. G. Meissner, J. P. Kirnberger, J. C. Kittel and late sources.

Two staves; headed in P 283 'a 2 Clav. & Ped. in Canone'.

The TEXT of N. Herman's Easter hymn was published in 1560.

Erschienen ist der herrliche Tag,	The day of splendour has come,
dran sich niemand gnug freuen mag:	at which none can rejoice enough:
Christ, unser Herr, heut triumphiert,	Christ, our Lord, triumphs today,
all sein Feind er gefangen führt.	he leads captive all his enemies.
Halleluja.	Hallelujah.

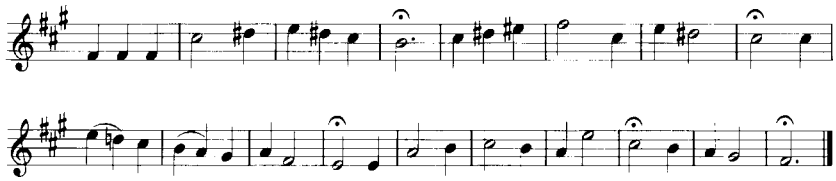
Less ballad-like than BWV 628's hymn, the present fourteen verses return to the theme 'Life triumphed and became Death's master'.

The MELODY was published with the text but probably had a different origin, secular or sacred (e.g. the Easter antiphon 'Ad monumentum venimus gementes'). Used in Cantatas 67 (1724) and 145 (Third Day of Easter 1729?): Example 143.

Although the dactyl rhythm of the accompanying motif is also found against the words 'et expecto resurrectionem' in the *B minor Mass*, there appears to be a further reason for it here: see BWV 628. The motif frequently encompasses a fifth, the 'resurrection fifth' found in the melody of BWV 629 and in the bass of 628. Though the canon is sometimes inexact and very like Walther's for the same melody – which came first is unknown – the accompaniment responds to the text far more energetically. As in the other canons, the motif runs through to the end, ending more succinctly than BWV 608

Example 143

BWV 145



and affecting all three manual parts: they all *rise*. It is difficult to believe that BWV 628 was composed without conscious reference to Buxtehude's 'Wir danken dir' (copied by Walther), as too must have been the case for Walther's setting. The most thoroughly motivic treatment of the chorale is here in BWV 629, whose dactyl seems to some 'the Bach joy-figure'.

The octave canons (BWV 600, 608, 629) have a 'joyful' 3/2 metre clearly different in mood from the canon of BWV 619, or from Walther's similar 'Puer natus in Bethlehem'. Two of Bach's are particularly triadic, and the triad is said to symbolize perfection (Krey 1956 p. 54ff.). As in BWV 620, the lower canonic voice is also the bass of the harmony, and twice especially it needs alteration to fit (bb. 8, 11–12), whereas in BWV 620 both voices usually have to change. As elsewhere, the inner parts are imitative and at times quasi-canonic. Their thirds and sixths are shown in a quite different light from those of the Passion chorale BWV 624 (where they appear in the canonic voices), particularly in the final upsurge, a *canon sine pausa* resulting from the parallel motion that has been there right from the beginning.

Only towards the end are two manuals needed, to leave the canon unencumbered. Otherwise, as in BWV 622, the inner parts give the impression of being conceived to be played between the two hands, the alto only glancingly interfering with the melody. Was 'à 2 Clav' originally intended or did the idea occur only when (i) hands crossed in the final line as the composition was completed, or (ii) clear instruction became part of the didactic 'programme' for the album? (See a similar question below for BWV 639.) Was the right hand expected to change manual at the end? If so, is it evidence for further assumptions of this kind elsewhere?

BWV 630 Heut triumphieret Gottes Sohn

Further copies: by or *via* J. T. Krebs, J. G. Walther, C. G. Meissner, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Two staves. ('One of the earliest pieces entered in P 283' – Kobayashi 1989 p. 38.)

The TEXT, first published by C. Stolzhagen in 1591, was included amongst the Easter hymns in most later books, in Leipzig also for Ascension (Stiller 1970 p. 76).

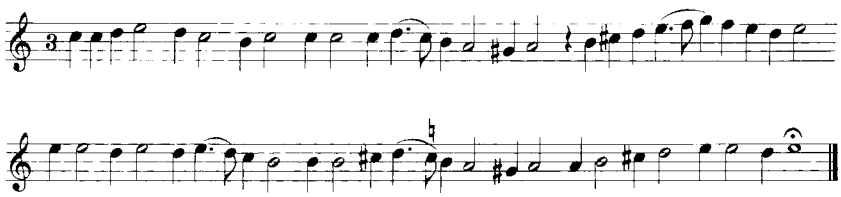
Heut triumphiret Gottes Sohn,	Today the Son of God triumphs,
der von dem Tod erstanden schon,	having risen from the dead,
Halleluja, Halleluja,	Hallelujah, Hallelujah,
mit grosser Pracht und Herrlichkeit,	with great splendour and magnificence,
des dankn wir ihm in Ewigkeit.	for which we thank him in eternity.
Halleluja, Halleluja.	Hallelujah, Hallelujah.

The following five verses continue the praise and Hallelujahs.

The MELODY (Example 144), published with the text in 1601, is closer to BWV 630 than to BWV 342 (from a lost Easter cantata). The repeated Hallelujah Ds at the end of BWV 630 either were added by the composer or reflect local custom.

Example 144

Gesius 1601



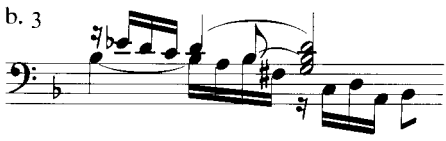
For the *suspirans* motif in the accompaniment, see notes to BWV 628. While the pedal motif looks like those of some other chorales, such as 'O Traurigkeit, O Herzeleid' (see Example 105, p. 238 above) or the falling fifth of BWV 628, properly it contains two ideas, one falling and one rising. They always appear paired and at the same point, i.e. halfway through the first bar of each line, and by way of climax are finally extended as often in the *Ob*, here to make the Hallelujah. Terry (1921 p. 200) sees a resemblance to an aria in Cantata 43 for Ascension Day, for which the chorale may be intended.

The graphic pedal line below a seamless counterpoint encourages the search for images: the 'hero pressing down his enemies' (Schweitzer 1905 p. 349) lying in the dust. In the spectacular final pedal phrase one can imagine either the harrowing of Hell or a 'Hallelujah!', although in principle it is only a decorated plagal cadence, a widely familiar way of breaking a chord as already heard in BWV 599. See Example 145, from Buxtehude's Praeludium

BuxWV 163. The final three bars of BWV 630 drop the scalar quavers for a clearly articulated 'Ha-lle-lu-jah'. The final chord of D major magnificently prepares for the following chorale, but by accident: other settings before Whit were to have come between.

Example 145

Buxtehude, Prelude in G minor, BUXWV 163



In its swinging 3/2 metre, its four-bar phraseology and almost-repeated bass phrases – a line that could only be a bass-line! – the chorale is not far from Buxtehude's passacaglias. The *suspirans* quaver motif of b. 1 is also familiar in chaconnes and in the Passacaglia itself, though in this chorale it develops in classic *Ob* style, generating a harmonic progression (e.g. end of b. 15) or embellishing one that is already clear. The melody requires the motif to be constantly adapted (compare b. 11 with b. 3), but back-reference is possible (b. 19 = b. 7 and 23; compare b. 9 with b. 1 or b. 21 with b. 5). The unending quavers with their mellifluous thirds and sixths, in one hand then the other then both, become a way of realizing a faultless four-part chorale harmonization: were it a prelude to a hymn, one could then simply pick out the main-beat harmonies for a 'triumphant' accompaniment.

BWV 630a Heut triumphieret Gottes Sohn

Copy: J. G. Walther.

Whether in being two bars long rather than nearly three the final 'Hallelujah Ds' amount to an 'early version' (KB p. 74) is doubtful: Walther's final bar has three beats (i.e. forgets or disregards the opening upbeat) and seems short-breathed.

BWV 631 Komm, Gott Schöpfer, Heiliger Geist

Further late copies only (more copies of the longer version: see BWV 667).

Two staves.

The TEXT is Luther's paraphrase (changing the verse-order?) of the ninth-century Vespers hymn for Whitsunday, 'Veni creator spiritus', a stricter translation than Thomas Münzer's (Stapel 1950 pp. 154ff.). The Whit cantatas suggest that another hymn ('Komm, heiliger Geist, Herre Gott') was more in use.

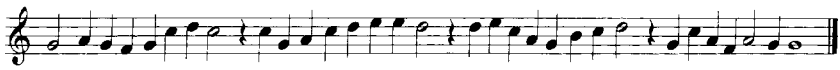
Komm, Gott Schöpfer, heiliger Geist,	Come, God creator, Holy Ghost,
besuch das Herz der Menschen dein,	visit the hearts of your mankind,
mit Gnaden sie füll, denn du weisst,	fill them with grace, for you know
dass sie dein Geschöpfe sein.	that they are your creatures.

Four further verses describe the Holy Ghost as comforter, the living fire, the finger of God, and the Spirit directing faith. A fifth is the doxology.

The MELODY, which adapts the Gregorian melody (Example 146), was published with the text. Used in BWV 667, 370 and 218 (a Telemann work).

Example 146

Anon 1535



It is not certain that the shorter setting (first version BWV 631a) preceded the longer (first version BWV 667a): a generalization that Bach always extended, never shortened (KB p. 96), cannot amount to proof. Clearer from P 283 is that the setting BWV 631a (originally a fair copy?) was revised much as BWV 620a was, by introducing a few more varied rhythmic groups of semiquavers. The revision, BWV 631, is less uniform in figuration but richer in written ornaments, corresponding to BWV 667 (where the revisions originated?: KB p. 96) as 631a does to 667a. There are still some uncertainties in this history, but from extant sources it seems that both Whit settings BWV 631 and 667 had a Weimar and a Leipzig version.

Perhaps Spitta exaggerates in saying the pedal has little to do (I p. 601), but it is certainly not in the *Ob* style even if the setting as a whole is – melody in soprano (as if being sung) with a standard motif in inner voices (often in thirds) above a distinct pedal motif. Its startling gigue-like character makes the search for images difficult. The middle parts are said to symbolize the scattered tongues of fire (Steglich 1935 p. 122), and the compound time expresses a Trinity of which the Third Person is heard in the pedal's quaver, the third of each beat (Arfken 1965). Two rests and a quaver do perhaps amount to a *figura* of sorts. The 12/8 treatment seems an afterthought

in P 283, its signature placed after the ¢ signature in which the melody was first written; and as Terry noticed, the bass line is much like that of the harmonization BWV 370. Clearly, the revision meant to build on the tendency towards semiquaver sextolets and create a more cumulative effect as the piece proceeds.

The autograph direction 'organo pleno' in BWV 667 is there perhaps for cyclic reasons (see introduction to BWV 651–668) and because of a pedal *cantus firmus* in the second half, neither of which is relevant to BWV 631.

BWV 631a Komm, Gott Schöpfer, Heiliger Geist

Written over in P 283; further copies by or *via* C. G. Meissner, J. C. Oley, C. F. Penzel, J. C. Kittel.

The smoothness of the revised version BWV 631 may reflect the composer's desire to soften too overt a gigue style in this earlier version, especially as the piece moves to a climactic imperfect cadence. In its figuration, BWV 631a corresponds to the first eight bars of BWV 667a/b. The sources made by authoritative copyists who knew this version might imply that the revision (BWV 631) was made late, indeed perhaps related in some respect to work on BWV 667.

BWV 632 Herr Jesu Christ, dich zu uns wend

Further copies: by or *via* J. T. Krebs, C. G. Meissner, J. C. Oley, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Two staves.

The TEXT, said to be by Duke Wilhelm II of Sachsen-Weimar, was published in 1648 and sung every Sunday in many places as a prayer immediately before the sermon, after the priest had entered the pulpit (Stiller 1970 p. 103).

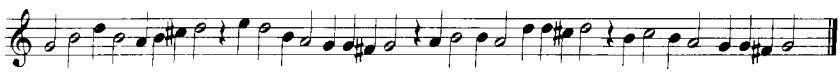
Herr Jesu Christ, dich zu uns wend,	Lord Jesu Christ turn to us,
dein' Heilgen Geist du zu uns send,	send your Holy Spirit to us,
mit Hilf und Gnad, Herr, uns regier	rule us, Lord, with help and grace,
und uns den Weg zur Wahrheit führ.	and show us the way to truth.

V. 3 speaks of 'eternal joy and blissful light', v. 4 is a doxology.

The MELODY was known from 1628 (Example 147), its metre much like the Geneva Psalter's (1562). So many organ settings (BWV 632, 655, 709, 726, 749) probably reflect the need for an interlude before the sermon. Also in BWV 332.

Example 147

1648



Both the manual motif and the pedal line are clearly derived from the *cantus*, which, however, is somewhat disguised at first by being made more flowing. The triads of the accompaniment and the interludes between phrases are no empty broken chords but, in *Ob* fashion, press the harmony forward and constantly surprise: see for instance bb. 3–4, a tissue of references to the triadic *cantus*. The opening tenor motif is less developed than one might anticipate, while the bass-line is more than a little similar to BWV 655's. These two chorales have much in common in their penultimate line (BWV 632 b. 12, BWV 655 b. 63) and elsewhere.

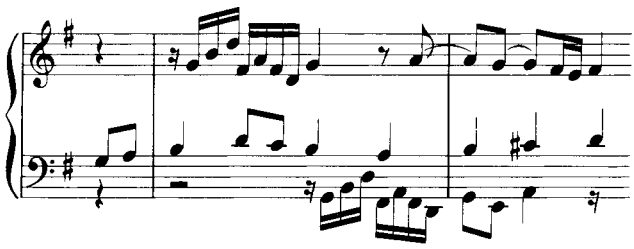
This bass is unusual, not a quasi-ostinato but a quasi-canon at the fifteenth:

1–3	line 1
4 (last 3 notes)–6	line 2 (anticipated $\frac{1}{2}$ bar earlier)
8, 13	line 3 (anticipated in b. 7)
9, 15	line 4 (fourth below)

Some diminutions are introduced, and with that of b. 1 or of b. 11 the pedal seems actually to be avoiding a simple canon. Semiquaver triads derived from the melody govern the inner parts rising around the chorale and are sweetly melodious, triadic and consonant. Note that b. 14 does not imply two manuals!

It is not known why the composer repeated (wrote in repeat-marks in P 283 for) the second half of the melody, when hymnbooks give it without repeat. But the resultant constant quoting of notes associated with the opening syllables 'Herr Jesu' implies a prayer constantly being repeated: 'turn to us, turn to us'. In the repertory of broken-chord motifs accompanying the melody in Böhm's and Walther's variations on 'Herr Jesu Christ, dich zu uns wend', something faintly similar occurs: see Example 148. But the distance in Weimar from the town church to the Court Chapel is only too clear. BWV 632 is not unlike a certain kind of allemande, even to the upbeat and the final arpeggiated chord (cf. Buxtehude's Suite in F major, BuxWV 238).

Example 148



BWV 633 Liebster Jesu, wir sind hier

Further copies: by or *via* J. T. Krebs, J. G. Walther, C. G. Meissner, J. G. Müthel, J. C. Oley, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Following BWV 634 in the autograph. Three staves, headed 'distinctius' (added), 'Forte' above top stave, 'Pia' between staves, 'Ped' above third stave. Headed in Krebs's copy, 'alio modo distinctig [= distinctius]'.

There are two TEXTS with this melody and first line, and it is not clear which was meant (Leaver 1985 p. 232). Being used both before the sermon and for Whitsuntide, BWV 633 is usually associated with T. Clausnitzer's hymn of 1663:

Liebster Jesu, wir sind hier,	Dearest Jesu, we are here
dich und dein Wort anzuhören;	to listen to you and your word;
lenke Sinnen und Begier	direct our minds and desires
auf die süssen Himmelslehren,	to the sweet teachings of heaven,
dass die Herzen von der Erden	that our hearts be drawn from earth
ganz zu dir gezogen werden.	wholly towards you.

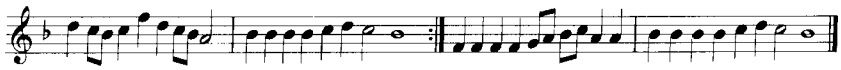
The following two verses continue the prayer.

The MELODY, Example 149, was reshaped for this text in 1687 (Terry 1921 p. 251). Harmonized in BWV 373, and set in BWV 706 (twice), 730, 731 and 754. Krebs's order in P 801 (BWW 706.i, 706.ii, 634, 633) presents a pair of settings for each version of the melody – as in some original but lost Bach manuscript?

In P 283, both BWV 633 and BWV 634 have repeat marks for their two five-bar halves, as do Walther's variations 'Liebster Jesu' (imitating BWV 633?). The added heading 'for two manuals' is in BWV 634 only, the rubrics 'forte' and 'piano' in 633 only. Not only are the five voices more spaciously

Example 149

1687



written out on the three staves of BWV 633 but the opportunity was taken to give the inner parts a little more activity at the beginning and end of each chorale-line. *Distinctius*, 'more distinctly', must refer merely to the way the music is written out on three staves, not to the way it is played, or to the melody of b. 1 being 'plainer' (Keller 1948 p. 163). BWV 634 is on the left page, 633 on the right: was the latter's title originally there for an *alio modo* setting?

On writing out BWV 633, the composer removed the uncanonic decoration in b. 1 of 634 and put in four more references to the key motif of the movement, in bb. 1 and 11. This motif is a group of four quavers, perhaps derived from the first notes of the melody, taking various shapes in both pedal and manual parts. In the first bar not only does the canon begin but there are four versions of this quaver motif, with harmonies made complex by accented passing-notes, which are especially noticeable whenever the pedal has the motif. As a consequence, most bars have some unusual or even dissonant harmonic progression, including two consecutive added sixths which give an unusual tinge to the harmony (end of b. 4, beginning of b. 5). The canon is complete, *per giusti intervalli* unlike BWV 619, and keeps to the melody in the version found at the period. It may well symbolize 'hearts *drawn* from earth wholly towards you'.

Although the motion of the chorale is quiet, the harmony is rich enough to support the large amount of repetition there is in the setting. Its form is a miniature *ababcbcb*, as is most clearly seen in the pedal line, which has virtually the same five-bar phrase four times, ending with the same semibreve A. By chance (?), the result is the most integrated chorale in the collection. The two pairs of parts above a pedal reflect Grigny's five-part layout, unlike the canon of BWV 619, which has one canonic line in each hand.

BWV 634 Liebster Jesu, wir sind hier

Further copies by or *via* J. T. Krebs, J. C. Kittel.

Before BWV 633 in the autograph; two staves, headed 'in Canone alla Quinta' and (later?) 'à 2 Clav & Ped.', with two brackets pairing off upper voices.

BWV 633 is neither a 'variant' (Schmieder BWV) nor an 'alternative' version (EB 6589) in the usual sense of those terms. See BWV 633 above.

The distinction between 'a 2 Clav.' (BWV 634) and 'forte/piano' (BWV 633) may reflect the date: although the former phrase continued to be used in Leipzig works (*Clavierübung III*, *IV*), the latter was the more modern (*Clavierübung II*, also BWV 552.i). Perhaps BWV 634 began as a single-manual movement, not requiring two manuals as pressingly as BWV 624 (because of part writing) or 604 (because of solo colour); its two moments of awkward part-crossings arise because the left hand is of thematic importance. Although its canonic distribution is different, similar points could be made about BWV 619.

BWV 635 Dies sind die heilgen zehn Gebot

Further copies: by or *via* J. T. Krebs, C. G. Meissner, Mempell–Preller, J. C. Oley, J. P. Kirnberger, J. C. Kittel.

Two staves.

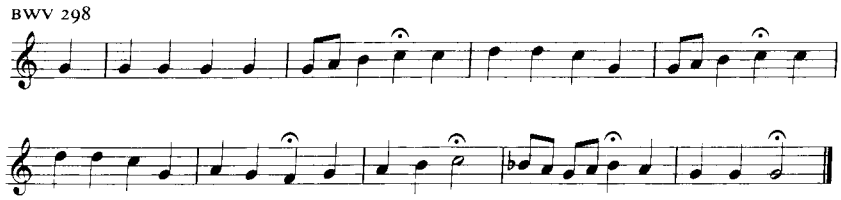
The TEXT is Luther's versification (with opening and closing stanzas) of the Ten Commandments; a shorter version, beginning 'Mensch, willst du leben seliglich', is one of the unset chorales in P 283.

Dies sind die heilgen zehn Gebot,	These are the holy Ten Commandments,
die uns gab unser Herre Gott	which our Lord God gave to us
durch Mosen, seiner Diener treu,	through Moses, his true servant,
hoch auf dem Berge Sinai.	high on Mount Sinai.
Kyrieleis!	Lord have mercy.

The verses list the commandments, with a prayer for help from 'our mediator'.

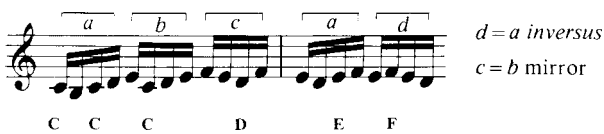
The MELODY was published in 1524 with the text, probably an adaptation of the pilgrim song 'In Gottes Namen fahren wir' (Terry 1921 p. 148), although this might be vice-versa. Harmonized in BWV 298 (Example 150), set in BWV 678, 679 and without text in Cantata 77. The cantata has ten trumpet entries or separate phrases; BWV 635 contains ten entries of the subject proper (i.e. the last two notes making a semitone); BWV 678 is the tenth chorale in *Clavierübung III*; BWV 679 has ten fugal entries. The ten entries of BWV 635 are not immediately recognizable, any more than the ten semitones encompassed by g–f′ in the subject in BWV 679.

Example 150



Although the quaver motif is derived from the *cantus firmus* and is both *rectus* and *inversus* as in BWV 632, the result is new, since the melody now is in plain minims, the canonic imitation is between tenor and bass, and the repeated notes produce a quite different *Affekt*. Also, the running semiquavers paraphrase the first chorale-line (see Example 151), and are instantly adaptable to the three other parts, sustaining a flow otherwise endangered by so many repeated patterns. In the bass, they open out into a shape typical of alternate-foot pedalling, with the lower notes referring to the melody. This setting, therefore, is derived to an exceptional degree from its melody, one way or another, with accented passing notes appearing on two levels: both quavers and semiquavers. The plan of G-mixolydian moving towards a minor plagal cadence is followed in the late setting of the same chorale, BWV 678.

Example 151



The result is a striking chorale with which to open the Catechism section of the album. Although the twofold use of repetition – repeated notes in the motif, repeated use of the motif (twenty-five times) – can be seen as constantly 'confirming' the text, whether there is actually a reference to Ten has been disputed. Bach 'was expressing the idea of insistence, order, dogma – anything but statistics' (Grace 1922 p. 123), and Schweitzer had to exercise ingenuity in order to count only ten entries, for which he has been much criticized. Nevertheless, there are indeed ten diatonic entries preserving the exact intervals *rectus* (GGGGGABC); and if the final bar is read as a minim (cf. BWV 621), there are exactly twenty bars in a movement whose *cantus firmus* is notated in time-values twice as long as usual.

The use of a motif a whole bar long leads to one single harmony for many a bar, something very unusual in the *Ob*. The main beats 1 and 3 usually

outline the harmonic progress, beat 2 frequently an accented passing-note, beat 4 almost always so. To avoid too much repetition, four times the motif enters halfway through the bar, but a setting with so many repeated notes is easy to hear as *drumming in* the law. The plainest and most fluent bar is the penultimate, perhaps originally intended as a cadence similar to BWV 727's. (In P 283, pedal b. 19 might have begun the same as b. 14. That the final bar should be a minim was perhaps forgotten in the hasty writing?)

BWV 636 Vater unser im Himmelreich

Further copies: by or *via* C. G. Meissner, an early anon copy, J. C. Oley, J. G. Müthel, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Two staves.

The TEXT is Luther's versification of the Lord's Prayer, a rather freer version than previous German translations.

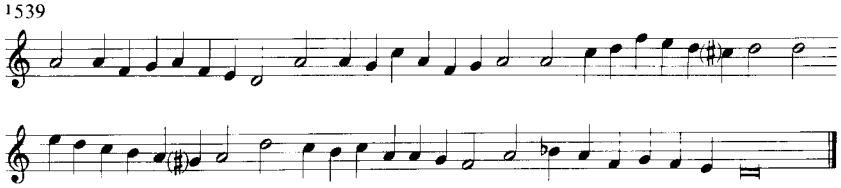
Vater unser im Himmelreich,	Our Father in Heaven,
der du uns alle heissest gleich	who bids us all to be equal
Brüder sein und dich rufen an	brothers and to call to you,
und willst das Beten von uns han,	and desires prayer from us:
gib, dass nicht bet allein der Mund,	grant that our mouth alone does not pray,
hilf, dass es geh' aus Herzensgrund.	help, that it come from the bottom of our hearts.

Verses 2–8 develop the first line of each section of the Paternoster, v. 9 the Amen.

The MELODY, which may be based (by Luther himself) on an earlier song, was published with the text in 1539 and remained unusually close to the original: see Example 152. It is harmonized in BWV 461, set in BWV 682, 683, 737 and BWV 760–763, in the *St John Passion* and (to other texts) in cantatas BWV 90, 101, 102.

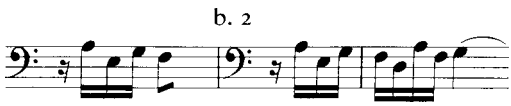
Example 152

1539



Typically of the *Ob*, the main motif appears as both a single and a double cell (Example 153), one surely derived from the melody's opening notes. It may be the second that caused an unexpected bass line in b. 1 and an altered melody in b. 3 (b′ instead of g′). The motif is unusually varied, particularly in comparison with that of BWV 635, mingling *rectus* and *inversus* forms freely, even arbitrarily. A description of such bass figures as 'motifs de la quiétude' (Schweitzer 1905 p. 349) fits the slow harmonic rhythm already

Example 153



clear in b. 1. Keller's demonstration that some of the counterpoint is 'derived from' a simple four-part setting (1948 p. 150) begs questions about priority but recognizes the pedigree of such chorales, especially their tendency to close each line like a hymn, with a strong perfect cadence marking classic key-progressions (tonic, relative, tonic, dominant, relative, tonic).

Keller's impression must also be due in part to the motifs, since the later setting BWV 683 has similar harmony and treats its motifs similarly. Yet it is much farther from being a simple harmonization than BWV 636, whose motifs are broken chords 'circumscribing' the harmony, sustaining its tension and creating new effects (see last alto phrase). No bars are repeated singly or otherwise, and the movement continues through the cadences, with inner voices then dropping their suspensions. Naturally, part of the special singing quality is owing to the melody itself, which, though in some ways similar to BWV 637, is more warmly diatonic. In manner, the setting reminds the player of BWV 625, for both rise in the melody at one point and have three accompanying lines which draw on a single motif. But their motifs are subtly different: on-beat in BWV 625, off-beat in BWV 636.

BWV 637 Durch Adams Fall ist ganz verderbt

Further copies: by or *via* J. T. Krebs (two), C. G. Meissner, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Two staves.

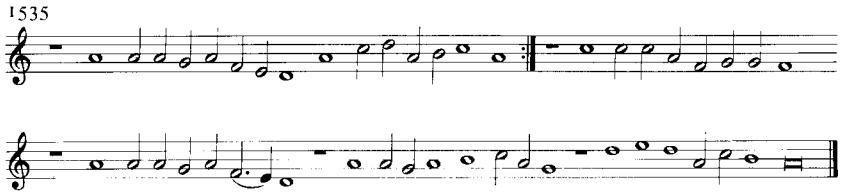
The TEXT of L. Spengler's hymn was published in 1524, associated in general with penitential texts 'of human misery and ruin' (Freylinghausen 1741).

Durch Adams Fall ist ganz verderbt	Through Adam's fall is totally spoiled
menschlich Natur und Wesen,	all human nature and being,
dasselb Gift ist auf uns geerbt,	the same poison is bequeathed to us
dass wir nicht konnten gnesen,	from which we cannot be delivered
ohn Gottes Trost, der uns erlöst	without the solace of God, who has
hat von dem grossen Schaden,	redeemed us from the great disgrace
darein die Schlang Eva bezwang,	by which the serpent forced Eve
Gottes Zorn auf sich zu laden.	to draw God's anger down upon herself.

Eight further verses concern the need for the Saviour and for faith.

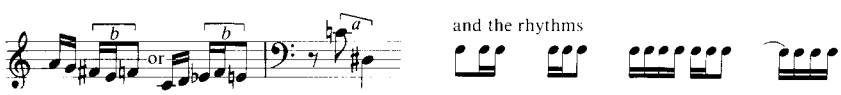
The MELODY, Example 154, was published with the words in 1535 but, just as the text is Meistersinger-like, so the melody is of a Reformation battle song (Pavia 1525). It appears in BWV 705, 1101 and Cantatas 18 (1713/14) and 109 (1723).

Example 154



One of the most original of all settings, BWV 637's expressiveness hangs on the two standard chromatic ideas: step (*passus*) and leap (*saltus*). See Example 155. So striking in *Affekt* and harmonic tension is it that one can miss how ingeniously it uses its motifs: an *Ob* chorale *par excellence*. The *passus* is constantly manipulated to produce unbroken semiquavers, the *saltus* has all three kinds of 7th. (The first motif originally contained an *échappée*: see KB p. 44.) A pedal leap signals each *cantus* line, and the last

Example 155



leap is delayed to pass straight into the cadence. In addition to the repeated section (not written out in P 283) there is another important repetition (line 6 = line 3 = line 1), which is not the case in the setting in Cantata 18.

At least twice the *cantus* is dissonant with the diminished 7ths, logical but also part of an unease which is at its greatest when the pedal drops to some new leading-note. Within six beats in bb. 13–14, the keys of D minor,

G minor, B♭ major (?), G minor, E minor and G major are temporarily established by this means. Another 'strained' effect is produced when the chromatic line is inverted in the second half, its harmonies then even odder. The final progression towards A major is simple, but expectation is built up through diminished 7ths, both leaps and chords (four in the last five beats). It easily escapes notice that the final cadence is very similar to that of BWV 638 and that there is no 'adagio'. Is it perhaps no slower, therefore, than BWV 636?

In that it treats false relations and difficult intervals in its own way, often unprepared or unresolved, BWV 637 offers many opportunities to relate music to text – the discords with Original Sin (the breaking of rules musical and moral), the falling pedal with the Fall of Adam, redeemed at the end by a final major cadence of hope. For other suggestions, see Budday 1977. The broken bass is not only an allegory of 'falling' but also a good example of *tmesis* – gaps or rests *suspirantis animae*, 'for a sighing of the spirit', in Athanasius Kircher's words (Schmitz 1970 p. 72). Against the 'series of almost irremediable stumbles' in the pedal (Terry 1921 p. 152), a constant *cantus* expresses constant trust in Jesus (Arfken 1965). Perhaps the major/minor twist, there from the very beginning, relates to the 'spoiled' of v. 1 (Keller 1948 p. 164) or the 'evil serpent' of line 7 (Chailley 1974 p. 111).

Such detailed imagery goes against Spitta's view that the whole text is involved (I p. 593). In Buxtehude's setting the imagery is more specific, i.e. the falling bass accompanies line 1 only, the chromatic phrase line 3 only.

BWV 638 Es ist das Heil uns kommen her

Further copies: by or *via* J. C. Oley, C. G. Meissner, J. G. Müthel, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Two staves.

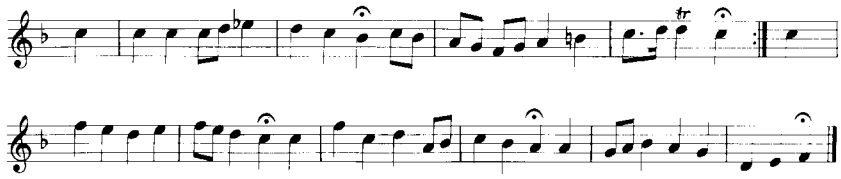
The TEXT of P. Speratus's hymn was published in 1523 and acquired various associations. Fourteen verses proclaim a central doctrine of Protestantism.

Es ist das Heil uns kommen her	It is salvation that comes to us
von Gnad und lauter Güte.	through grace and pure goodness;
die Werk, die helfen nimmermehr,	good works never help
sie mögen nicht behüten.	and will not preserve us.
Der Glaub sieht Jesum Christum an,	Faith looks to Jesus Christ
der hat gnug für uns all getan,	who has done enough for us all;
er ist der Mittler worden.	he has become the mediator.

The MELODY is that of an Easter song, published with the text and used in Cantatas for Weimar (155) and Leipzig (9, 86, 117, 155, 186). See Example 156.

Example 156

BWV 155



As with other jubilant settings (BWV 606 and 609), the rhythmic scheme is clear: crotchets for melody, running quavers for bass, running semiquavers (sometimes in sixths) for inner parts. Again, the common semiquaver *suspirans* figure (second note usually an accented passing-note) can be derived from the *cantus*: see the last four notes of line 1 (CBAG) or the last line (GF♯ED). And again the bass quavers mark the structure by halting at the end of each line with a 'perfect cadence of affirmation'. The highest phrase of the setting occurs at v. 1's word 'Glaub' in b. 9, which is also the point at which the bass, after beginning line 5 in the same way as lines 1 and 3, immediately modulates.

Given that there is an overall conception common to both BWV 637 and 638 – i.e. in both a chorale-melody is accompanied by inner running semiquavers and a strongly characterized leaping bass – the exceptional contrast between them in mode, harmonic rhythm, flow, motif-shape and presumably tempo, seems hardly an accident. Are they a pair, a deliberate presentation of the doctrines of sin followed by salvation, written back-to-back in P 283 and each especially appropriate to a catechism section?

BWV 638a Es ist das Heil uns kommen her

Copies: J. T. Krebs and J. G. Walther (two).

The *suspirans* at the end of the second line of BWV 638 (b. 4 third beat) is found in P 283 but not in Krebs and Walther, which supports the idea that the autograph version is revised from an earlier.

BWV 639 Ich ruf zu dir, Herr Jesu Christ

Further copies: by or *via* J. T. Krebs, J. G. Walther, anon early copy, C. G. Meissner, J. G. Müthel, C. F. Penzel, J. P. Kirnberger, J. C. Kittel, J. A. G. Wechmar; also LM 4708 ('Neumeister Collection', ¢ time).

Two staves (three in P 802); headed 'à 2 Clav. & Ped' (not in 'Neumeister').

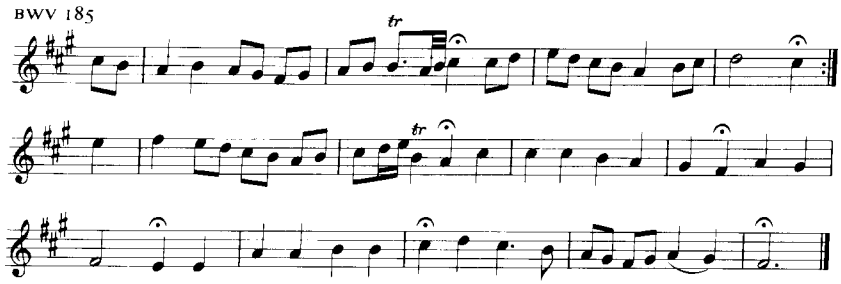
The TEXT of J. Agricola's five-verse hymn was published in 1529 and became associated with various Sundays after Trinity.

Ich ruf zu dir, Herr Jesu Christ,	I call to you, Lord Jesu Christ,
ich bitt, erhör mein Klagen;	I beg, hear my complaint;
verleih mir Gnad zu dieser Frist,	grant me grace at this time,
lass mich doch nicht verzagen.	let me not despair.
Den rechten Glauben, Herr, ich mein,	The true faith, Lord, I aspire to,
den wollest du mir geben,	which you wish to give me,
dir zu leben,	[is] to live unto you,
mein'm Nächsten nütz zu sein,	to be of use to my neighbour,
dein Wort zu halten eben.	to keep your word.

Compare the reference to neighbour with the couplet on the *Ob* title-page (p. 228).

The MELODY was published with the text, used in cantatas for 4th Sunday after Trinity 177 (1732) and 185 (1715): Example 157. See also BWV Anh.II 73.

Example 157



This, the only trio of the album, creates something new with the notion of melody plus accompaniment plus pedal: a quiet melodious soprano, a gently throbbing bass, a flowing accompaniment, each with a clear and

striking *Affekt* in a key with difficult thirds (a♭–c, d♭–f). The cello-like obbligato line of the tenor has suggested to some that BWV 639 is a transcription like BWV 649 (BG 25.ii), and there are certain parallels in style and layout between it and the cantata movement BWV 180.iii (1724). In P 283, the slurs appear largely where there is enough room, not when there is not: but presumably they were meant throughout, either indicating *sostenuto* (Butt 1990 p. 185) or, if lively enough, the viol-like effect of Scheidt's slurred groups in *Tabulatura nova* (1624, 'imitatio violistica'). Though without bowing marks, the lute obbligato in the *St John Passion* No. 19 offers a parallel, with its broken chords against repeated bass quavers.

BWV 639 has the most basso-continuo-like pedal part in the album, a throbbing bass without accented passing-notes. Mostly the tenor line has full broken chords that could easily have been turned into a regular two-part accompaniment. Why the melody's ornaments die out, like the tenor's slurs, is not clear but was probably the result of haste, and both might be supposed to continue. (Ornaments added in J. T. Krebs's copy – mordents in bb. 4, 14, 16, trills in b. 13 – are no more than suggestive and, for a movement so supplicatory, quite unimaginative.) Pachelbel's fugue and Buxtehude's fantasia on the same melody created no precedent for what is the least traditional *Ob* setting.

Scarcely a better example can be found for some of the qualities Mattheson heard in F minor: 'scheinet eine gelinde und gelassene wiewol dabey tieffe und schwere . . . tödliche Herzens-Angst' ('seems to represent a mild, calm, and at the same time a deep and heavy . . . fatal anxiety' – 1713, pp. 248–9), and though his ideas were based on vocal music, they were well known. Meantone F minor makes three parts more feasible than four; but this key, for a chorale listed by J. G. Walther as aeolian or in A minor (1732 p. 414) and by Mattheson in D minor (1739 p. 162), has also been seen as evidence that J. S. Bach knew the more modern temperaments (Eck 1981 pp. 154–61), perhaps on the new organ in Halle. The key was certainly unusual. The chorale's appearance in the 'Neumeister Collection' (a faulty copy of a source other than P 283) does not prove it to have originated before the *Ob*, much less to be an instance of 'older material . . . absorbed' in the *Ob* (Wolff 1991 p. 301). One could argue either way from a unique trio layout such as would appeal to a late eighteenth-century compiler like Neumeister.

As in some other *Ob* settings, only towards the end do the accompanying semiquavers interfere with the *cantus*. Was the rubric for two manuals added to the title because this was the original intention, because they turned out to be desirable, or because the didactic purpose of the eventual titlepage encouraged rubrics?

BWV 640 In dich hab ich gehoffet, Herr

Further copies: by or *via* J. T. Krebs, J. G. Walther, C.G. Meissner, J. C. Oley, J. G. Müthel, J. P. Kirnberger, J. C. Kittel.

Two staves; headed 'alio Modo'; in Krebs and Meissner, as in P 283, preceded by unused staves.

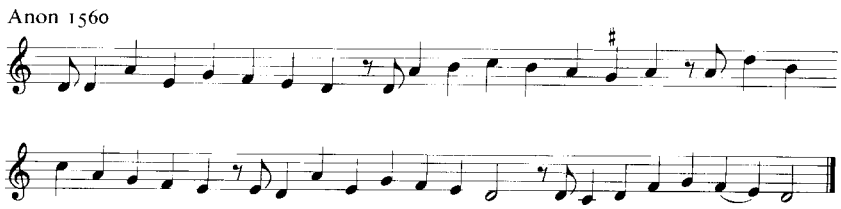
The TEXT of A. Reusner's hymn, based on Ps. 31, was published in 1533; it was associated generally with 'spiritual struggle and victory' (Freylinghausen 1741).

In dich hab' ich gehoffet, Herr;	In you have I hoped, Lord;
hilf, dass ich nicht zuschanden werd	help me that I be not disgraced
noch ewiglich zu Spotte.	nor mocked in eternity.
Das bitt ich dich:	This I pray you:
erhalte mich	sustain me
in deiner Treu, mein Gotte.	in your faithfulness, my God.

The opening alludes to the Te Deum. Six further verses are a prayer and doxology.

The MELODY, Example 158, was printed in 1536 to the text 'Christ ist erstanden' and known from the fourteenth-century hymn 'Christus iam resurrexit'. For a melody more commonly used by J. S. Bach and Walther, see BWV 712 – perhaps the one intended for the first setting in P 283 (not this, headed 'alio modo')?

Example 158



As in BWV 636, the accompanying motif can probably be derived from the melody: bf♯g. A similar idea is used as the head motif in a lively aria in E minor in Cantata 65 (1724). But typical of the *Ob* is that despite similarities, the figuration of BWV 636 and 640 is different, even when the latter's motif is extended (e.g. tenor in bb. 1 and 6). The harmonies are much like a hymn-setting's, and the motif, being imitative by nature, gives many opportunities for thirds and for a disjunctive pedal line of great independence, forcing

melodic suspensions in bb. 1–2 and 3–4. Although the serene kinds of seventh chord in what is a series of simple harmonies – see for example last two bars – are typical of the composer's style by 1715, all the tonics and dominants produce a homogeneous effect, not least the repeated section bb. 7–8 (bb. 1–2) where the melody returns to its hymnbook form. Since the original tie bb. 1–2 was an afterthought, however, perhaps its absence in bb. 7–8 was unintended.

The motif's angularity and a generally low, rich tessitura suggest no light jubilation and certainly not the liveliness of such cantata movements as BWV 65.iv. The dactyls have developed far from those found in simple variations, for the semiquavers become continuous and, played in a certain *pesante* manner, can be heard as allusion to the firm hope of the text.

BWV 641 Wenn wir in höchsten Nöten sein

Further copies: by or *via* J. C. Oley, anon. early copy, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Two staves; headed (subsequently?) 'à 2 Clav & Ped'.

The TEXT of P. Eber's seven-verse hymn was first printed in 1560, founded on J. Camerarius's 'In tenebris nostrae' (1546).

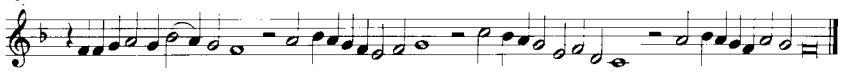
Wenn wir in höchsten Nöten sein	Whenever we are in the greatest distress
und wissen nicht, wo aus noch ein,	and do not know where to turn,
und finden weder Hilf noch Rat,	and find neither help nor advice,
ob wir gleich sorgen früh und spät,	although we worry day and night,
so ist dies unser Trost allein,	then is this our only comfort,
dass wir zusammen insgemein	that all of us together
dich anrufen, O treuer Gott,	call on you, O true God,
um Rettung aus der Angst und Not . . .	for rescue from fear and distress . . .

The MELODY by Louis Bourgeois was published in 1543 (Ps. 140 or Ten Commandments) and associated with this text in Ammerbach's *Tabulaturbuch*, 1571. According to Terry (1921 p. 316) the 1588 form is as Example 159. It is harmonized in BWV 431 and 432, and set in BWV 668.

For the relationship to contemporary and later re-workings, see also BWV 668 and 668a. Spitta already saw that the accompanying motif is derived from the melody (I pp. 590-1) but the relationship is no more obvious to the ear here than elsewhere in the *Ob*. It is clearer in the BWV 668 version because there the melody is less decorated, though there too

Example 159

1588



imitations intersperse the lines and thus disguise the fact that the motif runs through all its lines, *rectus* or *inversus*. (Most are *inversus*, as they are not in BWV 640 – another difference between pairs of chorales?)

So highly decorated a melody suggests a tempo about half that for BWV 668, where the fore-imitation and interludes also require more momentum. Perhaps BWV 641 was already an intricate, more detailed version of an earlier and simpler setting? A chromatics-free melody of this kind hovering around g′–b′ (compare the coloratura BWV 622) produces a chorale of idiomatic beauty rather than rhetoric. The appoggiaturas in the melody are *ports de voix* of the kind illustrated in the *CbWFB* (1720), introduced here as if a certain frenchified elegance were slipped into a Sesquialtera solo of the Buxtehude kind.

The many thirds and sixths, from first bar to last, help produce the air of sweet gentleness, but so do the appoggiaturas on several second and fourth beats. Again, the persistent motif in the accompaniment has the effect of reiterating the opening words, as Schweitzer suggested (1905 p. 357), even when buried as an appoggiatura in the tenor (aag in bb. 2 and 6).

The coloraturas, unlike most of those in BWV 614 and 622, centre around turning phrases that lead to the next note of the *cantus*, which is placed where it would be even if there were no decoration. This is a particular technique that can be understood in two ways: these embellishments could be taken out in order to produce BWV 668, or they could have been added in order to produce BWV 641, where they are written in smaller notes in P 283. Naturally, some of the patterns can be found elsewhere; the second half of b. 1 in 'O Mensch, bewein', or the second beat of b. 2 in 'Ich ruf zu dir' Like BWV 639 and 643, it is a model for a particular kind of touching, inexpressible expressiveness.

On the question of two manuals, see note under BWV 639.

BWV 642 Wer nur den lieben Gott läßt walten

Further copies: by or *via* J. T. Krebs (two), J. G. Müthel, J. P. Kirnberger, J. C. Kittel.

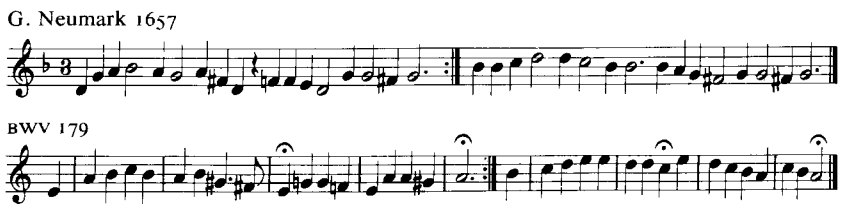
Two staves.

The seven-verse TEXT by G. Neumark was published with its melody in 1641, often associated with the Fifth Sunday after Trinity (Stiller 1970 p. 229).

Wer nur den lieben Gott lässt walten	He who allows dear God to rule him.
and hoffet auf ihn allezeit,	and hopes in him at all times,
den wird er wunderbar erhalten	will be wonderfully sustained by him
in aller Not und Traurigkeit.	in all distress and sadness.
Wer Gott, dem Allerhöchsten, traut,	He who trusts in God the most high
der hat auf keinen Sand gebaut.	has not built on sand.

The MELODY has both duple and triple-time forms, versatile and much used. See Example 160. Further used in chorales BWV 647, 690, 691, 691a; Cantatas 21 (1714? 'for all seasons'), 27, 93, 84, 88, 179 (1723–7), 166 (Fourth after Easter 1724), 197 (wedding cantata, altered); and harmonized in BWV 434. Cantatas 27, 84 and 166 use the melody with the text of the funeral hymn 'Wer weiss, wie nahe mir mein Ende' ('Who knows how near is my end?').

Example 160



Although to some this setting is 'animated' rather than 'serene', the dactyl motif is surely heavier than in other instances and is not unlike that in BWV 616. BWV 642 joins with BWV 602, 605, 615, 616, 618, 620, 621, 623, 627 (vv. 1 and 2), 629, 637 and 640 to complete a repertory of this most adaptable of motifs, which in BWV 642 usually occurs in thirds (note however that the pedal dactyls occur in isolation).

Holding back the last *cantus* line for a brief interlude corresponds with BWV 690, where the harmony is similar and its motif (a simple *suspirans*) equally fertile. Since BWV 642 and 643 may be two of the earliest in the album (Dadelsen 1963), it is not surprising that they have in common such features as harmonization by sequence (BWV 642 bb. 13–14, BWV 643 bb. 13–15), in both cases in thirds or sixths. The two chorales are also more like a decorated harmonization than (e.g.) BWV 644, with harmony changing on each beat, many parallel thirds and sixths, and a motif reinforcing the 4/4 more than the gliding scales of BWV 644 could. If BWV 642 and 643 were conceived as a

pair, separated by seventeen unset titles, such similarities in conception (and tempo?) would once again serve to emphasize their difference in execution – minor versus major, forcefulness versus resignation.

J. L. Krebs marks his chorale 'Ich ruf zu dir, Herr Jesu Christ', whose figuration seems to be based on that of BWV 642, *pro organo pleno*.

BWV 643 Alle Menschen müssen sterben

Further copies: by or *via* J. T. Krebs, J. G. Walther, J. C. Oley, J. G. Müthel, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Two staves; headed 'Alio modo'.

The TEXT of J. G. Albinus's hymn was written for a funeral in 1652, later associated with texts 'of Heaven and the heavenly Jerusalem' (Freylinghausen 1741).

Alle Menschen müssen sterben,	All mankind must die,
alles Fleisch ist gleich wie Heu;	all flesh is as grass;
was da lebet, muss verderben,	what lives must perish,
soll es anders werden neu.	if it is to become somehow new.
Dieser Leib der muss verwesen,	This body must wither away,
wenn er anders soll genesen	if it is to be delivered
zu der grossen Herrlichkeit,	to the great splendour
die den Frommen ist bereit.	prepared for the righteous.

The remaining seven verses move towards the sentiment most clearly summed up in v. 6:

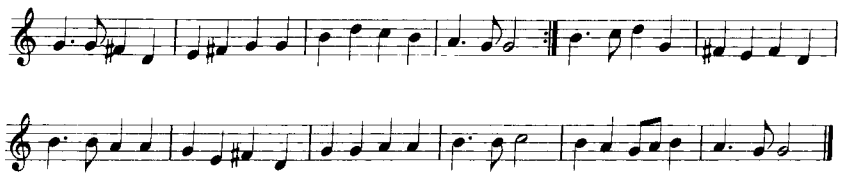
O Jerusalem, du schöne,	Jerusalem the fair,
ach wie helle glänzest du!	O how brightly you shine!

The MELODY dates from *c*. 1660. BWV 643 takes the simplest of several versions, as did pietist hymnbooks; Example 161 shows a 1687 form (Terry 1921 p. 93). Perhaps *alio modo* in P 283 meant an alternative melody (but see BWV 1117) and the other was to have been the one used for the text's last verse in Cantata 162, 1715/16.

Whether the motif derives from the opening notes of the melody, or from the final cadence, or from anywhere else, this rapturous setting provides a good example of the single motif throughout a chorale, an example unique in the *Ob*. The little pattern is found in partitas of Böhm and Vetter (1713),

Example 161

Anon 1687



but as with the common dactyl, it has different aspects in different settings. In BWV 643 (but not in BWV 602) the middle note of the three semiquavers creates a discord on most half-beats, and tossed between manual and pedal the motif undergoes various changes. Heartless though it is to suggest it, the special, rapt, bittersweet consonance of the setting hangs on this discord.

The web of motivic allusion in the chorale is unbroken, with some variety given by the overlapping between pedal and manual, a peculiar stretto. The five bars which begin with two Bs in the melody (bb. 3, 4, 11, 14, 15) are harmonized differently if similarly, and there are no duplicated bars or parts of bars, despite the sequences from first bar to last. Harmonic tension occurs exactly where it is most required, i.e. at the three-quarter point (b. 12).

Although all the thirds and sixths look earlier than the counterpoint of 'O Traurigkeit' (see p. 576 below), this celebrated setting is as sophisticated as it is affecting, the very thirds and sixths often dissonant. Its secret seems to be a judicious four-part harmony, immediately resolved discords, and a plain, archetypal melody. Spitta must be right to find that not even such moments of 'indescribable expressiveness' as the first beat of the last bar (sudden modulation, false relation, melody inflected by the motif) are open to particular imagery (I p. 590), though the 'celestial happiness' heard by Schweitzer (1905 p. 350) is there in the last verse.

BWV 644 Ach wie nichtig, ach wie flüchtig

Further copies: by or *via* J. C. Oley, C. F. Penzel, J. P. Kirnberger, J. C. Kittel.

Two staves.

The TEXT of M. Franck's eight-verse hymn, published in 1652, was not in the regular list at Leipzig (Stiller 1970 p. 223). The verses alternately invert the order of 'flüchtig' and 'nichtig' in the first line: BWV 644's title is the first line of v. 1 in Weimar 1681 but of v. 2 in Franck's book. Cantata 26 follows Franck; Böhm's setting (see below) is as Weimar.

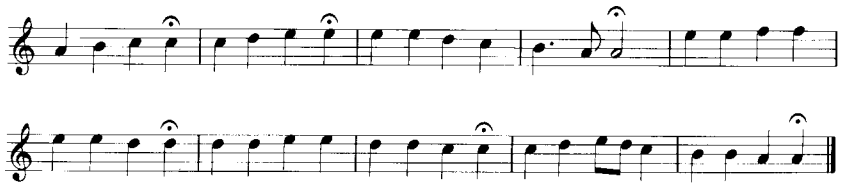
Ach wie flüchtig, ach wie nichtig	Ah how fleeting, ah how paltry
ist der Menschen Leben!	is the life of mankind!
Wie ein Nebel bald entstehet	As a mist soon rises
und auch wieder bald vergehet,	and as soon disperses again,
so ist unser Leben, sehet!	see! so is our life.

v. 8

Ach wie nichtig, ach wie flüchtig	Ah how paltry, ah how fleeting
sind der Menschen Sachen!	are the things of mankind!
Alles, alles was wir sehen,	All, all that we see
das muss fallen und vergehen.	must fall and decay.
Wer Gott fürcht', wird ewig stehen.	He who fears God will survive for ever.

The MELODY appeared with the text in 1652 and has various forms; that of Cantata 26 and BWV 644 is simpler in outline than some others, as was BWV 643's, both deliberately so made? See Example 162.

Example 162



A classic example of motivic construction, BWV 644 is based on two motifs – manual *passus* or step, pedal *saltus* or leap – used without a break from beginning to end, and producing a texture far removed from an ordinary harmonization, although the main beats could be extracted to provide exactly that. Scales up or down being so easily adaptable, care has been taken to vary them inventively. Thus the motif is basically two beats long, but half of it often appears alone, and as well as appearing in contrary motion, it alternates with similar motion in thirds (see examples of both in b. 9). The bass begins as in many different works (e.g. Cantata 161, Organ Sonata No. 2) but is now constant to the end (as in BWV 628), interrupted only to avoid repetition in bb. 2 and 4. Like the scales, the octave drop often appears in variations, e.g. Walther's 'Herr Gott, nun schleuss den Himmel auf', there of course in simpler form.

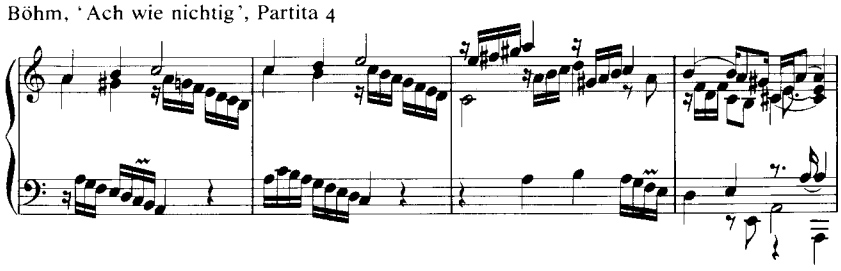
That scale patterns also accompany the same chorale in the opening chorus of Cantata 26 (1724) suggests an association for the composer between music's scales and life's transience. Some have heard the rests in the quasi-pizzicato bass as picturing 'ach wie nichtig', but being on weak beats these are no true *tmesis*. Either way, the cantata movement is not simply a larger version of the organ chorale, since it is about twice as fast: in BWV 644 the

contrary motion, the frequent accented passing-notes (Walther's *transitus irregularis*, 1708 p. 151) and the pacing bass all compel a slower tempo.

Faster, 'fleeting' semiquavers were one of the patterns for chorale variations, as in Partita 4 of Böhm's 'Ach wie nichtig, ach wie flüchtig' (copied by Walther – see Example 163), though whether this is older than BWV 644 is not known. Against Böhm and even Cantata 26, BWV 644 is thoughtful, intimate, tempting the performer to hear in the contrary-motion scales the 'dispersing mist' of v. 1. Even the pedal dropping out at the end is original and curiously final, more so than in BWV 628.

Example 163

Böhm, 'Ach wie nichtig', Partita 4



Schübler Chorales BWV 645–650

Published 1748/9? Title-page:

> Sechs Chorale von verschiedener Art auf einer Orgel mit 2 Clavieren und Pedal vorzuspielen verfertiget von Johann Sebastian Bach Königl: Pohln: und Chur-Saechs: Hoff-Compositeur Capellm: u: Direct: Chor: Mus: Lips: In Verlegung Joh: Georg Schüblers zu Zella am Thüringer Walde. Sind zu haben in Leipzig bey Herr Capellm: Bachen, bey dessen Herrn Söhnen in Berlin und Halle, u: bey dem Verleger zu Zella.
>
> Six Chorales of various kinds to be played as preludes on an organ with two manuals and pedal, prepared by Johann Sebastian Bach, Royal Polish and Electoral Saxon Court Composer, Capellmeister and Director of the musical ensemble, Leipzig. Published by Johann Georg Schübler at Zella, in the Thuringian Forest. To be had in Leipzig from Capellmeister Bach, from his sons in Berlin and Halle, and from the publisher in Zella.

Origins

Five of the six are literal reductions in score of Leipzig cantata arias, three of which are from so-called chorale-cantatas. Original keys are kept but not the figures from the continuo parts (because full scores were used?); nor is their harmony realized, or the string articulation in BWV 649 and 650 used. Except for BWV 650, the titles are not the cantatas' but the chorale's first line. Only BWV 646 has no known cantata version, and one could reason either way: its idiomatic details might suggest an original organ piece, for some reason otherwise unknown; or, since three of the others draw on cantata full scores not surviving in autograph, so could this.

Who prepared the printer's copy is unknown. The absence of autograph scores of BWV 645, 647 and 650 leaves doubt about various details, despite a few corrections made by the composer in a copy of the print, some time between 1747 and 1750 (KB pp. 130–4, 155). As with *Clavierübung III*, manuscript copies, though numerous, appear to derive directly or indirectly from the edition, so there is little doubt that the chorales in this form originated for it.

Though brusque, a remark by Walter Emery raises important questions:

> The arrangements are much less effective than the originals, and it is hard to see why Bach published them. (in Abraham 1986 p. 677)

The chorales are far more literal than Bach's other transcriptions, such as BWV 528.i. Neither the composer's MS amendments to the musical text as it is nor a few details in the print not found in the cantatas* prove him to have made or even authorized the 'transcriptions': they could have been made from a full score by any modestly competent pupil. Perhaps, in connection with the Halle job, W. F. Bach or someone at his request made the transcription, i.e. copied out the cantata scores as if for organ. (That would mean that BWV 646 was from a lost cantata, but the argument then becomes circular.) Differences in slurring between print and cantata-manuscripts could result from a pupil's inexperience, although in any case, instrumental articulation was not necessarily transferred to organ.

Apart from the necessary corrections, certain details of notation such as the order of staves for BWV 650 would be unusual for J. S. Bach, although if BWV 646 were not a transcription, quite how it could be part of a collection without the composer's approval would be hard to see. As it is, the print stands apart in two particular respects: this is the only publication of Bach transcriptions, and of all his works, there is the biggest gap here between date of composition and date of publication.

Date

W. F. Bach was appointed to the Liebfrauenkirche, Halle on 16 April 1746, and several things point to a publication date some time after this. Schübler worked on the engraving of the *Art of Fugue* and also the *Musical Offering* (1747), whose quality of engraving looks earlier than the chorales' (NBA VIII/1 KB pp. 108–9). Although Schübler was paid promptly for work on the *Musical Offering*, Bach owed him money on his death (Dok II p. 497), just possibly for recent work on the chorales, though this has been doubted (KB p. 154).

There are further hints of late publication, though less certainly relevant: the musical style is so distinct from the *Canonic Variations* as to suggest complementary publication, i.e. in 1748 or 1749; and there are sixty-five words on the title-page (Bach was sixty-five on 21 March 1750). But either way, the later the volume, the less likely that the composer was involved in it before he scrutinized the print.

* e. g. the appoggiatura in b. 20 of BWV 645, the slurs in BWV 645, the shortened pedal-point in BWV 647, the change of title for BWV 650.

Order

The order suggests a purpose for the volume, since the texts describe a conception of Christian life (Taesler 1969) and the music produces some symmetry (Currie 1973):

645 E♭ major, trio, *c.f.* in left hand
646 E minor, trio, *c.f.* in pedal
647 C minor, quartet, *c.f.* in pedal
648 D minor, quartet, *c.f.* in right hand
649 B♭ major, trio, *c.f.* in right hand
650 G major, trio, *c.f.* in left hand (? – see BWV 650 below)

While the scoring of the last is problematic, the framing of the collection by trio settings in major keys, with left-hand melody and string obbligato, looks intentional. The first and last have fifty-four bars each, and BWV 645 has three pages of three systems, each of three staves. These and other numbers involved – 14 pages, 14 lines on the title-page, a total of 256 bars and 41 lines of music (14 = B+A+C+H; 41 = J+S+B+A+C+H) could be accidental, or the work of an intimate.

Although only BWV 645, 648 and 650 have pronounced seasonal associations, the texts present an order of events: BWV 645 Advent, 646 Trust, 647 Hope, 648 Rejoicing, 649 Steadfastness, 650 Incarnation. Another possibility emerges if the engraver had been meant to follow the reverse order, from one Advent to the next:

BWV 650 Advent
BWV 649 1st or 2nd Day of Easter
BWV 648 Mariae Heimsuchung (Visitation, 2 July)
BWV 647 5th Sunday after Trinity
BWV 646 11th, 19th, 22nd and 23rd Sunday after Trinity
BWV 645 27th Sunday after Trinity

Drawing on all the chorale-verses and on Leipzig practice, Bighley 1991 proposes:

BWV 645 last Sunday before Advent: preparation
BWV 646 both texts related to Advent 1 through Collect and Introit
BWV 647 text related to Advent 2 through Collect and Epistle
BWV 648 text related to Advent 3 through Collect and Introit
BWV 649 text related to Advent 4 through Collect and Gradual
BWV 650 Christmas: incarnation, coming down to earth

It is hard to believe that such plans were 'of no interest to the organist of the time' (Wolff 1991 p. 344), although links between music and texts do remain intangible. As much the point, perhaps, is that these texts can be understood personally: the life of any believer searching for Grace has an Advent and an Evening, the Church's seasons are themselves analogous. A personal 'cycle of faith' could explain why the title of the last differs from its cantata version. Or if Advent is taken literally, the work presages the *Canonic Variations*, which are based on the Christmas hymn.

Few buyers knew the original cantatas or the implications of their text, nor, to judge by their changes, was the order obvious to copyists. But this is no evidence against the idea of (i) a symmetrical cycle in (ii) a particular key-sequence.

Purpose

Perhaps the set was made for (not by?) W. F. Bach on his appointment to Halle in April, 1746: tuneful, approachable settings matching other volumes partly connected with him (*Orgelbüchlein*, Sonatas, *Clavierübung*, BWV 541). It would be a strange irony if both *Ob* and *Schübler* originated for the Halle Liebfrauenkirche, where Friedemann was to perform some of his father's cantatas.

Had No. 5 been in C major, the *Schübler Chorales* would have the same keys as the *Six Sonatas*; already, like them, they outline a triad (E♭) and consecutive minors (C, D, E) – odd, if the set was a merely diverse collection of works in the same genre. Although the last two settings are particularly demanding, giving each hand in turn a difficult and unmodified string obbligato line, there is no rounded survey of organ arts: no attempt is made to convey the dynamic variety implicit in the cantata versions, and even the original echo effects and *f*/*p* changes are missing. Two manuals have to be avoided for one chorale (BWV 647) because the unaltered cantata parts make them impractical; the need for one hand to play on two manuals in BWV 648 (b. 13 etc.) appears casual, not further developed; and several of them, when played on the organ, seem to need a slower tempo than when sung.

Perhaps, therefore, the publication was a hasty or delegated project catering for a taste in more popular organ music than could be satisfied by *Clavierübung III* or the *Canonic Variations*. In his *Sonatinen* of *c*. 1744 dedicated to J. S. Bach, G. A. Sorge had spoken of 'something to please' music-lovers, and he was to attempt this later in his own simplistic chorales (*24 Vorspiele*, 1754). But the *Schüblers* were not simplistic and, one imagines, barely more popular, being technically too demanding for most organists

to use in services, however appropriate to the church year. But note: though difficult, they are as geared to music's practice as the *Canonic Variations* are to its theory – a distinction made in the Obituary by Lorenz Mizler, whose Society Bach and Sorge had joined in 1747 as fourteenth and fifteenth members.

The 'registrations' are not, like Kauffmann's in *Harmonische Seelenlust* (Leipzig, 1733), stop-selections for colour but are, in the way of the *Orgelbüchlein*, aids for interpreting the score and octave pitches. Forkel seems to have understood the indications literally, describing BWV 646 as showing how Bach 'departed from the customary manner' ('von der gewöhnlichen Art abging', 1802 p. 51) – presumably pedal 4′ *cantus firmus* was rare by 1802, as indeed it was by 1750.

Musical style

The later eighteenth century did find things to admire in the *Schübler* (Dok III pp. 313, 441). In particular, Nos. 1, 5 and 6 have a newness of idiom unique in organ chorales until younger organists attempted it (J. L. Krebs, Doles, Tag, Homilius). Its chief element is a melodious counterpoint, not imitative, without Italian formulae, genuinely combining two themes rather than pretending to do so. The counterpoint upon a *cantus firmus* now achieves independence; and organizing the obbligato melody into periods gives it a logic of its own, returning between lines of the chorale and ending with ritornello codas (*da capo* in BWV 649, 650) even when less melodious (BWV 646) or like an ostinato (BWV 648). Important ritornello codas are occasionally found elsewhere (e.g. BWV 660) but the *Schüblers* have no pedal point of the kind common in organ music (e.g. BWV 684, 658 etc).

With such arias for organ, the composer was indicating a trend, one easily adaptable to the long-winded *galant* language of younger composers and already to be seen in Kauffmann's *Harmonische Seelenlust*. With Kauffmann, this particular 'trend' meant certain forms and melodies (e.g. 'Man lobt dich in der Stille'), or pale, updated versions of *cantus-firmus* settings, with awkward pedal-lines that look like basso continuo parts – some of which are to be played by lh, with pedal playing *cantus firmus*. Kauffmann's book already included six chorale-settings for solo oboe and organ, and many of the pieces throughout could be transcriptions, like *Schübler*.

Nor is the 'Schübler style' totally removed from earlier music: the bicinium 'Allein Gott' BWV 711 points to BWV 649, though of course is less richly worked, and other examples of the fully fledged counter-theme appear in *Clavierübung III* (BWV 678, 684). The chorales of Kauffmann and J. L. Krebs scored for organ and a solo wind instrument take the style

to greater lengths and (with Krebs) a more modern idiom. Earlier chorale-settings developing long counter-themes, whether or not derived, were made by composers familiar with Italian string music, such as Böhm ('Freu dich sehr', Var. 12), Walther ('Schmücke dich') and Bach (Cantata 4, verse 3), and while the *Schüblers*' counter-melody has changed in style, the principle is similar. In its sheer singable quality, the unique melody of 'Wachet auf!' is a step beyond that of 'Ach bleib bei uns', which begins as a paraphrase.

The 'Schübler style', seen at its clearest in BWV 645, 649, and 650, comprises a texture, a melodic-contrapuntal idiom, and an aria form. (A further example is BWV Anh.II 55.) An aria-like pattern of prelude–interludes–postlude is unusual in earlier organ music and belongs more to cantatas, in which the instruments' melody becomes self-contained. Organ chorales of this kind make the *cantus firmus* even more prominent, and the crucial postlude, though only four bars long in BWV 645, 646, 647 and 648, rounds off a movement in which the plain *cantus* has been quite distinct. The *Canonic Variations* also use only plain *cantus firmus*, but each movement closes with a pedal point on the last note of the melody, held to the end. In this respect alone, therefore, the six *Schübler Chorales* provide a complement to the five *Canonic Variations*.

Other potential 'Schübler Chorales'?

Although the pedal line of BWV 645, the left hand of BWV 649 and the distribution of hands in BWV 647 are not fully characteristic of genuine organ music of Bach, it could be that other suitable arias in the cantatas would have given severer problems to the transcriber, whoever he was. The choice of which movements to transcribe was limited, quite apart from questions of text.

In addition to the three trio movements (Cantatas 6, 137 and 140) only seven other surviving cantatas have movements in a suitable form, i.e. a vocal *cantus firmus* and an instrumental obbligato melody, above a basso continuo (4, 95, 113, 143, 166, 180 and 199). These movements are disqualified on other grounds, however. BWV 4 and 199 are too early; the arias in BWV 95 and 180 are part of a longer movement, BWV 143 would have a compass above c‴, while in BWV 166 neither *cantus firmus* (to g″) nor continuo is suitable for pedal. The aria in BWV 113 would be suitable but is not melodious in the preferred way.

The four-part BWV 647 and 648 are transcribed from a duet with basso continuo and instrumental chorale melody. Only three further cantata movements of this kind are known – in Nos. 163, 172, 185 – and all are pre-Leipzig. Such arguments cannot prove that the composer had no choice

as to what he transcribed, or even that he resorted to including an original composition (?BWV 646) because he had no suitable cantata movement. But those that he did transcribe suggest that the requirements – a mature Leipzig aria with *cantus firmus*, of suitable compass untransposed, with suitable figuration and spacing – limited the choice of both trios and quartets. Had the transcriber been not J. S. Bach but someone else who felt obliged to leave the key and spacing unaltered, that choice would indeed have been limited and would help explain why certain cantata movements considered suitable by some later writers (Dürr 1988 p. 59) were not used. That the corpus of extant cantatas, therefore, offers little material for organ transcriptions comparable to the *Schübler Chorales* is not the least surprising thing about them, and suggests a transcriber who knew the repertory very well and was an intimate of the cantor's library.

BWV 645 Wachet auf, ruft uns die Stimme (Schübler)

Three staves; headed 'Wachet auf rufft uns die Stimme etc. à 2 Clav. et Pedal, Canto Fermo in Tenore'; in the composer's copy, 'Dextra 8 Fuss', 'Sinistra 8 Fuss', 'Pedal 16 Fuss'. (Repeat written out in cantata score and parts.)

The TEXT of P. Nicolai's hymn was published in 1599, later associated with Twenty-Seventh Sunday after Trinity (Gojowy 1972), the close of the church year.

Wachet auf! ruft uns die Stimme	'Wake up', there calls to us the voice
der Wächter sehr hoch auf der Zinne,	of the watchmen high on the battlements,
Wach auf, du Stadt Jerusalem!	'Wake up, O city of Jerusalem!
Mitternacht heisst diese Stunde;	The hour is midnight';
sie rufen uns mit hellem Munde:	they call to us in a clear voice,
Wo seid ihr klugen Jungfrauen?	'Where are you, Wise Virgins?
Wohlauf, der Bräutigam kömmt,	Arise, the bridegroom comes,
steht auf, die Lampen nehmt!	get up, take your lamps!
Halleluja!	Hallelujah!
Macht euch bereit zu der Hochzeit,	Get ready for the wedding,
ihr müsset ihm entgegengehn!	you must go out to meet him!'

v. 2 begins:

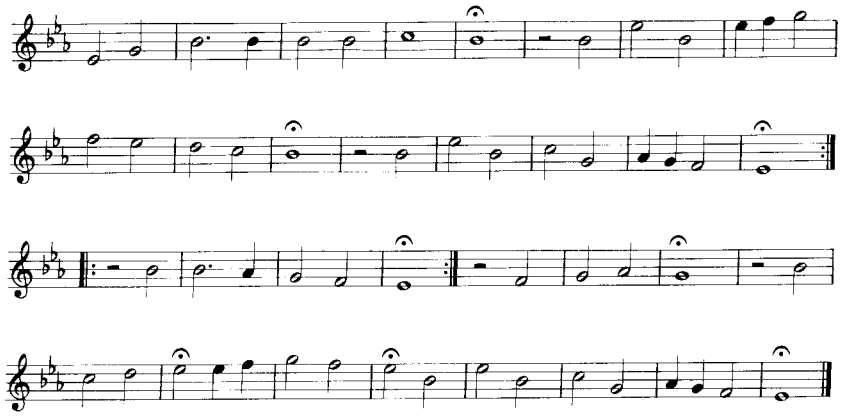
Zion hört die Wächter singen,	Zion hears the watchmen singing,
das Herz tut ihr vor Freude springen . . .	her heart does leap for joy . . .

The last verse is a hymn of praise.

The MELODY was published with the text but is probably older, its first line resembling 'O Lamm Gottes' (Terry 1921 p. 315) and used only here: Example 164.

Example 164

BWV 140, final chorale (simplified)



BWV 645 is transcribed from:

> Cantata 140 'Wachet auf, ruft uns die Stimme', 27th Sunday after Trinity 1731
> Fourth (middle) of seven movements, 'Zion hört die Wächter singen', called 'Chorale' in J. L. Krebs's performing parts (NBA 1/27 KB p. 152)
> Trio: *obbligato* melody (violin I + violin II + viola), *cantus firmus* (tenor), basso continuo

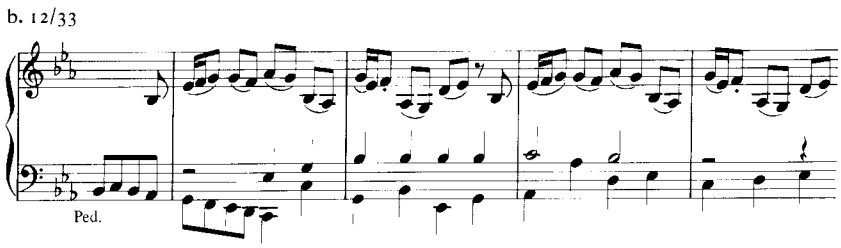
The distribution of manuals and pedal in the composer's MS rubric can not be regarded as obligatory, even though the three-staff layout already suggests it, as that of BWV 650 does not. A pedal part could be written on an inner stave, as in BWV 769.iv, and the bass-line of BWV 645 is unlike that of original organ pieces. In both BWV 645 and 650, therefore, the lh can take either bass (16′) or *cantus* (8′). The composer's added distribution makes sense, of course, but organists may have welcomed the choice, given them by the bare score, of where to place the melody. On pedal, it would be down an octave and registered 4′, as in BWV 608, which too had no indications.

Further characteristics of the transcription are that (a) ornaments in the obbligato line are different (more generous but inconsistent); (b) the chorale melody is more decorated; (c) the original figures in the *basso* part (J. L. Krebs's hand) are unrealized; and (d) the *forte/piano* signs are ignored, both for echoes (bb. 15) and to indicate *cantus* entries. The extra grace-note in b. 20 disguises the parallel unisons now exposed by empty harmony. The

new appoggiaturas in bb. 7, 8 recall those in *Goldberg Variation* No. 25 and could belong to the composer or a transcriber replacing original trills and modernizing other ornaments.

The achieving of a melody independent of the chorale is spectacular. The right hand is developed to a half-close before the chorale melody begins to combine with it, and its opening echo is even re-introduced across the *cantus firmus*, as in Example 165. As the example shows, the harmony is incomplete without continuo. So strong is the melody that it suffers no sense of hiatus despite a halt in the interests of the *cantus firmus* in bb. 54, 66 and despite so many tonic entries of the first or second phrase. The obbligato melody has to be modified for the sake of the chorale, and this process leads to a series of phrases which the ear accepts as logical in their own terms (bb. 47–58). With the first section repeated, the overall key-plan is tonic–tonic–relative/mediant–tonic, and this most catchy of counter-melodies marshals the *cantus* into a reasoned ritornello form.

Example 165



Presumably it is not only the chorale's opening triad but the new melody that resounds like the call of a street-watchman, complete with echoes (Keller 1948 p. 194). Perhaps its springy rhythms evoke the first two lines of v. 2, an aria concerned with Zion's enthusiastic reaction to the watchmen's call (Schmitz 1970 p. 65). Schweitzer heard in it the arrival of the bridegroom (1905 p. 306), others an allemande with typically strong up- and down-beats (Steglich 1962 p. 28).

With so dominating a melody one hardly notices how peculiarly discordant the harmony often is, i.e. without the cantata's continuo harmonies. In Example 165, there are thirdless chords, *échappées*, accented passing-notes, sevenths and unresolved appoggiaturas, all in quick succession, every beat with something to strike the ear, hardly possible unless the melody is in the middle, like a mediator. Meanwhile, the vocative, triadic hymn-tune is harmonized conventionally. In fact, its phrases and their bass-line could be extracted to make a satisfactory continuous chorale without interludes, as if this best known of *obbligato* melodies were interrupting the hymn.

BWV 646 Wo soll ich fliehen hin (Schübler)

Three staves; headed 'Wo soll ich fliehen hin etc. od: Auf meinen lieben Gott etc. a 2 Clav. et Pedal', also '1 Clav. 8 Fuss, 2 Clav. 16 Fuss, Ped. 4 Fuss'.

The TEXT of J. Heermann's *Busslied* or penitential hymn was published in 1630, associated with various Sundays after Trinity in Leipzig (Stiller 1970 p. 231).

Wo soll ich fliehen hin,	Whither should I flee,
weil ich beschweret bin	since I am weighed down
mit viel und grossen Sünden?	with sins many and great?
Wo soll ich Rettung finden?	Where should I find salvation?
Wenn alle Welt herkäme	If all the world were at my feet,
mein Angst sie nicht wegnähme.	it would not take away my anxiety.

Ten further verses develop the theme of salvation for the sinner.

The MELODY, of secular origin, was first associated with the text 'Auf meinen lieben Gott' from 1609 (Terry 1921 p. 344); both texts are listed but unset in the *Ob*. The melody is as for BWV 694, used for various verses in Cantatas 5, 89, 136, 163 and 199, a penitential hymn for various Sundays before Advent (Stiller 1970 p. 231).

The TEXT of 'Auf meinen lieben Gott' was published before 1603, becoming associated with the Seventeenth and Twenty-First Sundays after Trinity (Gojowy 1972).

Auf meinen lieben Gott	in my dear God I trust
trau ich in Angst und Not;	when in fear and misery;
der kann mich allzeit retten	he can always save me
aus Trübsal, Angst und Nöten,	from affliction, fear and need,
mein Unglück kann er wenden,	he can turn away my misfortune,
steht alls in seinen Händen.	all is in his hands.

The following five verses express faith and praise. The final verse later became the last of 'Wo soll ich fliehen hin', and to pair these texts was something of a tradition in Thuringia, to judge by J. M. Bach's setting in the 'Neumeister Collection'.

A common view still is that BWV 646 comes from a lost cantata (KB pp. 158–9): it is not known from any earlier MS of organ music, and one can easily imagine a cantata scoring of basso continuo or bassoon for the left hand, violin(s) or oboe da caccia for the right, and tenor for the *cantus*.

Whatever its relationship to the earlier chorale BWV 694, and however alike their lines are, BWV 646 is surely more than simply 'a much-altered new version' of it (Dürr 1956 p. 101). They need not even belong originally to the same genre.

There is little problem in imagining BWV 646 as a cantata chorale. A 16′ registration makes the bass very like a basso continuo such as C. P. E. Bach recommended for lh rather than feet (*Versuch* 1753 p. 245), when accompanying cantatas. Also, the short-breathed *cantus firmus* is vocal rather than instrumental, compared to BWV 651. And yet, the right-hand part is not as expansive as some string obbligati, and the figuration in both hands looks keyboard-like, more so than in the five other chorales – and strikingly so, considering that this is the only one of uncertain origin. It is, after all, similar to an earlier organ chorale, and one does not need to conjecture that it was a solo organ piece inserted in a cantata (BWV 188: Luedtke 1918 p. 68). All in all, arguments for and against transcription are finely balanced and could be tipped either way by a new scrap of evidence.

Like BWV 694, BWV 646 is a trio in which the left hand serves both as bass line and as imitative second voice, the whole harmonized and motif-based with an immense artistry that repays bar-by-bar examination. The two hands do not cross parts, and the pedal has widely separated chorale phrases. To liken such manual accompaniment to the *Inventions* (May 1986 p. 83) is fair, specifically the two-part in E minor. The main semiquaver motif may be derived from the first line of the chorale melody (E E F♯ G); it is used *inversus*, and its segments create sequences. Often the *inversus* follows immediately on the *rectus* in one or other hand, to create a running line. The syncopated counter-rhythm is useful against the chorale's crotchets, and at times lh becomes bass-like. Except at the three cadences (bb. 6, 14, 24), the motif is present in every half-bar of the movement, and yet the *fleeing* is not as straightforward as in 'Nun freut euch' BWV 734. There is some unease in it, borrowed from the words. Yet one early commentator heard in it 'the anxious seeking for peace' ('das ängstliche Suchen der Ruhe': see *AMZ* 8, 1805, cols. 29–32).

The three cadences occur at similar points in BWV 694; but in length, metre (4/4) and counterpoint, BWV 646 is tighter and more concentrated.

BWV 647 Wer nur den lieben Gott lässt walten (Schübler)

Three staves; rubric, 'Pedal 4 Fuss'.

For TEXT and MELODY see BWV 642.

This is transcribed from:

Cantata 93, 'Wer nur den lieben Gott 1ässt walten', 5th Sunday after Trinity 1724
Fourth (middle) of seven movements, 'Er kennt die rechten Freudenstunden'
Quartet: *cantus firmus* (violin I and II, viola), vocal duet (soprano, alto), basso continuo (parts copied *c.* 1732)

v. 4

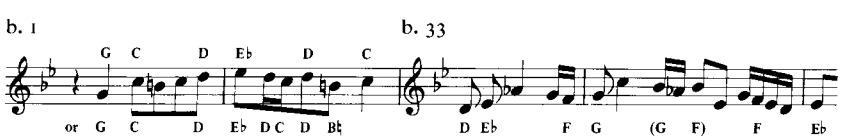
Er kennt die rechten Freudenstunden,	He knows the right time for joy,
er weiss wohl, wann es nützlich sei;	he knows well when it is useful;
wenn er uns nur hat treu erfunden	when he has found us to be true
und merket keine Heuchelei,	and sees no hypocrisy, then
so kommt Gott, eh wirs uns versehn,	God comes, before we are aware of it,
und lässet uns viel Guts geschehn.	and lets great good befall us.

Since strings are not obvious for such a *c.f.* (an octave higher in the cantata, hence Pedal 4′ here), is the aria already an arrangement? Probably because the bass figures are not realized in the transcription, the pedal point of bb. 23–4 is avoided and the note shortened.

The cantata scoring implies two manuals, but the spacing only one: the parts bump into each other and no attempt has been made to make them fit the hands better except when the alto is slightly changed from the parts in BWV 93 (bb. 39, 46), and again in b. 35 in the 'composer's corrected copy'. Many moments are clumsy on keyboard (bb. 14, 19, 30 etc.), and much of the texture is unlike traditional organ music, closer to the newer ways of a Kauffmann (see bb. 10, 36).

The two fugally treated obbligato subjects are derived from the chorale-lines, the first from line 1 but continuing to accompany line 2, the second from line 3 but continuing to accompany line 4. The sophisticated paraphrase technique is as typical of organ chorales as of cantata-arias-with-chorale, if not more so: see Example 166. (The first was already noted by F. W. Marpurg in 1753: Dok III p. 42.) The bass line manages to accompany the two subjects with very similar material, and also incorporates thematic

Example 166



entries (bb. 8, 14, 45), contributing to the unity of the whole even though the first subject reappears in the final bars (cf. BWV 695).

Considered as a ritornello section, the opening bars pervade the chorale, moving continuously and not always coming to a cadence (e.g. before the first *c.f.* entry). They are melodious in a way not familiar in organ music, though precisely how is hard to say: one would think such lines more like woodwind parts than vocal, and in any case the restless quavers are not keyboard-like. The little dactyl figures seem a response to the first line of the text concerned ('right time for joy'), the aria's serious *Affekt* a response to the reticent anticipation of Advent.

BWV 648 Meine Seele erhebt den Herren (Schübler)

Three staves; headed 'Meine Seele erhebt den Herren etc. a 2 Clav. et Pedal'; 'sinistra', 'dextra forte' and 'Pedale' added in the composer's copy.

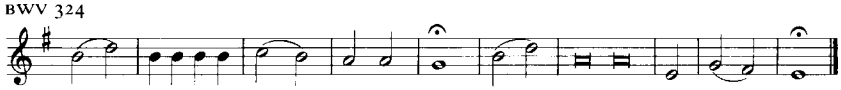
The TEXT is the German Magnificat (Luke 1: 46–55), used as the chief hymn for Mariae Heimsuchung (Visitation) and sung after the sermon in the regular Vespers, following a 'praeambulo auf der Orgel' (Stiller 1970 pp. 81, 22).

Meine Seele erhebt den Herren . . .	My soul magnifies the Lord . . .
Er denket der Barmherzigkeit und	He remembers his mercy and
hilft seinem Diener Israel auf.	helps his servant Israel.

This is the only canticle to keep intact its original Gregorian MELODY: the *tonus peregrinus* simplified in the harmonization BWV 324 (Example 167).

Example 167

BWV 324



Organ-playing at Vespers prompted many settings, especially *alternatim* versets. Listed in the *Orgelbüchlein*, this melody is used in BWV 323, 324 and the Magnificat BWV 243/243a, called 'Magnificat in the 9th mode' in Scheidt's *Tabulatura nova*, 1624.

BWV 648 is transcribed from the full score (?) of:

Cantata 10 'Meine Seele erhebt den Herren', Visitation 1724
Fifth of seven movements, Duetto 'Er denket der Barmherzigkeit'
Quartet: *cantus firmus* (oboe I, oboe II, trumpet), vocal duet (alto, tenor), basso continuo

The cantata layout suggests two manuals, as do the composer's annotations; but the left hand alone cannot play all of the middle staff, and the right hand has to play on both manuals in b. 13 and perhaps 22 and 24 – only to reach the notes, not for any truly idiomatic purpose. The rubric 'Pedale' for the third staff suggests that without it, one would assume its bass-line to be on manual 16′ and *c.f.* on pedal 4′. But then, the right hand could not play the vocal duet as is; and pedal would need to take the third staff. A minor point is that the score's slur in b. 2 appears as a tie in the print; but all this suggests a literal transcription, done inauthoritatively, even inexpertly.

Though short, the movement has an intricate and unusual form:

A	1–5	a pedal-theme framework (slurred in the composer's copy, for heel-and-toe pedalling?) from which is derived:
B	5–9	inner framework of fugal imitation between inner parts
C	9–13	derived imitation à 3; two phrases of the melody
D	14–21	rising sequence derived, very new; F minor to A minor
C	22–8	
B	27–31	
A	31–5	

The pedal theme, though paraphrasing a descending chromatic fourth, is constantly modified and is no ostinato. (Originally in the cantata, this phrase was less patently a chromatic fourth: see Marshall 1989 p. 93.) Such simple symmetry is unusual, as, for an organ-chorale, are the silence in the inner parts of bb. 9–10 and the barely idiomatic pedal.

The chromatic language and the appoggiaturas are generally associated with texts concerning supplication or mercy, as in the aria 'Achzen und erbärmlich Weinen' in Cantata 13, 1726. Other appoggiaturas, not chromatic but also in thirds, are used against the same melody for the same verse in the choral Magnificat BWV 243. Details such as the unexpected change to the minor in b. 13 are not uncommon (e.g. B♭ Prelude *WTC2*, last four bars) and need not be owed to older composers. It is also possible that B A C H is to be heard in the course of the movement, e.g. in the tenor line at the middle, bb. 17–20.

The degree to which the bass melody is constantly modified yet without losing its melodic character is typical of the *Schübler Chorales*, as the skill with which it harmonizes the two *cantus* phrases is of the Leipzig cantatas. In both respects – development of motif, rich harmonic support – this bass-line is inconceivable in the work of any other composer. One might think that the original duet's strong personality, concentrated, concise (two-bar phrases!) and obviously complex, is rather less close to cantata arias than to certain organ-genres.

BWV 649 Ach bleib bei uns, Herr Jesu Christ (Schübler)

Three staves; headed 'Ach bleib bey uns Herr Jesu Christ'. Cantata 6 parts headed 'Allegro' (Autograph MS) and 'Allegro assai' (late Autograph?).

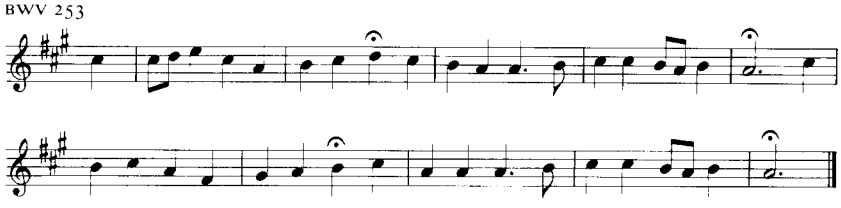
The first verse of the TEXT is an early version of Melanchthon's 'Vespera iam venit' (1551), concerning the scene on the road to Emmaus (Luke 24: 29). Verses 2–9 by N. Selnecker 1572 (see BC I p. 247) pray for Jesus's help against all dangers. It was used during the Reformation Jubilee in 1730 (Stiller 1970 p. 226).

Ach bleib bei uns, Herr Jesu Christ, weil es nun Abend worden ist; dein göttlich Wort, das helle Licht, lass ja bei uns auslöschen nicht.	Ah, stay with us, Lord Jesu Christ, because it is now become evening; your divine word – the bright light – may it not be extinguished in us.
v. 2 In dieser schwern betrübten Zeit verleih uns, Herr, Beständigkeit, dass wir dein Wort und Sakrament behalten rein bis an das End.	At this sorely troubled time grant us, Lord, steadfastness, that we your word and sacrament keep pure to the end

The MELODY is known in several versions, e.g. as alto to Calvisius's 'Danket den Herrn', 1594 (Terry 1921 p. 85): Example 168. Apart from a lost jubilee cantata, the melody appeared only in Cantata 6 and the harmonizations BWV 253, 414.

Example 168

BWV 253



BWV 649 is transcribed from:

Cantata 6 'Bleib bei uns, denn es will Abend werden', 2nd Day of Easter 1725
Third of six movements, 'Ach bleib bei uns, Herr Jesu Christ', vv. 1 and 2; called 'Choral' in continuo parts (Autograph?)
Trio: obbligato (violoncello piccolo), *cantus firmus* (soprano), basso continuo

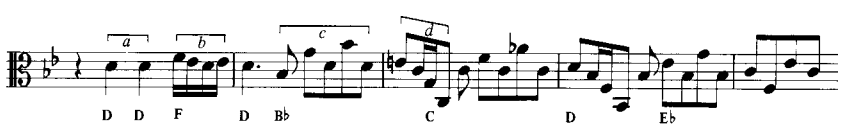
The transcription is shorter. Two verses in BWV 6 produce a shape of *A* (ritornello or introduction), chorale v. 1, *A* (repeated), chorale v. 2, and *A2*

(first five bars replaced by one new linking bar). This is now simplified to *A*–chorale–*A*, ignoring a potentially different *Affekt* for the aria's second verse (see above). As in BWV 648, the bass and obbligato lines would be suitable for manuals and the *c.f.* for pedal, in the unlikely event of a 2′ reed being available. Untransposed, the obbligato melody is low for right hand and suits the left; and as the bass is sufficiently continuo-like to suit pedal, the cantata's layout is convenient for the transcriber.

The obbligato melody's character is unusual, doubtless a result of paraphrasing the chorale melody for an agile string instrument: see Example 169. However, its length not only gives it the weight of a full ritornello theme (somewhat similar in form to BWV 645, 646 and 650) but allows for ingenious adaptation whenever the melody needs imaginative harmonization, as in bb. 21–45. Each of the *Schübler* trios has an obbligato which combines with the cantus either intact or modified, and in each, the melody reaches clear cadences before two or more chorale entries. But the treatment varies, and BWV 649 is unusually continuous – and is even more so in the cantata version, with its two verses.

The length of the melody is alone enough to distinguish it from the usual paraphrase-chorale, though in this respect BWV 660 is comparable. Four conspicuously different motifs (see Example 169), together with the semiquaver patterns, ensure unity even when the melody is in fact much modified. Perhaps the length of the cantata version of the movement required the Allegro heading, as too would the cello piccolo. On organ, part of the unusual feel and difficulty must be due to its key of B♭ major, otherwise rare in the organ music, but there is also a strangely different sense of melody. Not only was the cantata version presumably faster, but the melody has a lightness and deft, string-like quality that one would not mistake for original organ music.

Example 169



BWV 650 Kommst du nun, Jesu, vom Himmel herunter (Schübler)

Three staves; headed 'Kommst du nun Jesu vom Himmel herunter etc'; *cantus firmus* on middle staff (beginning at g′), bass on lowest; in the composer's copy, 'Dextra' (top staff), 'Sinistra' (lowest), 'Pedal 4 Fuss und eine 8tav tiefer' (middle, b. 13).

The TEXT of C. F. Nachtenhöfer's hymn was published in 1667; Pietist hymnbooks associated it with the Nativity and the Incarnation (Freylinghausen 1741).

Kommst du nun, Jesu, vom	Are you coming now, Jesu, from
Himmel herunter auf Erden?	Heaven down to earth?
Soll nun der Himmel und Erde	Will now Heaven and earth
vereiniget werden?	be united?
Ewiger Gott,	Eternal God,
kann dich mein Jammer und Not	can my misery and need
bringen zu Menschen Geberden?	bring you to take human form?

The following four verses describe the need for the Incarnation.

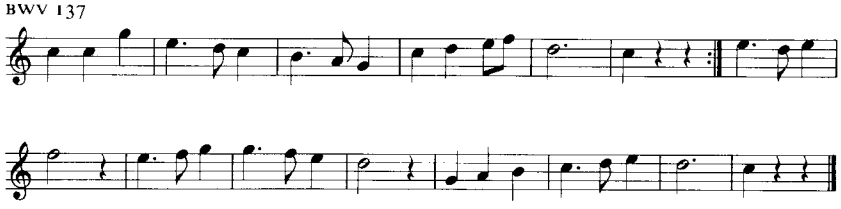
The TEXT of J. Neander's hymn 'Lobe den Herren, den mächtigen König' appeared in 1680; each of five verses begins 'Lobe den Herren', as in Cantata 137.

v. 2	
Lobe den Herren, der alles so	Praise to the Lord, who so
herrlich regieret,	gloriously reigns over all,
der dich auf Adelers Fittichen sicher geführet,	who bears you safely on eagle's wings,
der dich erhält	who preserves you
wie es dir selber gefällt;	as you yourself want;
Hast du nicht dieses verspüret?	have you not felt a desire for this?

The MELODY appeared in 1665 (to the text 'Hast du denn, Jesu, dein Angesicht'): Example 170. Used in Cantata 57 (1725) to v. 6 of 'Hast du denn', listed in the *Ob*, and with the text 'Lobe den Herren' in Cantatas 120a (wedding, 1729?) and 137.

Example 170

BWV 137



The title of BWV 650 – which does not appear in Cantata 137 or anywhere else in BWV – was perhaps chosen to conform to some overall Advent plan (see p. 319 above), by the composer or someone else. The movement is transcribed from:

Cantata 137 'Lobe den Herren, den mächtigen König der Ehren', 12th Sunday after Trinity 1725
Second of five movements, 'Lobe den Herren, der alles so herrlich regieret'
Trio: obbligato melody (violin), *cantus firmus* (alto), basso continuo

The suggestion that the movement originated as an organ-chorale before 1725 (Grüss 1985 p. 144) cannot be substantiated, and the obbligato is violinistic.

The 'composer's corrected copy' and the original parts of Cantata 137 show variant readings in the obbligato melody (b. 2 is the same as bb. 15 and 25 in BWV 137 and in the original print of BWV 650) and in the ornaments (*c.f.* trills in the corrected copy). Despite the print's missing trills, the *c.f.* is still decorated enough to qualify as 'the composer's only embellished *cantus firmus* for pedal' – if it really is a pedal part. The figuration of b. 2 is a crux and differs between cantata and organ chorale, as printed, as 'corrected', and as copied by J. C. Oley (KB pp. 132, 136, 149, 172). The literalness of bb. 6, 8, 46 and elsewhere makes two manuals desirable. But this literalness and these musical details make it unlikely that the composer had much if anything to do with the transcription.

The print notates the movement in open score, with *c.f.* in the middle, as in the original cantata. On the analogy of BWV 646, pedal is best, since the continuo bass line is unidiomatic and reaches to e′, higher than otherwise required; but BWV 646 does not have its chorale on an inner stave, nor is its bass line simply continuo, despite being 16′. (Three-staff notation always puts the pedal on the lowest staff, including the printed *Canonic Variation* BWV 769.v.) The closest parallel is BWV 645, and both have a sonata-like melody and shape. Accordingly, symmetry is best served if the two have their lines played in the same way, whichever way that is: *cantus* on pedal in either both of them or in neither.

The chorale's phrases have become virtually subservient to a short ritornello sonata movement for solo violin, in whose theme may just be made out the opening triad of the chorale melody. But if there is a paraphrase, it is remoter than usual, enough to be an independent countersubject (b. 14). As in 'Wachet auf', only perhaps less so, the different phrases of this new melody occur in various orders, could occur in others, and are patched together to form a seamless violinistic melody, as if this bar or that could be moved around. Quite how these dancing figures, which take over in b. 9 and bring a new pattern into organ music, relate to the chorale's new title (or vice versa) is unclear. The figuration is obviously violinistic, but for organ to copy the violin's articulation as in BWV 137 (as suggested in the Schmidt-Mannheim edition, 1965) is not obviously appropriate.

It is usually assumed that the *cantus firmus* is to be read in 9/8 not 3/4 (Klotz 1969a). But unlike contrapuntal lines in movements elsewhere with rhythmic ambiguities of this kind – C minor Praeludium BWV 546, Sonata No. 4 finale, Gavotte of E minor Harpsichord Partita – a *cantus firmus* is a discrete, pre-existing solo melody, with its own independent rhythm. Another aria melody in 3/4 time against jig-like violin obbligato lines in 9/8 can be heard in Cantata 7.iv (1724).

Chorales formerly called 'The Eighteen' BWV 651–668

A section of the autograph MS P 271; no title.

Contents

There are either fewer or more than eighteen chorales in P 271:

pp. 1–56	the Six Sonatas, a self-contained MS; last page blank
p. 57	beginning of a further MS, 'title-page' left blank
pp. 58–99	fifteen chorales BWV 651–665, autograph; then BWV 666–667, copied by J. C. Altnickol on blank pages
pp. 100–6	*Canonic Variations* BWV 769a, autograph (begins verso side of BWV 667, same fascicle; BWV 668 follows on at end)
p. 106	BWV 668 (page ends at middle of b. 26), copied by 'Anon Vr'
(pp. 107–8	missing?)

BWV 769a may have been copied while pp. 96–9 were still empty. Either p. 99 was left for a new title-page, and pp. 96–8 or 96–7 were earmarked for a further chorale; or BWV 769a was part of the same sequence, and all four empty pages were to have been filled. The paper is as that for the preceding Six Sonatas (*c*. 1727–31).

The present title on an extra page, old but not autograph, begins 'Achtzehn . . .', altered from 'Siebzehn'. Though the MS dates from the Leipzig period, the title 'Leipzig Chorales' is not much more appropriate than 'The Eighteen' or 'Seventeen'.

Sources

For chorales fair-copied in P 271, at least two versions exist and as many as four. Secondary sources suggest that P 271 contains both details of the (draft?) copies from which it was prepared and some revisions. The group
[336] was not copied as such, in any version, before Kittel and Kirnberger followed

P 271, nor is the Trinity sequence (BWV 662–664) preserved elsewhere, or any plan obviously followed.

While Walther's copies of BWV 665a and 666a date perhaps as early as *c.* 1708, and Krebs's manuscripts contain all seventeen, there is no sign of a grouping before P 271 or proof that all 'early versions' date from (were copied during) the Weimar years. It is true that Walther was working with similar material, but such work did not stop in 1717. His 'Allein Gott' Vers 4 resembles BWV 656 in part, and perhaps his publication of it in 1738 prompted Bach to make a publishable collection.

P 271 is a fair copy with alterations still being made in all but BWV 657, 661, 662 and 664. In particular, BWV 651 may have been revised and enlarged at the point of copying (Stinson 2001 pp. 40ff.), though not necessarily entirely in P 271.

Date of originals

Despite no evidence that such a group of chorales was conceived in Weimar, their difference from *Ob* settings makes them complementary to it. Sources for BWV 667a and 667b have been interpreted as showing chorales undergoing expansion already in Weimar, and if Bach was responding to chorales published by Pachelbel in 1693, he was aiming at a yet greater scale. Some of Pachelbel's, such as 'Wir glauben', are quite extensive and can 'be used for preluding during the service' ('bey währendem Gottes Dienst zum praeambulieren gebraucht werden können'). The long, meditative organ-chorale – if not often as long as BWV 652a – was no stranger in Thuringia.

Even if copies of various chorales by Walther and Krebs belong to Weimar 1710–14 (Zietz 1969 p. 137), when most were originally composed is less clear – mostly before the *Ob*, to judge by the music itself, its less consistent part-writing, less extensive use of canon and less tense harmony. 'O Lamm Gottes' BWV 656 is surely earlier than BWV 618, just as the three-verse BWV 656, an updated version of Pachelbel's models, is earlier than BWV 627. From comparing them with other music of Bach, some such dating as the following has been proposed (Zehnder 1995 and Stinson 2001):

1707–8	BWV 665a, 666a, 652a, 656a
1709–17	667a
1711–13	662a, 659a
1712–14	654a, 653a, 655a, 664a, 663a
1714	657a, 651a, 661a, 658a
1715–16	660a

A 'Böhmian' fugal treatment of the *cantus* suggests BWV 652a, 665a and 666a to be early Weimar works; incidental similarities to Weimar cantatas suggest a later date for BWV 657a (see 'Jesu, dein Passion' from BWV 182) and BWV 655a; and motifs in the trios BWV 655a and 664a can be found in Italian concertos circulating by then.

However, cross-influences from genre to genre in J. S. Bach are seldom simple, and a cantata could treat chorales in a manner worked out long ago in organ preludes, or (as in the *Orgelbüchlein*) draw on past and present techniques. Works could circulate in more versions than are known, living organisms not always enlarged. There may be anachronism in the idea of dating such music.

Date of revision

The first thirteen chorales entered in P 271 have been dated to *c*. 1739–42, the next two to 1746/7, and the *Canonic Variations* to *c*. 1747 – August 1748 (Kobayashi 1988 pp. 56ff.). Probably the original fifteen were copied in order, but the date of Altnickol's pair is uncertain: mid-1740s or after Bach's death (Wollny 1999 p. xvii) or early 1750s. The composer may have intended a sixteenth chorale on a majestic scale to round off the collection, occupying three or, leaving the verso blank, two pages; this sixteenth could have been BWV 667 as we have it or a new composition never made (less likely). Just as there is no known authority for Altnickol's additions, so there is not for his choice: BWV 735 would be as plausible an addition as BWV 666. Perhaps the copyist of the eighteenth, BWV 668, was Altnickol's wife Elisabeth née Bach, on whose authority is unknown (Kobayashi 2000 p. 1).

Since in early 1749, after completing his pages in P 271, Bach had some problem with writing, two equal possibilities are that a group of fifteen was already then complete and not intended to be taken any farther; and that on the contrary, a bigger group was being planned, with BWV 666 and 667 or others, even to end with the *Canonic Variations*. The possibility that the group was a true collection made for publication (Dürr 1984 plate 77) is not much supported by P 271 itself: the fifteen are not clearly enough written to serve for a facsimile etching like *Clavierübung III*, nor are there any of the articulation signs often found in certain late prints.

Nature of 'revision'

Some of the 'Leipzig versions' are longer by whole sections (BWV 651) or by several bars (BWV 652, 653, 656); others were less systematically or

completely improved in individual motifs, ornaments, rhythm and part-writing. Two had note-values doubled (BWV 656 v. 3, 661), and other 'revisions' could be merely notational: the sharper rhythms and ornaments of BWV 653 may reflect only what was expected for BWV 653a. No such differences need suggest conscious revision. Even the relationship between BWV 651 and 651a is only assumed from the sources as they stand, and it cannot be shown that here was one set of Weimar chorales 'which Bach arranged anew [only] in Leipzig and put together as a collection of seventeen' (Zietz 1969 p. 10). Variants for BWV 655 suggest that it circulated in more than two forms, and it would be surprising if this was the only one to do so.

Shape of the collection

Are the chorales in P 271 (fifteen, seventeen or eighteen) an ordered collection or a miscellany?

In favour of the chorales' being merely a miscellany of long, partly revised settings is the absence of any concrete evidence otherwise, leaving one to make inferences from such details as that chorales often follow on the same page. But the sequence BWV 652–654 does not have the ring of a carefully planned variety. Nor, although there is a common style – chorale-settings in four parts, each line separated by interludes, all on a big scale – is it consistent. In favour of there being a grand plan which only the composer's worsening health prevented from being completed are that (i) the first and last pieces address the Holy Ghost; (ii) the first, last and a middle chorale (BWV 661) are marked 'organo pleno' only in the Leipzig version, while BWV 665a may once have been but was no longer; and (iii) two other major collections (*Ob*, *Clavierübung III*) have a plan. Had a group of sixteen been intended, one could speculate on two groups of eight, the second beginning with the Advent settings – an otherwise strange position for them. If BWV 661 were to have been central, four more settings would be required, five if BWV 666 is there without authority.

The series does not follow the church year, the liturgy or a hymnological agenda such as the Luther texts or the Gregorian emphasis of *Clavierübung III*, shortly after the publication of which the composer began to work on these revisions, i.e. in P 271. There is no 'cycle' or clear association with Communion (as implied by Meyer 1987 p. 41). Yet *some* extra-musical patterning can be discerned: within the Whit framework, texts evoke Christian orthodoxy and the Central Mysteries of Communion, the Trinity and Incarnation, as distinct from Catechism and Kyrie in *Clavierübung III*. There are also several conspicuous threes:

three Communion hymns (BWV 654, 665, 666) and three Agnus dei settings
three texts each to God the Father (BWV 657, 658, 662–664), the Son as mediator (BWV 655, 656, 659–661), the Holy Ghost (three Whit hymns)
three Trinity hymns and three Advent hymns
three sarabandes and three trios

Other texts are related to the Trinity and/or liturgical practice (psalms in BWV 653 and 658, sermons in BWV 655 and 657) and textual allusions can be found – the 'Hallelujah' closing BWV 652, the ornaments in 'Adorn yourself', BWV 654.

The three sarabandes are perhaps the most surprising, whether grouped by design or chance or on impulse. Many of their features had appeared in less mature works such as Variation No. 10 of BWV 768 or settings by other composers (Kirchhoff's 'Ach Herr, mich armen Sünder'). Perhaps Mattheson's recent remarks on using dance-forms to set chorales also encouraged the group (on sarabandes, see Mattheson 1739 p. 162). In the case of 'Allein Gott', each has a cadenza-like passage:

662 free right-hand, returning to the chord with which it began
663 free left-hand, embellishing notes from its starting chord (C B G E)
664 an extra voice in a trio, above an exceptionally long pedal-point.

Sheer length and intricate melodic paraphrase distinguish the collection. As is not so for the *Ob* or *Clavierübung III*, several candidates amongst the miscellaneous chorales could have served in the collection: BWV 694 or 734, BWV 735 or 712, which resemble BWV 665 and 666 in form. But note: the last chorale to be fair-copied by the composer (BWV 665) has a particularly conclusive ending, as if it were the end.

Purpose

While longer chorale-settings of this kind (or any settings of any kind) could serve at Communion or other moments of prayer or meditation, no such purpose explains the group's musical variety and technical scope. There is no evidence that it originated 'out of Bach's need for liturgical organ music' (Stinson 2001 p. 60) in Weimar and Leipzig, or, as is more likely, Friedemann's in Halle.

That there are at least six major examples of lines derived from the *cantus* (BWV 651, 655, 656, 657, 664, 665) and six of decorated melody (BWV 653,

654, 659, 660, 662, 663) suggests a conscious survey of chorale technique, indeed of the arts of paraphrase. The counterpoint as manual lines move in suspension, while the pedal moves by step, evolves from simple sequence (BWV 667 b. 13, BWV 665 bb. 39–40) to genuine counterpoint (BWV 655 b. 68) and on to complex imitation (BWV 658 b. 25). Commentators have sometimes seen weaknesses in the collection, especially in the old-fashioned 'objective' settings BWV 657 and 666 (and BWV 652 in Meyer's opinion, 1972). But other chorales seem to shine above tradition, as BWV 655 and 664 do above Pachelbel, or the chromatics in BWV 665 above any contemporary music. Acknowledgments of Böhm (BWV 659), Buxtehude (BWV 652, 653, 654) and Pachelbel (BWV 655, 657, 658, 666) complement the antecedentless *Ob*.

If after all P 271 was compiled or planned (i) as a collection, (ii) with publication in mind, one can suppose its aim was to be more approachable than the recent *Clavierübung III*, joining the increasing number of organ publications, Lutheran or otherwise (Kauffmann, Walther, Fischer, Gottlieb Muffat, Quehl, Vogler). Quehl's variations in *Versuch* (Nuremberg 1734) also began with a version of 'Komm, Heiliger Geist'. For the possibility that the *Ob* too was a response to recent publications, see p. 235.

BWV 651 Komm, Heiliger Geist, Herre Gott ('Leipzig Chorales')

Copies by or *via* C. F. Penzel, J. C. Oley, J. P. Kirnberger and J. C. Kittel.

Two staves; headed in P 271 'J. J. Fantasia super . . .' ('Jesu juva', 'Jesus, help'), 'canto fermo in Pedal' (added later to title?), 'in organo pleno'.

The TEXT has three verses, a pre-Reformation translation of the Whit antiphon 'Veni sancte spiritus' with two verses added by Luther (Erfurt 1524), and becoming the chief hymn of the three days of Whitsuntide.

Komm, heiliger Geist, Herre Gott,
erfüll mit deiner Gnaden Gut
deiner Gläubigen Herz, Muth und Sinn,
dein brünstig Lieb entzünd in ihn'.
O Herr, durch deines Lichtes Glanz
zu dem Glauben versammlet hast
das Volk aus aller Welt Zungen.
Das sei dir, Herr, zu Lob gesungen.
Halleluja, Halleluja.

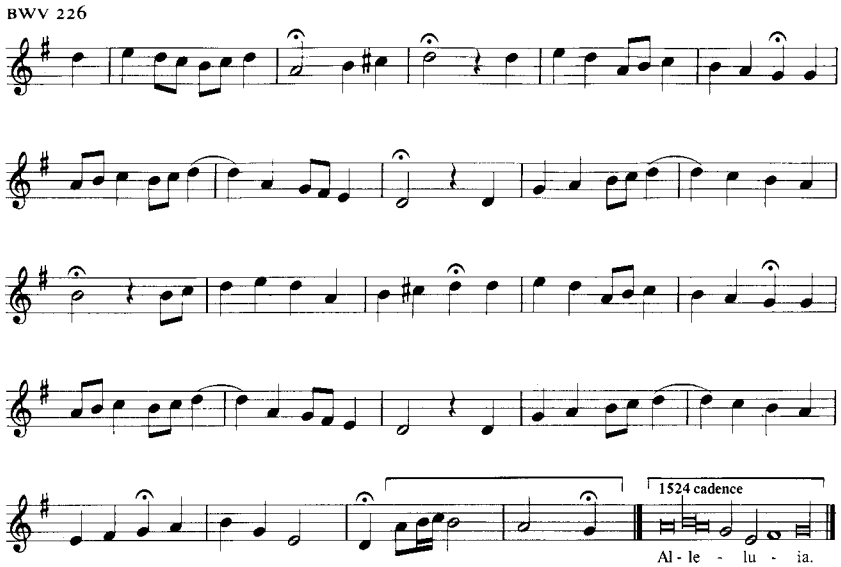
Come Holy Ghost, Lord God,
fill with the goodness of your grace
the heart, spirit and mind of your believers,
kindle your ardent love in them.
O Lord, through your light's brilliance
you have gathered to the faith
people of every tongue on earth.
Let this be sung to your praise, Lord.
Hallelujah, Hallelujah.

V. 2 asks for protection from false teaching, v. 3 for ardour to sustain the faithful.

The MELODY was published with the text but is also older, related perhaps to 'Adeste, sancte spiritus'; later versions have different 'Hallelujahs', one as in BWV 651 and 652 (otherwise like BWV 226, Example 171). Used in Whit cantatas 59 (1723 or 1724), 175 (1725) and 172 (1714, adapted); listed in the *Ob*.

Example 171

BWV 226

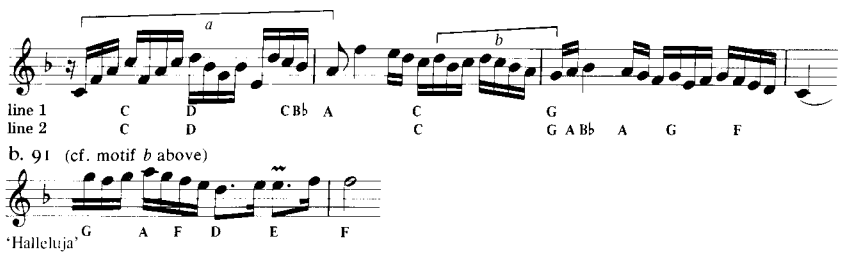


This is the only certain appearance of the title 'Fantasia super . . .' by J. S. Bach (it is unverified for BWV 695, 713 and 735) and recalls its use in Scheidt's *Tabulatura nova*, for long fantasias based on a chorale as opposed to other themes. A huge continuous fantasia, musically and dogmatically as grand an opening as the Prelude to *Clavierübung III*, this setting is easy to see as a response to Pentecost:

> And suddenly there came a sound from heaven, as of a rushing mighty wind, and it filled all the house where they were sitting. (Acts 2, 2)

With its rushing theme paraphrasing the chorale on two levels (Example 172), its internal repetition (bb. 55–86 = 12–43) and new subject ('Hallelujah', b. 89), this is a masterly unified piece, indeed inflaming the hearts of the faithful as its lines spin out the opening theme and invent a new melody in b. 25.

Example 172



Of course, the opening *pleno* pedal point reminds the player of the Toccata in F, not least since (as often in F major in J. S. Bach) they both move towards e♭ in the opening lines. No other setting with *cantus firmus in pedale* begins with something else in the pedal. The *point d'orgue*'s 'dominant answer' in b. 13 is brief, functioning as the last note of a *cantus* phrase. The strong tonic/dominant pull of this *cantus* needs skilful handling at bb. 17ff., 34ff. and their repeats, and there is something of a harmonic *tour de force* here. The pedal's final bars after the *c.f.* is complete share a coda-like quality with those ending BWV 655 and 733.

The ebullient, ecstatic semiquavers never cease for a moment (unlike BWV 655), and run right through into the final chord. The nonstop technique is there in BWV 651a, but in the longer version it naturally creates more of a 'rushing wind', comparable to the other Whit setting, BWV 667 (second verse). 'Every tongue on earth' might be participating in this unceasing cascade of sound, but there is a not dissimilar effect in another mature work in F major, Prelude No. 11 *WTC2*.

Episodes provide variety of key and an important appoggiatura theme (b. 25), and the end of line 4 on an A (b. 44) gives new opportunities for modulation. Signs that the new material in BWV 651 probably belongs to the mature Leipzig years are the similarity between its chromatics and Contrapunctus IV bb. 61–80 in the *Art of Fugue*, the simple sequence and thinning of parts in bb. 56–7 (see middle passages in BWV 544 and 547), the ingenious use of motifs (*b* above the same phrase in bb. 87–8 and 102–3, typical of *Clavierübung III*), and the final build-up (*c.f.* plus Hallelujah plus motif from b. 26. Compare the *Canonic Variations*).

Sources of BWV 651 and 651a support the modern theory that 'Bach always lengthened, never shortened'. And yet, if it is true that the greater length of BWV 651 produces a model 'in which the structure of the *cantus firmus* and the length of the work are appropriately proportioned to one another' (Breig 1986c p. 118), did the appropriate proportion not occur to the composer earlier?

BWV 651a Komm, Heiliger Geist, Herre Gott

No autograph; copies by J. T. Krebs (P 802) and J. G. Walther.

Two staves; headed in P 802 'Fantasia super . . .'.

The forty-eight bars amount to less than half of the version in P 271:

BWV 651:		BWV 651a
l–43 (1st $\frac{1}{2}$)	=	1–43 (1st $\frac{1}{2}$)
43 (2nd $\frac{1}{2}$)–54		—
55–88 (repeat)	=	12–45 (repeat)
89–103		—
104–6	=	46–8

Somewhat less than half the *cantus firmus* appears, but because the melody includes repeated figures, one could as equally imagine BWV 651a telescoping 651 as BWV 651 extending 651a. The Whit Cantata 172.v (1714) also shortens it, as BWV 664 and 715 shorten their melody 'Allein Gott'.

On the last *cantus firmus* notes in the pedal being shorter in BWV 651a than in 651, see also BWV 769.ii, where the MS has longer notes than the print. Partly from comparing it with Cantata 172, Werner Breig has suggested that BWV 651a was composed for Pentecost 1714 (1986c p. 109), but other comparisons could imply a later date – the appoggiatura figure of b. 26 plus semiquaver accompaniment appears in both the A major Prelude *WTC1* (*c*. 1720) and E minor Partita, Toccata (*c*. 1725).

BWV 651 should not obscure the originality and value of BWV 651a, even if BWV 651a could ever be shown to be a shortened version made by Krebs or Walther. An opening pedal point which rises to begin a *cantus firmus*; the stretto; two pairs of *cantus* phrases separated by modulating episode; three- and four-part fugal counterpoint drawing on the motifs, never compromised by the bass theme; the glowing realization of a text – all this is an achievement unparalleled in the period, whatever its pedigree. Is the reverse B A C H in the penultimate bar intended?

BWV 652 Komm, Heiliger Geist, Herre Gott ('Leipzig Chorales')

Copies: as BWV 651.

Three staves; headed in P 271 'alio modo à 2 Clav. et Ped.'

For TEXT and MELODY see BWV 651. Perhaps BWV 652 refers to v. 3:

Du heilige Brunst, süsser Trost,	O holy ardour, sweet comfort,
nun hilf uns, fröhlich und getrost	now help us to remain constantly
in deinen Dienst beständig bleiben,	joyful and confident in your service,
die Trübsal uns nicht abtreiben.	do not let afflictions drive us away.

So astonishingly different from BWV 651's is this setting of the melody, the longest of Bach's organ chorales, that it must be responding to something different in the text: now the Holy Ghost is the 'sweet comfort' of v. 3 rather than the 'brilliant light' of v. 1, though it too has a *Hallelujah!*

Sarabande-like features have long been heard in it (Dietrich 1929 p. 63), which as in BWV 768, 653 and 654 reflect familiarity with dance-types in chorale-settings. However, none of these is a sarabande *simpliciter*, which is in binary form, without upbeat but with feminine cadence, a four-bar phraseology, etc. Buxtehude's 'Komm, heiliger Geist' BuxWV 200 and Böhm's 'Ach wie nichtig' Var. 8 already offered smaller-scaled models. A further major influence might well be the French textures learnt from Grigny, Boyvin or Du Mage: so there is or could be a *cornet de récit* in BWV 652 and a *tierce en taille* in BWV 653, paired as such in P 271.

Each *cantus* line is treated at leisurely length, as follows:

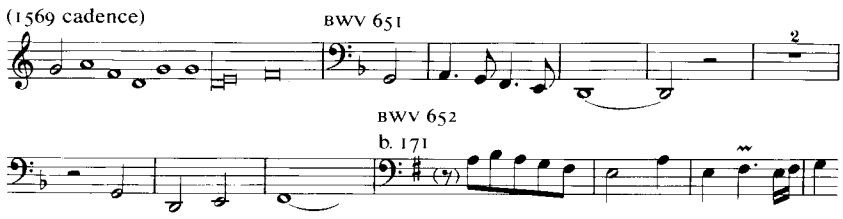
Fore-imitation: a derived fugue subject in tenor, answered (against quasi-countersubject) by alto, then pedal (twice in the case of line 1)
further tonic 'answer' in soprano, ornamented and partly like a *c.f.* (in the tonic), partly not (in the same note-lengths)
a few cadential bars before next tenor theme; and finally a coda

Like BWV 651 the setting sustains a flowing line, but one now gentler, endlessly spinning anew: only line 3 is repeated (as line 7: bb. 42–66 = 124–48). Countersubject quavers derived from the subject help create flow and merge into fore-imitations; in the final exposition b. 171, the alto's entry disguises the true answer, which begins only in b. 175. The overall *Affekt* is uniform, mesmeric like no other setting.

The final paragraph from b. 171 contains two sections: (i) exposition derived from the 'Hallelujah' of the *cantus*, related to BWV 651 (Example 173); and (ii) a coda, not obviously derived from anything in the chorale. Codas such as (ii) were known in northern repertories, Bruhns ('Nun komm', in P 802), Buxtehude (BuxWV 200, new scale patterns), and Reinken's 'Was kann uns kommen' (also in P 802, rh wanders on solo manual). See also BWV 671. It is not impossible to trace in this coda an extravagantly paraphrased version of line 2, including its cadence.

A problem for the player is how lively or sarabande-like is the pulse of a work almost 200 bars long with 37 *c.f.* phrases (9 × 4. Was the extra

Example 173



pedal phrase in b. 19 meant as the first of a series?). The setting is neither a simple organ motet nor a simple ornamental type. Its dotted first or second beat gives a lilting rhythm, its ornamental lines a more unified texture than BWV 652a. A somewhat doctrinaire feel to the counterpoint should not hide its frequent charm (e.g. bb. 27ff.), which is too easily threatened by a sluggish tempo. Whether the sudden coda was marked by adding stops (which is practical) or a freer tempo, or both, can only be guessed: its repetitious use of two motifs is imaginative, insistent and final.

BWV 652a Komm, Heiliger Geist, Herre Gott

Copies: as BWV 651a.

Three staves; headed in P 802 'a 2 Clav. è Ped.'.

Because of the cadences to lines 2–4 and 6–8, BWV 652a is shorter by six bars:

BWV 652a	becomes	BWV 652
39		39–40
63		64–5
87		89–90
119		122–3
142		146–7
164		169–70

This suggests that any cadences considered perfunctory came to be lengthened, in particular the first two and the last two.

Although the more highly ornamented style of the soprano melodies follows the tradition for decorated right-hand solos on a second manual, in fact each of them is the last entry in a series of complete four-part fugal expositions. The ornamented line also helps to lead naturally into the coda. The sources are reliable in respect of ornamentation (KB p. 66) and

suggest that the different approach to ornaments in BWV 652 is not merely notational.

BWV 653 An Wasserflüssen Babylon ('Leipzig Chorales')

Copies: as for BWV 651.

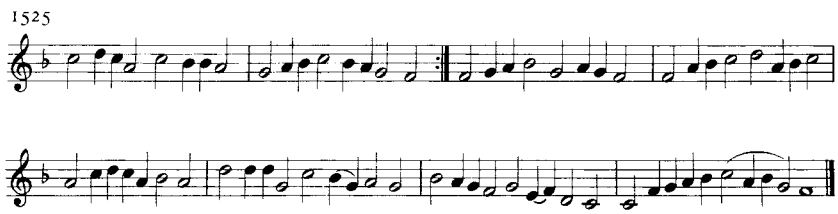
Three staves; headed in P 271 'a 2 Clav. et Pedal'.

The TEXT is a five-verse translation of Ps. 136/137 ('Super flumina Babylonis', for Vespers), published in 1525. Not a regular liturgical hymn, 'the complaint of Zion' (Freylinghausen 1741) could be used analogously.

An Wasserflüssen Babylon	By the waters of Babylon
da sassen wir mit Schmerzen;	we sat down in sorrow;
als wir gedachten an Zion,	when we thought of Zion
da weinten wir von Herzen.	we wept from our hearts.
Wir hingen auf mit schwerem Muth	Sorrowfully we hung up
die Orgeln und die Harfen gut	our organs and harps
an ihre Bäum' der Weiden,	on their trees of willow,
die drinnen sind in ihrem Land;	which are in their country;
da mussten wir viel	there we had to suffer much
Schmach und Schand	shame and disgrace
täglich von ihnen leiden.	daily at their hands.

The MELODY, also sung to P. Gerhardt's Good Friday text 'Ein Lämmlein geht und trägt die Schuld', was published with the text (Example 174), harmonized in BWV 267 and listed in the *Ob*.

Example 174



BWV 653 may be connected with Bach's visit to Hamburg in 1720 as told in the Obituary:

> den Choral: An Wasserflüssen Babylon, welchen unser Bach, auf Verlangen der Anwesenden, aus dem Stegreife, sehr weitläuftig, fast eine halbe Stunde lang, auf verschiedene Art, so wie es ehedem die braven unter den

> Hamburgischen Organisten in den Sonnabends Vespern gewohnt gewesen waren, ausführte . . . Reinken . . . vor langen Jahren diesen Choral selbst, auf die obengemeldete Weise gesetzet hatte. (Dok III p. 84)

> At the request of those present [in Hamburg], Bach performed the chorale 'An Wasserflüssen Babylon' extempore, very amply for almost half an hour, in a variety of ways, just as formerly the better amongst the Hamburg organists had been accustomed to play during the Saturday Vespers . . . Reinken himself had set the chorale many years previously in the manner described.

Walther too tells an anecdote about Reinken's setting this chorale and sending it to 'a great musician in Amsterdam' (1732 pp. 547–8). Whether Bach knew this setting, whether the Obituary authors had merely Walther's story in mind, and whether they or Walther were referring to the long fantasia by Reinken still extant, cannot be established: the provenance, source and implications of the copy made by Bach's son-in-law Altnickol (or a pupil of his – see Wollny *BJ* 2002 p. 42) are unknown.

Perhaps a version of BWV 653 was played on the Hamburg visit, though the Obituary refers rather to a set of variations or a disjointed, extempore fantasia. Only conjecturally can one see it as an 'elaborate homage' to Reinken as last representative of the Hamburg–Lübeck school (Wolff 2000 p. 64), though the Obituary story might be. BWV 653 is less elaborate and reflects more Bach's and Walther's interests as they were in *c.* 1714, and could later have found a place in Vespers recitals such as had become more widespread by *c.* 1740. Nothing is quite certain in this picture.

BWV 653 is a ritornello chorale conceived as follows:

> decorated *c.f.* phrase by phrase *en taille*
> introduced by two upper voices, each derived from the first two phrases of the *c.f.*; each tenor phrase accompanied by one or other theme
> pedal continuo bass, often derived from the first line (bb. 1–2, 4–5, 16–17, 32, 61–2, 77–8) or second (bb. 27, 50), or perhaps others (e.g. line 6 in b. 39?)

Its elusive character depends on several things: a sarabande style without upbeat; homogeneous parts derived from the melody, with little free writing but stretto (b. 1) and combinations (b. 4 pedal = line 1, b. 5 soprano = line 2); soprano melody with unusual, ostinato-like returns; a striding pedal which, when not derivative, has two *points d'orgue* below an *en taille* melody; and a consistently elegant melos and stately rhythm. In melody, quavers, key, metre, rhythmic figures and thematic derivation, it is similar to BWV 652; but the crotchet chords are more sarabande-like.

Being so constantly derivative, the lines, not least the pedal's, have something 'litany-like' about them (Breig 1986c p. 111). Deriving inner parts from the *cantus* occupied the composer in his later years – see the first Kyrie in *Clavierübung III* – just as did constantly reworking the first two lines in the upper voices, as in BWV 675 and 682, where however there is no obvious reference to line 1 at the end as there is here. The last seven bars present line 1 in the outer parts (imitation at the octave) and contract it in the alto (bb. 79–80) whilst hinting at line 2 in the upper pedal part (bb. 81–2), all around a long pedal point *en taille* that closes with a little descending run at the end. Each little quaver phrase seems related to every other.

Though a detail, the final little run in the *cantus* part may well be saluting an earlier northern fantasia such as Reinken's, even if otherwise BWV 653's continuity could scarcely be more different from Reinken's one known setting. The languor that commentators have felt implied by v. 1 of the hymn, meditative rather than plaintive (Meyer 1987 p. 42), is plausibly suggested by the ostinato elements in soprano and bass, by a smoothly moulded accompaniment (the repeat of bb. 1–14 overlaps at b. 12) and, after similar tonic cadences (bb. 13, 25, 36), by a long stretch before the next and last. The many technical clevernesses have been geared to produce smooth but now less flowing lines, with a gentle, harmonic rhythm in the major, as mesmerizing in its way as BWV 652.

BWV 653a An Wasserflüssen Babylon

Copies: as BWV 651a.

Three staves; headed in P 802 'Vers 2 à 4 con 2 Clav. è simp. ped.', 'alio modo à 4', lh 'forte', rh 'piano'.

The last nine bars of BWV 653 were only three in BWV 653a and include two pedal points, some further references to the theme, and a richer five-part close. But 653a did already contain a pedal point, a five-part close and a chromatic penultimate phrase (all as in BWV 653b), as well as the *tierce en taille* idea. Perhaps this last dated from about the time of Bach's copy of Grigny's *Livre*. Whether the more sharply defined rhythms of the 'Leipzig version' show how it was usually played, or are there to make the imitation clearer, is uncertain.

Whatever the relationship between BWV 653a and 653b, this four-part setting is the more conventionally spaced of the two and preserves the harmonic substance of the five parts above a single pedal line that now allows 16′ registration. On whether this pedal part is a judicious reduction of the

two parts in BWV 653b, see below. With one exception, it keeps below d′: the e♭′ at the close (apparently authentic) is not there in BWV 653 or even in BWV 654 (in E♭ major).

BWV 653b An Wasserflüssen Babylon

Copies: J. G. Walther (P 802) and Mempell–Preller (*via* Walther?).

Three staves; headed in P 802 'Vers 1 à 5 con 2 Clav. è doppio pedale'.

P 802 may be a 'later period' in Walther's handwriting, with many alterations and erasures (Zietz 1969 pp. 89, 141). Both sources contain both the five-part and four-part versions, and it can only be conjectured why P 802 calls them Vers 1 and Vers 2. Perhaps Walther assumed they were variations like his own sets but longer? Extant sources of these and other chorales seemingly revised in P 271 surely give only part of the picture of variants, variously transmitted versions, revisions circulating. There is no evidence for Spitta's suggestion (I p. 606) that BWV 653b was sent to Reincken and/or that it had been adapted from the written-down extemporization in Hamburg.

Although contrapuntal motifs are not so effortlessly handled by J. L. Krebs in BWV 740 as here in BWV 653b, two groups of pieces (four on 'Wir glauben' ascribed to Krebs, the three on 'An Wasserflüssen Babylon' to Bach) could have been somehow linked, vestiges of interests shared by the Weimar organists. Whether BWV 653b is an arrangement of 653a (with some harmonic infelicities in bb. 14 and 73ff.: Stinson 2001 p. 49) or vice versa (the bass of 653a looks like a 'compromise' of 653b's two: KB p. 67) can only be argued from internal evidence.

The double pedal is different from three other notable examples: Scheidt's in *Tabulatura nova* (six parts, *c.f.* in alto), 'Aus tiefer Noth' in *Clavierübung III* (six parts, *c.f.* in pedal), and the finale of the Concerto BWV 593.iii. The closer the three chorales BWV 653 are to any *tierce en taille* models, the likelier the double pedal of 653b is to be registered 8′ only, not so much because of spacing (Bruggaier 1959 p. 148) as because of French convention – assuming that Bach or Walther understand *pedalle de flutte* in Du Mage and others to mean 8′ not 16′.

As it is scored in P 802, there is no particular reason why the *cantus* is an octave higher than BWV 653a; nor is the single bass line of 653a 'obviously a compromise', for there would be little difficulty in producing a fifth line from and around it, using simple motifs and keeping up the motion. The first two bars of 'Schmücke dich' should warn against regarding a disjunct pedal line as the sign of a compromise. Furthermore, the spacing could

imply that BWV 653b is not necessarily an organ piece, and not necessarily by J. S. Bach: perhaps an exercise by Walther rather than a transcription, in the tradition of Buxtehude's 'Mit Fried und Freud' which Walther evidently regarded as an organ piece. If the four-part version was only an 'arrangement' (*Umarbeitung* KB p. 67), why would this be the version, revised, to appear in final form in P 271?

BWV 654 Schmücke dich, O liebe Seele ('Leipzig Chorales')

Copies: as BWV 651 (without Kittel?).

Three staves; headed in P 271 'a 2 Clav. et Pedal'.

The TEXT is J. Franck's hymn for the Eucharist, published 1649; rare, it appears for the Twentieth Sunday after Trinity in an Arnstadt book of 1666 (Gojowy 1972).

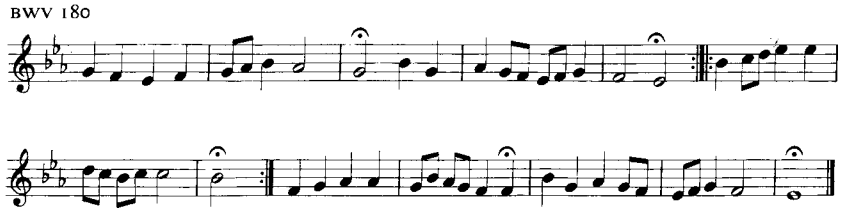
Schmücke dich, O liebe Seele,	Adorn yourself, dear soul,
lass die dunkle Sündenhöhle,	leave the dark cavern of sin,
komm ins helle Licht gegangen,	come to the bright light,
fange herrlich an zu prangen!	begin to shine in splendour!
Denn der Herr voll Heil und Gnaden	For the Lord full of salvation and grace
will dich jetzt zu Gaste laden,	wishes to invite you now as guest,
der den Himmel kann verwalten,	he who rules over Heaven
will jetzt Herberg in dir halten.	wishes now to make his dwelling in you.

The following six verses speak of the hunger and fear resolved in the Eucharist.

The MELODY by J. Crüger (much like a Geneva Psalter tune) was published with the text and used in Cantata 180 (1724): Example 175. Listed in the *Ob*, and set in another form in BWV 759.

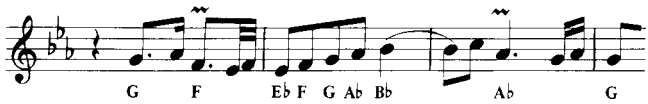
Example 175

BWV 180



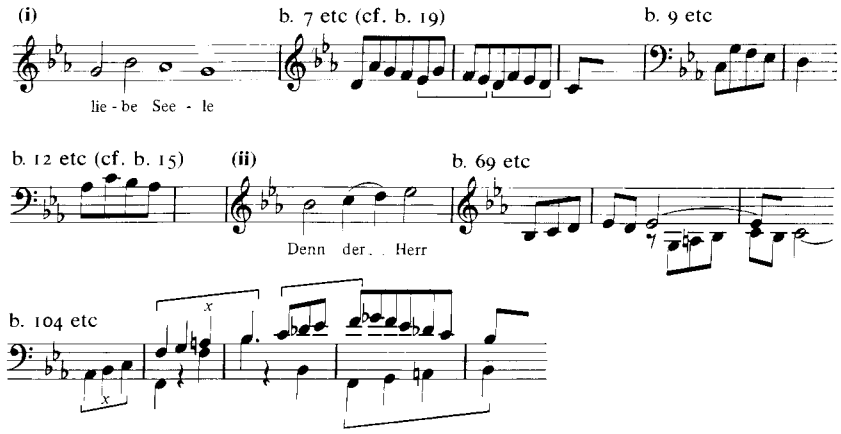
Something of a 'Jesus hymn', this setting seems to many 'as priceless, deep and full of soul as any piece of music that ever sprang from a true artist's imagination', according to Schumann (David and Mendel 1945 p. 372). Not as contrapuntally tight as BWV 652, its lines have a similar lyricism; less thematic than BWV 653, it nevertheless has a rather similar texture and a common ritornello form. But with its homophonic opening and striding continuo-like bass it is even more like a dance; its *cantus* is simpler, too, though disguised by melismas. Again the melody is both ornamented as *cantus firmus* and paraphrased in the counterpoint. See Example 176.

Example 176



As in BWV 655, motifs derived from the *cantus* create running lines: triads in the former, smoother lines in the latter. See Example 177 for examples typical of settings in P 271, as well as of the smaller chorales of *Clavierübung III*. Using motifs in this way is more integrated than in the *Ob*,

Example 177



where they tend to be formulae. Thus line 2 is heard in the alto of bb. 5–9. Quite apart from the continuity, its contrapuntal harmony is much later in style than what its Buxtehude-like shape would suggest, not perhaps quite as late as the *Schübler Chorales* (Kube 1999 p. 575) but with all the poise of a spacious aria of the 1720s. However ingeniously the closing bars derive from the motifs, as they do, their peaceful *Affekt* is unquestionable.

The length of time elapsing before each *cantus*, including the first, means that the usual expectations of organ chorales are left behind. Particularly

unusual are the modulations in the interludes not called for by the *cantus* (F minor b. 23, A♭ major b. 99, B♭ minor bb. 108ff.), calculated to help produce the length desired for a setting which at other times manages to hover around the basic keys, though without tedium. Its elegance obviously matches that of the previous chorale.

Few would disagree with Spitta that the piece has a 'strange, puzzling magic' (I p. 607), though whether the Eucharist was approached at Weimar in *c.* 1715 with the solemn piety of the nineteenth century is doubtful. More objectively, the chorale is remarkable for the 'mini-recapitulation' in b. 116 and for that familiar, sustained melos – a sense of effortless melody – in the interludes and accompaniment. It shares key, metre, melodic and even harmonic style with the Andante aria 'Tief gebückt und voller Reue' in Cantata 199 (1713), 'bowed down and full of remorse', words which suggest something more graphic than BWV 654.

BWV 654a Schmücke dich, O liebe Seele

Copies: as BWV 651a, with J. C. Kittel.

Three staves; headed 'Fantasia super . . .', 'a 2 Clav. è Ped.'.

The differences are slighter than before, amounting to variant readings in some rhythms (e.g. b. 5 more pointed in the 'Leipzig version'), pedal phrases (e.g. soprano pedal point in b. 105 duplicated in the bass in BWV 654a) and ornamented *c.f.* (fewer ornaments in P 802). Sources probably reflect variant readings in the copies rather than systematic alterations for the final fair copy.

The unusual modulations in BWV 654 are already here, though whether they suggest a later phase of composition than BWV 662a (Zehnder 1995 p. 338) or are a device selected in order to create length on this particular occasion is uncertain.

BWV 655 Herr Jesu Christ, dich zu uns wend ('Leipzig Chorales')

Copies: derived from P 271.

Three staves; headed in P 271 'Trio super . . . a 2 Clav. et Pedal.'.

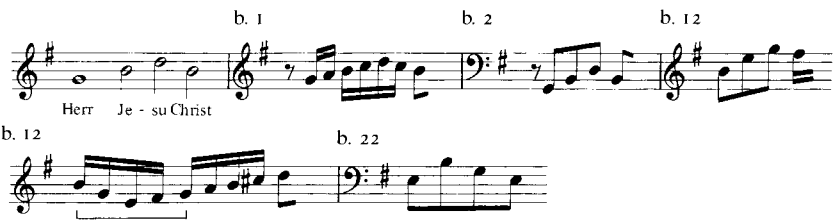
For TEXT and MELODY see BWV 632.

BWV 655 can be described as:

> a trio for two manuals and pedal, material derived (entirely?) from the *cantus*, within a ritornello framework
> plus a complete *cantus firmus* in pedal, the last third of the piece, and final ritornello statement.

The last three bars give a sense of unity to a heterogeneous genre (sonata plus *c.f.*) but also mean that the pedal can have had no solo stop? BWV 655 resembles and complements BWV 654 in having lines closely and constantly derived from the chorale, but now as a bright ritornello trio. For examples, see Example 178. The pedal triad is heard more often than usual in a Bach setting, as if it were an appeal ('Lord Jesus! Lord Jesus!'). Also derived are the scales (e.g. descending quavers of b. 40), from the second and fourth lines of the *cantus*. Although the style is light, without true *cantus* until the bass entry of b. 52, there could be as much motivic involvement here as in *Clavierübung III*. On the logical key-order, see below.

Example 178



A trio derived from a chorale melody appears to be original: the tradition was to give the *c.f.* to the pedal throughout, while Bach's trios have it only at the end (BWV 655, 664) or periodically (676). BWV 655 is both a new genre (trio with integral pedal) and traditional (pedal *c.f.*), the latter forcing a change of direction in the upper parts of b. 55. Weimar cantatas have paraphrases in upper obbligato instruments (BWV 161, five parts) or in the bass line (BWV 172.v, four) or in a solo instrument (BWV 199.vi, three), so a pure trio seems a logical step. BWV 655 is most like the Six Sonatas in its episodes, e.g. bb. 10ff., and as with BWV 664, the notation of its earlier version announces a new genre: two G-clefs above a bass.

The triadic figure recalls (anticipates?) those in the *Ob* setting BWV 632 (see there b. 12), but are presumably lighter and gayer, having a simpler texture and harmony, a brighter key and a livelier tempo. The opening bar itself, both its motifs and the feel of a question-and-answer in each half bar, strangely recalls (or anticipates) the opening of the A minor Praeludium BWV 894, later arranged as a concerto. Also, the concerto-like length allows a Vivaldian series of keys: G, D, E minor, B minor, D and so to G major.

Luedtke (1918 p. 78) sees in this 'jubilant' trio a reference to v. 3 of the text (see under BWV 632), less meditative than BWV 632 and 709, which have more in common. Keller's view that the movement is 'completely in the style of the Six Sonatas' (1948 p. 184) needs modification, since the short phrases, motivic compactness and use of pedal are not. In these respects, BWV 664 resembles the Sonatas more closely than does BWV 655.

The one-bar phrases, the immediate inversions (e.g. bb. 8–9 or 18–19) and the material returning in different keys (compare bb. 28 and 43) are typical of the movement's integration. Homogeneity of material is even more pronounced in BWV 664 (where the *cantus* is shorter, thanks to the nature of 'Allein Gott'), but the short-phrased, question-and-answer technique of BWV 655 doubtless influenced Bach pupils, especially J. L. Krebs, H. N. Gerber and W. F. Bach. The pretty charm anticipates *galant* taste in organ trios, and the various arrangements by the Nuremberg organist Scholz (Emans 1997 pp. 46–7) may represent only some of the versions, variants and revisions to which the piece was subjected.

BWV 655a Herr Jesu Christ, dich zu uns wend

Copies: as BWV 651a.

Three staves; headed 'Trio super . . .', 'à 2 Clav. et Ped.'.

Apart from some minor differences (fewer ornaments in P 802), the so-called 'earlier version' has more angular lines at bb. 54–5 (left hand) and, most importantly, a different semiquaver countersubject. This gives not only a different aspect to (and sometimes parallel fifths in) bb. 2–3, 8–9, 18–19, 28–9 and 43–4 but also a pair of final bars reminiscent of Buxtehude. Trio treatment of this melody in this key with similar motifs is also found in one of Walther's variations.

In supposing that BWV 655a was composed by 1714 (Zehnder 1991 pp. 56ff.) one could consider it with the Toccata in C as a movement applying concerto-like characteristics to another genre. However, the concentration of motif in BWV 655a – such that its episodes do not have a distinct theme – is quite at variance with the ritornello techniques of Torelli or Vivaldi. Similarly, the idea that the chorale-statement in the pedal serves as a 'final ritornello', as in a concerto, rather goes against the idea of ritornello form. A possible answer to the conundrum is that BWV 655a is not an early version but an arrangement (Emans 2001), either one circulating before Bach made the final version for P 271 or an early independent form of it made or arranged by Krebs or Walther. Quite why either musician would do that,

however, is not clear, nor whether this would be an isolated case: if Anh.II 61 was Bach's re-written version or 'modernization' of a Pachelbel chorale (something not demonstrable, however), so could BWV 655 be of 655a.

BWV 655b Herr Jesu Christ, dich zu uns wend

P 285, Scholz MS and nineteenth-century sources only (KB p. 70).

This shortened version, presumably made by Scholz, is based on the pedal *c.f.* section of BWV 655, the left hand an octave lower, the harmony often 'banalisiert' (KB), and the motifs largely suppressed in the final bars. Omitting the opening section may be to avoid the much-repeated triadic motifs?

BWV 655c Herr Jesu Christ, dich zu uns wend

Copies: SBB Mus. ms. 30377 (2nd half eighteenth century), P 285, Scholz MS.

The first MS contains much-altered versions of BWV 538.ii, 540.ii and 680; its version of twenty-nine bars includes not only ornaments characteristic of the 'Berlin School' (KB p. 72) but motifs still further removed from the chorale melody, of which there is no full statement in the pedal. Whether or not BWV 655b and 665c represent arrangements, authentic or not, of a trio finalized only in P 271 and circulating earlier, their differences appear complementary.

BWV 656 O Lamm Gottes, unschuldig ('Leipzig Chorales')

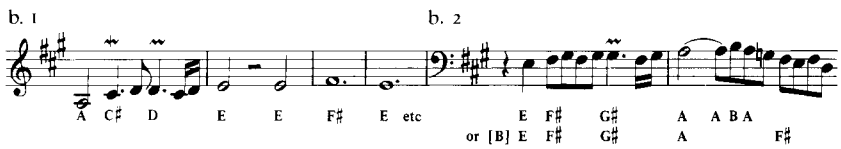
Copies: as BWV 651 (without Oley).

Two staves; headed '3 Versus', then '1 Versus. manualiter' (only); third verse with 'Pedal' cue.

For TEXT and MELODY see BWV 618.

The first verse has a somewhat irregular fore-imitation based on a double subject, both of which are derived from the *cantus firmus* (Example 179). The

Example 179



conspicuous motif in b. 2 looks rather like a certain formula recommended by Mattheson (1731 p. 221) for decorating a *c.f.* so as to produce a new melody when improvising. Although the movement seems subdued, quite why 'a deep Passion atmosphere' has been heard in it is unclear (Leutert 1967); rather, its unbroken quavers are like those of the more standard accompaniments in Walther's variations.

The second verse contains the *c.f. in alto*; the figuration is livelier but equally conventional and thus 'early', as in the sequences of b. 66. Less likely to be found in Walther are the ornamented *cantus* from b. 94 (imitated in b. 97, bass) and the rising line towards the cadence (compare v. 3). Both the quaver pattern and the alto melody recall several 'Neumeister' chorales: quavers in BWV 1108 and alto melody in BWV 1105, 1107, 1108, 1118. Even the 'wild' way in which the pattern takes over, in bb. 44, 46ff., 59ff. etc., would not be out of place in 'Neumeister', though on a less spacious scale. In any case, the three verses are closer in idiom to chorale variations than to the harpsichord courantes suggested in Klotz 1962b.

In v. 3 the *c.f.* steps down to the bass, as in tripartite settings from Sweelinck's 'Da pacem, domine' to the Kyries of *Clavierübung III*. Bass *cantus* suggests a bigger *plenum*, so each verse has more stops than the previous? Perhaps the chorale-melody supplied the opening notes of the new countersubject in b. 104, in whose up-and-down shape Keller hears a cross motif (1948 p. 186). The first section-repeat is varied, unlike verses 1 and 2. Halfway through the verse, the five parts break off for a new theme said to be derived from the *cantus* – (b. 122) – invoking the 'bowed head of the Saviour' (Keller *ibid.*) or 'illustrating the act of bearing' sin referred to in the Agnus dei text (Spitta I p. 602) or suggesting in its repetition 'the multitude of the sins of humanity' (Schweitzer 1905 p. 357) or alluding in its ten entries to the Commandments and subsequent need of the *Lamm Gottes* (Leutert 1967)?

Less speculative is the graphic reference to the text heard in the penultimate line, 'sonst müssten wir verzagen' ('otherwise we should have despaired'), generating imitative chromatics (entries on C♯ and F♯), corrupting the *cantus* (pedal b. 136) and invoking other music, such as 'quälen' ('torment') in Cantata 63.vii. The chromatics over a pedal C♯ – itself

rare – are richer than the pedal point with chromatics illustrated in C. P. E. Bach's *Versuch* (1762 p. 184). The *St Matthew Passion* setting uses a different form of the melody at this point and does not become strikingly chromatic any more than did vv. 1, 2 at the word 'verzagen', though the setting BWV 618 has an incipient chromaticism in bb. 20–1. So does 'sauren Tritt' ('bitter step') in the second aria of Cantata 71, to whose period (*c.* 1708) BWV 656 might belong.

Clearly the last section is less fraught, with simple major scales and long final pedal point representing 'give us peace' – even, some think, a vision of angels. The change is certainly dramatic and encourages some such response, but it also has a purely musical function, serving as tonic return to the quaver pattern from v. 1.

BWV 656a O Lamm Gottes, unschuldig

Copies: J. T. Krebs and Mempell–Preller (*via* J. G. Walther?).

Two staves (verses not originally marked?).

The differences between the versions are superficial, amounting to variant readings. The 'earlier' has somewhat fewer ornaments, occasionally different detail and less correct notation (triplet quavers instead of crotchets, compare BWV 608). The repeat in v. 2 is shortened by omitting bb. 64–70, an omission not perhaps authorized by the composer, and resulting in a hasty leap to the next line of the *cantus*.

It is not certain from P 802 that Krebs understood the three sections to be one continuous movement, since there is a pause at the end of v. 1, and the pedal *cantus firmus* does not begin as the last note of v. 2 but is an up-beat to v. 3 on a new page (see Zietz 1969 p. 145).

BWV 657 Nun danket alle Gott ('Leipzig Chorales')

Copies as BWV 651; 'Weimar version' by J. T. Krebs.

Two staves in P 271, where headed 'a 2 Clav. et Ped. canto fermo in soprano' and cue 'Choral' in b. 5.

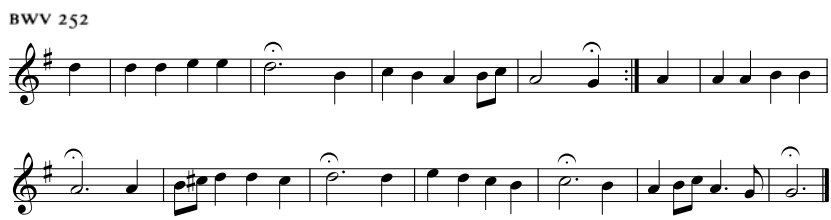
The TEXT of M. Rinkart's hymn of 1648 became associated with weddings, Christmas/New Year, and Reformation Day, as the hymn after the sermon.

Nun danket alle Gott	Now let all thank God
mit Herzen, Mund und Händen,	with hearts, mouth and hands,
der grosse Dinge tut	who does great things
an uns und allen Enden,	for us and for evermore,
der uns von Mutterleib	who from our mother's womb
und Kindesbeinen an	and our first faltering steps
unzählig viel zugut	has done us immeasurable good
und noch itzund getan.	and still does today.

V. 2 refers to the peace and fortitude given by grace, and v. 3 returns to the praise.

The MELODY is attributed to J. Crüger (1647) and was published with the text. It is harmonized in BWV 386 and the 'wedding chorale' BWV 252, and used in Cantatas 79 (Reformation Festival 1725) and 192 (1730): Example 180.

Example 180



While each line of the *cantus* in the right hand is anticipated fugally in the familiar manner of Pachelbel and others (compare BWV 723), the piece has many original elements, carefully worked to be continuous except at three conspicuous points of stretto, and increasingly so in the final section. The pedal and inner parts are all fully developed, rich in motifs, with good harmony contrapuntally managed, and with imitations worked out differently each time:

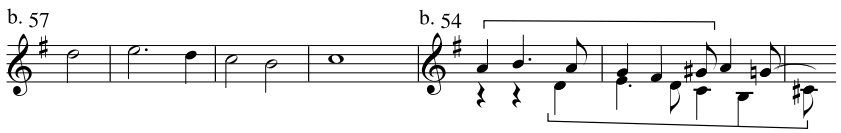
> stretto in b. 1, contraction and expansion in 11–13, dominant quasi-reprise in 39, varied stretti in 47–8, chromatic alteration in 55, no final pedal entry

All parts have a wealth of motifs, indeed somewhat undisciplined and 'early'. The resulting harmony is usually very expert in a way not far removed from the *Ob*, as in bb. 58–60; and the cleverly different 1st/2nd time bars are those of an expert harmonist. But the varied motifs present a patchy appearance. It is easy to believe that 'the piece is probably very old, perhaps already re-worked in Weimar' (KB p. 73) – even the cue 'Choral' is an old sign – and any similarity to the chorale movement 'Jesu, deine Passion' in Cantata 182 (1714) need not imply that they were contemporary, since the latter

is old-fashioned, especially for a cantata. One could as well argue that the clear soprano *c.f.* reflects that of Cantata 192 (1730).

The 'Weimar version' of the work differs only in minor detail. Perhaps the composer kept such a chorale intact in his late collection as an example of modified chorale-fugue on old models, 'modified' by constantly having newly thought-out detail. A fore-imitation cannot often have been chromatically altered as here in bb. 55–6 (see Example 181) and was perhaps an inspiration for that later in BWV 656? If BWV 657 is earlier than most of the set, its b. 13 (*c.f.* against a syncopated line plus semiquavers) became a habit, recurring in BWV 644, 658, 665.

Example 181



BWV 658 Von Gott will ich nicht lassen ('Leipzig Chorales')

Copies: as BWV 651.

Three staves, lowest in P 271 cued 'Ped.' (in the Oley MS, P 1160, lowest stave marked 'Pedal 4 Fuss'); headed 'canto fermo in pedal'.

The TEXT of L. Helmbold's hymn was published in 1572, sometimes associated with Advent and Epiphany.

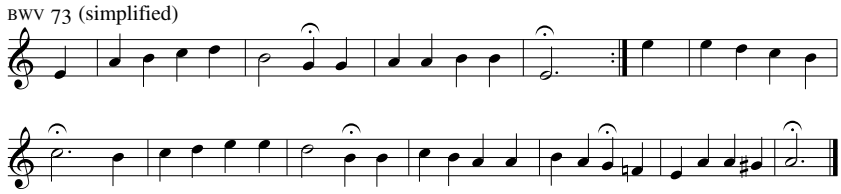
Von Gott will ich nicht lassen,	I will not forsake God,
denn er lässt nicht von mir,	for he does not forsake me,
führt mich durch alle Strassen,	leading me through all pathways,
sonst ging ich in der Irr.	otherwise I should have gone astray.
Er reicht mir seine Hand;	He reaches out his hand to me;
den Abend und den Morgen	evening and morning he
tut er mich wohl versorgen,	takes care of me,
wo ich auch sei im Land.	wherever I am.

The following eight verses return to the ideas of support, faith, praise and trust.

The MELODY may come from a secular song 'Ich ging einmal spazieren' (Terry 1921 p. 312) and resembles other melodies known both in Germany

('Helft mir Gottes Güte preisen') and elsewhere ('Une vierge pucelle'),* thereby acquiring Christmas associations. The melody is harmonized in BWV 417–419, listed in the *Ob* and set in Cantatas 11 (Ascension 1735), 73 (Epiphany 1724), 107 and 186a (1724 and 1723): Example 182.

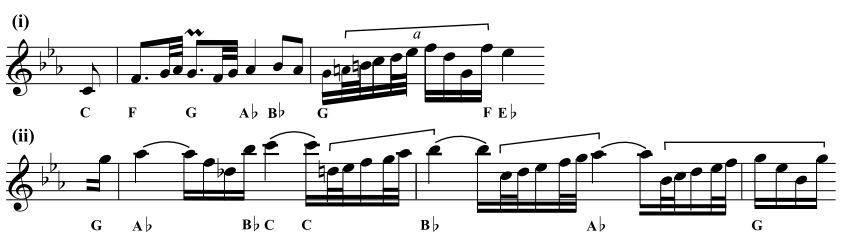
Example 182



This, the first of the settings in the minor, immediately changes the aspect of the collection. Was F minor (otherwise unknown for this melody?) chosen for BWV 658a merely to avoid d‴ in G minor? Does certain spacing and a lh part from C to a♭′ suggest that it was transcribed down from an aria and re-written in the process? The difficult harmonies in unequal temperament are in no way softened by careful part-writing, and while they gave less trouble in 1745 than 1715, questions remain.

Vigour and continuity are created not only by alternating scale and broken-chord note-patterns but by the division of the melody into only three *cantus-firmus* phrases (four with repeat). While the lines derive from the melody – see Example 183 – the most prominent feature from the beginning is the countersubject motif *a*. The middle phrase of the *cantus* may just be heard in the soprano in bb. 23–5, but a clearer reference in bb. 27–9 is coloured by this motif, as in Example 183 (ii). This amounts to a stretto between soprano b. 27 and bass b. 29. Such paraphrase is quite distinct from (e.g.) BWV 649's, in which the new ritornello melody is much longer than the chorale line it began by paraphrasing.

Example 183



* Marpurg also noted this similarity in 1759 and compared Daquin's canonic variations on it with BWV 769, another Christmas chorale (Dok III p. 127).

The bass line is largely made up of moving quavers below the crotchets of the *c.f.*, much as in chorales where manual and pedal parts are vice-versa. The pedal's '4 Fuss' rubric in the Oley MS, which is not a copy of P 271, might have come from another authentic source now unknown. Or it might be an unjustified imitation (on Oley's part) of the *Schübler* chorale BWV 646, for pedal at 8′ supplies a tenor line otherwise absent, and for which, to judge by bb. 5–8, the other parts make provision.

The rhythm of motif *a* has inspired much speculation. It is the 'beatitude rhythm' of 'Mit Fried und Freud' in the *Ob* (Keller 1948 p. 187) or the *figura corta* found with texts expressing an 'awakening' (Schmitz 'Figuren' *MGG1*). One might think its rhythmic insistence a reminder of the text's idea of persistence, and F minor chosen not for lugubrious effect but only for the sake of a convenient compass – pedal to c′, manual to c′′′. The final pedal point is very striking, its harmony long-spaced, rhythms new, motifs more original than that at the end of BWV 656 or even the rhythmic coda at the end of 'Aus tiefer Noth', BWV 686. Since the two penultimate bars are not even necessary, it seems likely that they intend some special effect, such as bells or even the text of v. 6 (Meyer 1972):

wir werden nach dem Tod	after death we shall be
tief in die Erd begraben:	buried deep in the earth:
wenn wir geschlafen haben,	when we have slept
will uns erwecken Gott.	God will wake us.

However, if seen as part of an Advent or even Christmas text, 'awakening' has another significance, something closer to 'Wachet auf!'.

BWV 658a Von Gott will ich nicht lassen

Copies: as BWV 651a.

Three staves; headed in P 802 'Fantasia super . . . ', 'à 2 Clav. et Ped.'.

The differences are more than notational or simple variants but do not amount to total systematic revision. The opening right-hand paraphrase is without ornament; and the bass line is often simpler and higher. The changes of harmony in bb. 26 and 32 and of alto figuration in b. 35 suggest that BWV 658's revisions may have been made at the keyboard. What J. T. Krebs can have meant by 'Fantasia' and, even more, by 'à 2 Clav.' is unclear: perhaps it was the heading for another setting, here by mistake? How the piece could have been notated or transmitted in another form, or understood as for two manuals, is difficult to see.

BWV 659 Nun komm, der Heiden Heiland ('Leipzig Chorales')

Copies: as BWV 651.

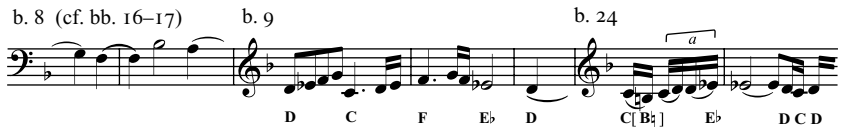
Three staves; headed in P 271 'a 2 Clav. et Ped.'.

For TEXT and MELODY see BWV 599.

The chorale and its associations allow a whole range of approaches and therefore *Affekt*, from rapt quietude to boisterous clamour. The Catechism speaks of Jesus as beatifier, as the crucified, and as protector, and some such 'trilogy' seems likely to be inspiring the three settings BWV 659–661. It would not follow that the three were 'obviously thought of as an interdependent whole' (Spitta I p. 607), since apart from there being no obvious purpose in this, other settings than BWV 659a are found in Walther sources and the three were not consecutive in J. T. Krebs's copy.

The opening imitation of BWV 659, meditative, like two cello obbligati, is derived from the *cantus*, as are lines throughout the chorale: see Example 184. Using material this way under an ornamented *cantus* is often described as 'the Buxtehude manner', but no extant chorale of Buxtehude is quite so thorough. Nor in chorales with fore-imitation is there usually such a stirring bass, here more like a violone continuo than a pedal part, quasi-ostinato (bb. 1, 8, 9, 16–17, 24) and not far from the slow movement of a concerto. A notable break in it occurs below the ornamented Neapolitan sixth in bb. 22–3 (cf. the Prelude BWV 546 bb. 138–9).

Example 184



As often in Bach, technical ingenuity is not an enemy of touching, expressive music. An exquisite melody spins out of and around the notes of the *cantus* in the manner of Böhm, although the end must surely refer to Buxtehude's setting of the same melody, BuxWV 211. Florid treatments of a *cantus* often took flight to an upper octave, but the beautiful expansion of line 1 into the wide, melismatic melody of bb. 5–8 has no precedent. Each line is treated in this way, beginning recognizably with the chorale but giving free rein to bewitching sequences. The melismas arise particularly at those points in the chorale melody that correspond to the second- or

third-from-last syllables, something by no means common: it is not the case with BWV 660, for example, though a Kauffmann might hint at it in his simpler music. An earlier example of a spun-out melody in G minor, Var. 1 of BWV 768, only underlines how beyond formulae is the present melody.

The biggest melismas (bb. 14ff., 22ff., 32ff.) are inspired by the sequences inspired by the *cantus*, in effect drawing out and colouring the penultimate notes. Such bars as b. 23 naturally resemble free organ pieces (G minor Fantasia, bb. 45–6). There is a puzzling relationship with another beautiful melody probably from the Weimar period, the one re-used to open Cantata 156 (1729?) and found again in the F minor harpsichord concerto. Though quite different in *Affekt*, the details of this melody's melismas and turns of phrase are very like 'Nun komm's' – is one to suppose that Bach had a stock of ideas he knew to be reliably expressive, in the minor in BWV 659 and slower because of the accompaniment and the Advent text?

Although when sharpened the leading-note in the opening line is open to fanciful interpretation (a 'diminished fourth . . . significant of suffering', Terry 1921 pp. 18–19), the three main sources have it only for the return in b. 28, and the derived line in b. 1 has no sharp. (Cantata 36 has it the other way: first sharp (movement ii), then natural (vi, viii).) One could argue that the modal melody at the beginning needed no f♯ but the fully diatonic accompaniment of b. 28 did. Also, it is not clear if b. 5 is meant to be different from b. 29, though a reason could be conjectured if it were – b. 29 represents the composer's last thoughts after the simple mordents of BWV 659a? Or simple mordents were customarily treated with some freedom?

BWV 659a Nun komm, der Heiden Heiland

Copies: as BWV 651a but no Walther.

Three staves; headed by J. T. Krebs 'Fantasia super . . .'.

The difference lies chiefly in the ornamented *cantus*: P 802 gives few ornaments after the first line, and in the later version there are more melismas in the third line, particularly around the Neapolitan sixth. It is possible that when the piece was first written, its note-patterns were more conventional, like those listed by J. G. Walther in 1708. (But by *c.* 1740, perhaps no-one noticed that the pedal is constantly inventing different four-quaver patterns, many like semiquaver patterns in BWV 680, all carefully varied.) A scale run, such as in b. 15, was once a standard *tirata* figure, but so discreet here as to seem original.

BWV 660 Nun komm, der Heiden Heiland ('Leipzig Chorales')

Copies: as BWV 651 (without Oley).

Three staves; headed in P 271 'a due Bassi è canto fermo'.

For TEXT and MELODY see BWV 599.

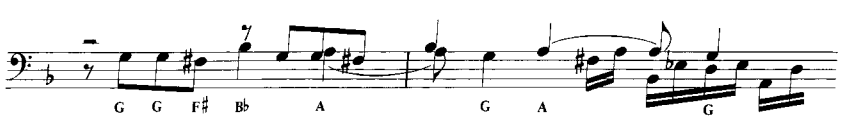
The double-length notes of the setting's *cantus* have the effect of putting the f♯ on the beat, unlike BWV 599, 659 and 699. On the question of an 'Advent trilogy', see BWV 659.

The kind of imitation in this extraordinary invention is not unknown to Pachelbel, or its repetitive bass to Buxtehude, or its coloured melody to Böhm; but two such bass lines, such a tight ritornello plan and such constant diminished fourths produce something totally original. One might just discern a Vivaldian concerto-form behind it, but there is nothing, anywhere, as systematic as this:

1	stretto imitation
4	sequences
7	*cantus firmus* (partly over further stretti; its final cadence drawn out)
11	as 4; spread 'viol' chord to end section
15	as 1
17	as 7 and 9–10 (except final cadence not drawn out)
20	as 1, to relative
24	as 17
26	as 1
30	as 4 (to C minor, as in b. 27 of BWV 659)
33	as 17
39	as 4 (inversion); spread 'viol' chord to end section; isolated pedal note

The canonic imitation itself contains the whole first line of the melody, dispersed (see Example 185). Note that the ornamented *cantus firmus* is

Example 185



closer than BWV 659 to the original hymn-tune. Its main notes (especially in bb. 8–9) fall squarely on strong beats, and the basic line is as easily picked out as in much more naive paraphrases. In detail, the ritornello sections are also unusual: the sequences are simple (b. 4 etc.); each section cadences, having modulated farther than the *cantus* demands; and tightness is achieved by overlap (new stretti already during first *cantus* phrase). The most haunting sound is the many diminished fourths, which become something of an *idée fixe*, counteracted by the five patently conventional bars closing the first and last ritornello statements.

There are various suggestions about how such a movement originated. While the idea of a two-part invention accompanying a *cantus* is found elsewhere (BWV 675, 688), as is some of the figuration (BWV 646), two bass parts are unique. In theory like a cantata aria with cello obbligato and continuo, and not unlike old trio-sonatas with gamba (Buxtehude, Marais), in practice lower bass parts will rarely compete with the tenor in the same way. Exceptions such as two bass parts in Legrenzi's sonata 'La Bevilaqua' Op. 8, or even Frescobaldi's *canzoni a due bassi*, may be relevant, imported for a novel chorale-setting. But perhaps Example 185 explains it best: the duo expresses the *cantus* heterophonically.

Not only the closing ritornello but the whole movement seems curiously to anticipate the *Schübler Chorales*, with its sequential melody (compare bb. 4–5 with BWV 649), the succinctness of the whole, and its air of being a transcription of instrumental parts. Perhaps the aria for two obbligato cellos in Cantata 163 (1715) offers the closest parallel. Yet the two basses are certainly conceived in organ terms, whether registered 8′ (not suggested by any evidence) or both 16′, in the style of Kauffmann's suggestions for adding Fagott or Quintadena 16′ to manual basses (*Harmonische Seelenlust*, 1733). It depends very much on the organ whether either or both basses can have a 16′ stop.

Keller's ingenious suggestion that the harrowing of hell in v. 3 prompted this setting could certainly influence a player (1948 p. 188):

Sein Lauf kam vom Vater her . . .	His course came from the father
fuhr hinunter zu der Höll.	and led down to Hell.

But it cannot be assumed that the piece has so 'rough' an effect. Also fanciful is the idea that the final short chord 'shows God abandoning his son' (Chailley 1974 p. 200), since in P 271, the last bar is so cramped that both a natural sign and arpeggio symbol may have been perforce omitted. On the other hand, the various roles of Jesus obviously include the crucified Saviour – see BWV 661 – and the crossed lines of Example 185 are as likely as any elsewhere to be allusive.

BWV 660a Nun komm, der Heiden Heiland

Autograph MS, three sides written between 1714 and 1717, added to P 271 in the nineteenth century (Dadelsen 1958 p. 79); other copies as BWV 651a, plus J. P. Kirnberger.

Three staves; headed in P 271 'à 2 Clav. & Pedal'.

As is the case with BWV 659, the 'early version' – already revised in the early autograph – has somewhat fewer ornaments (more cursorily written in P 802 than P 271) and, with fewer small notes in the *cantus*, seems less 'robust'. It is not clear why the left hand of BWV 660a b. 33 got re-written (source had a tenor clef?), or whether the final major chord of BWV 660a was really intended to be minor in BWV 660 (the dominant in b. 15 is major in both versions) and played *non arpeggio* there (bb. 15, 42 arpeggiated in BWV 660a). The opening canon between bass and tenor might suggest it was contemporary with the D minor Concerto BWV 596, which begins similarly.

The sudden arpeggio-chords in bb. 15, 42 might be remnants of an 'original' cantata version with viola da gamba, the lines suiting the compass of gamba (D–g′) and cello (C–d′). But the first and perhaps second of these chords in the autograph of BWV 660a – not of BWV 660 – looks like an addition: the composer first wrote d alone. Nevertheless, since the decorated *cantus* is rather like a soprano chorale in cantatas (BWV 80.ii, 1715), it is possible that BWV 660a began as a transcription and was adapted somewhat further for BWV 660 (more right-hand notes in the *cantus*) – the only such instance, if this is so.

Either way, BWV 660a must be one of the composer's first essays in setting an organ-chorale (the *cantus* plus interludes) as a concise concerto ritornello form (the *cantus* now as episode). For this new form, it seems he imitated string instruments.

BWV 660b Nun komm, der Heiden Heiland

Copies: J. T. Krebs and J. G. Walther.

Three staves; headed in P 802 'a 2 Clav. e ped.' (anon).

BWV 660b could be an arrangement by J. T. Krebs of BWV 660a already copied into P 802 (KB p. 77). The two bass parts are in the right hand (up an octave) and left hand respectively, the *cantus firmus* without ornaments

in the pedal, an arrangement matching e.g. BWV 694. Or, in view of the versions of BWV 655, some of these settings did circulate in more than one form.

BWV 661 Nun komm, der Heiden Heiland ('Leipzig Chorales')

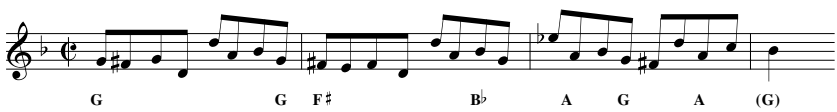
Copies: as BWV 651 (but no Oley).

Three staves; headed in P 271 'in Organo pleno – Canto fermo in Pedal'.

For TEXT and MELODY see BWV 599.

On the question of an 'Advent trilogy', see BWV 659. The 'Full Organ' character of the third setting is clear from the pedal *c.f.*, the type of counterpoint, and the rubric. Long ritornello sections comprise a series of fugal expositions on a subject derived from a *c.f.* against which it is constantly adapted *rectus* and *inversus*. The startling paraphrase (Example 186) passes in the codetta bb. 7–13 to sequences typical of free fugues like the C minor BWV 537. It also resembles a free fugue's countersubject (cf. BWV 538), just as its angular motifs explore the *figura messanza*; episodes give it its breadth, as in BWV 546; and the *inversus* in b. 45 anticipates fugues such as BWV 547 that have no angular second subject (unlike BWV 540). In short, it is much like a free fugue and as such is almost as unusual as BWV 660.

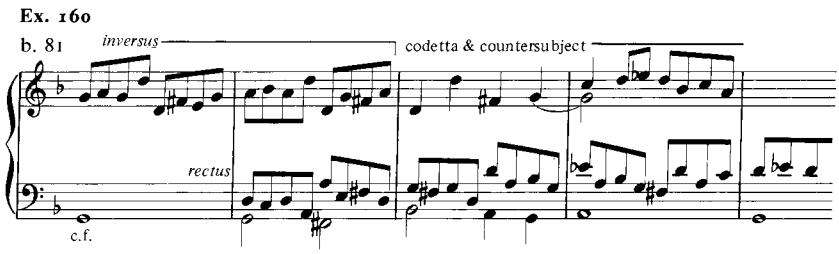
Example 186



The subject's patterns are elastic enough for it to be relatively straightforward to combine them with *cantus* phrases (e.g. alto in bb. 24, 26; full soprano entry in b. 28), even when *inversus* (e.g. tenor in b. 57; full entry in b. 60) and despite those *cantus* phrases being of unequal length. The inverted theme first appears just before the halfway point (alto b. 45), after which much of the counterpoint returns *inversus*, including a complete three-voice passage. Bars 48–53 are a close inversion of bb. 15–20. The result is a certain 'remoteness' in the counterpoint, with a bass that is only marginally successful in bb. 48ff. But when the bass has the theme a grand, majestic celebration

of Advent results: see Example 187. Combining *cantus firmus* and a fugue theme derived from it occupied the composer in many ways (BWV 686, 695, 733), though the intervals of this melody make combination more awkward than it was to be in the *Art of Fugue* BWV 1080.ix. The countersubject itself (b. 4) seems at first to glimpse the chorale melody.

Example 187



Naturally, it is tempting to see three roles of the Saviour evoked in the three Advent chorales. Both hymn and Catechisms speak of Jesus 'the only beatifier and Saviour', Jesus who suffered crucifixion, and Jesus who 'with his power protects us against all enemies'. Perhaps all the inversion in the last of the three settings was prompted by the hymn's speaking of the Son 'returning to the Father' (Meyer 1987 p. 44), although the number of things *inversus* is supposed to denote is alarming. To have the *cantus* in the pedal was common for the last of three settings (BWV 656, 659–661, 662–664, 669–671), and evidence from Kauffmann's *Harmonische Seelenlust* and elsewhere suggests pedal reeds for a powerful *pleno*. Here this could seem particularly apt, as could the fact that the counterpoint throughout is not unlike the Magnificat's, BWV 733: the latter for Annunciation, the former for Advent?

BWV 661a Nun komm der Heiden Heiland

Copies: as BWV 651a.

Two staves, no heading.

The 'later version' changes the earlier notation of 4/4 semiquavers to *alla breve* quavers and made the final note pattern of the original countersubject (b. 6) more angular and less 'spun out'. The original time-signature produces bars looking very like those of older praeludia and chorales in this repertory (e.g. BWV 665) and thus, perhaps, a slower tempo than one would assume for BWV 661.

BWV 662 Allein Gott in der Höh' sei Ehr' ('Leipzig Chorales')

Copies: as BWV 651 (without Oley; Penzel's MS with improved ornaments).

Three staves; headed in P 271 'a 2 Clav. et Ped. canto fermo in Sopr.' (added?); 'adagio' below opening tenor.

The TEXT is an adaptation by N. Decius of the 'Gloria in excelsis Deo' (1522), sung in Leipzig on each Sunday, four verses by choir and congregation after the priest's intonation from the altar (Stiller 1970 pp. 77–8, 103).

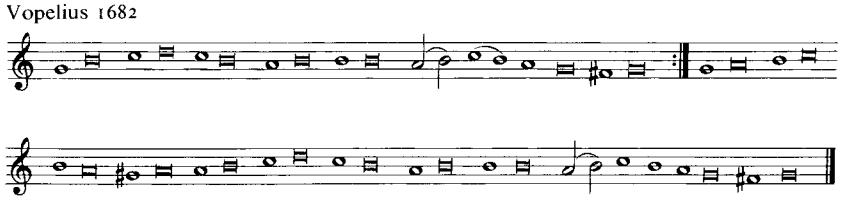
Allein Gott in der Höh' sei Ehr'	Alone to God on high be honour
und Dank für seine Gnade,	and thanks for his grace,
darum, dass nun und nimmermehr	since that now and for ever
uns rühren kann kein Schade.	no harm can touch us.
Ein Wohlgefall'n Gott an uns hat,	God is well pleased with us;
nun ist gross Fried ohn Unterlass,	now is great peace without intermission,
all Fehd hat nun ein Ende.	all strife is now at an end.

The following verses address each Person of the Trinity in turn.

The MELODY derives from the plainsong Gloria (*Liber usualis*, Mass I for Easter 'Lux et origo'), particularly at 'Et in terra pax hominibus', 'Benedicimus te', and 'Adoramus te'. Only the chorale repeats the opening two lines: see Example 188. Listed in the *Ob*, harmonized in BWV 260 and set to other texts in Cantatas 85, 104, 112, 128, the melody is set more often than any other (BWV 663, 664, 675, 676, 677, 711, 715, 716, 717) – presumably because of being so often sung, not because it has simple two-bar phrases (as Tusler 1968 p. 21 suggests).

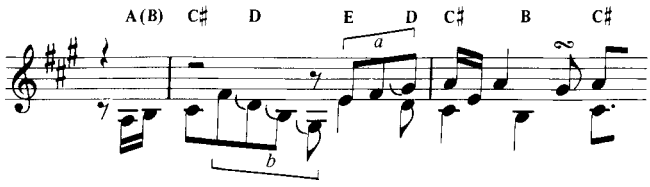
Example 188

Vopelius 1682



The 'adagio' direction in P 271 singles out the movement, and its treatment of the Trinity hymn becomes a companion to BWV 659's treatment of the Advent hymn. The fugal subject is a distant paraphrase (Example 189), with two important patterns, *a* and *b*, the first a pedal motif in b. 2, the

Example 189



second in the tenor b. 33, etc. Throughout the chorale, these patterns produce a most melodious line: to list their contrapuntal attributes does not quite express their natural sweetness, which is curiously enhanced by the many trills –

1	double subject, one derived from *cantus*, both supplying motifs
6–7	countersubject and subject appear (alto + tenor) in reversed order
8–9	parts wait for the ornamented melody to begin
10ff.	much motivic imitation between the parts, in the Pachelbel style
33–4	decorative alto refers to *cantus* line 3 (clearer in pedal); main theme re-written as fore-imitation of this line (cf. BWV 663, 717)
35–7	derived from bb. 5–7
41–4	line 4 against motifs *a* and *b*

– and so on, until all the spun-out, derived lines stop for free decoration of the *cantus*'s last note a′ (bb. 49–53). This little 'cadenza' seems to be anticipating or recalling – which? – those in the opening movements of Cantatas 12 and 21 (1714).

Although the rh melody is one of the most ornate chorale-paraphrases in the repertory, the *cantus* remains more recognizable than BWV 659's because its notes are there on the beats. In addition, the pedal is highly derivative:

2ff.	motif *a* spun out, with continuation (45–6) or without; often *inversus*
6ff.	motif *b* spun out, seven times with its continuation

It could be that the unusual ornament of motif *b* (the lombardic *accent*) is left thus and not written out, so that it can be omitted in the pedal b. 6 etc. This pedal begins more like a continuo part, with a *cantus*-derived phrase that would be at home in the *Canonic Variations*.

Though highly decorated, the melody is more recognizable than that of (e.g.) BWV 659, a developed version of the coloratura chorale known elsewhere – even the unique cadenza (bb. 51–2) is more an extension of the *cantus-firmus* tailpiece often found in Buxtehude (now around a diminished seventh) than a cadenza in any later sense. The melody's flourishes occasionally remind one of an obbligato string or wind aria in Weimar cantatas, ordering a decorative melody into fugal ritornello form. The extent to which patterns are developed in the work may imply a new stage of development: this melody suggests all kinds of motifs, and the lines of BWV 662 and 663 could hardly be more different. Similarities between BWV 662 and 656 (opening counterpoint) and between BWV 663 and 656 (final cadence) arise because their chorale melodies begin alike.

The ornaments, unusual in themselves and in their frequency, seem to suggest a languid mood, particularly in the Lombardic rhythm of motif *b*. Various things may be read into this: the 'bringing of Heaven down to earth' (Keller 1948 p. 189) or the 'condescension' of the Trinity (Meyer 1972), all as usual unverifiable.

BWV 662a Allein Gott in der Höh' sei Ehr'

Copies: as BWV 651a.

Three staves; headed in P 802 'a 2 Clav. e ped.'; in Gerber MS 'forte' (rh) and 'piano' (lh: KB p. 80).

The chief difference is that BWV 662a has fewer ornaments, though the first two *accents* of motif *b* are already there. Perhaps BWV 662 clarifies what was earlier taken for granted – that such motifs at the end of b. 4 would have ornaments, and that the trills would vary with context.

BWV 663 Allein Gott in der Höh' sei Ehr' ('Leipzig Chorales')

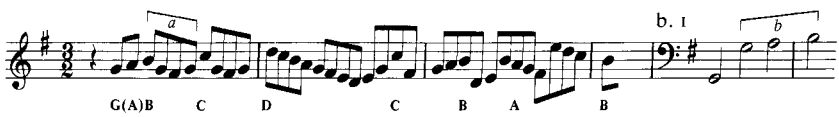
Copies: as BWV 651 (but no Oley).

Three staves; headed in P 271 'a 2 Clav. et Ped. canto fermo in Tenore', and below rh, 'cantabile'.

For TEXT and MELODY see BWV 662.

The setting is a quaver *perpetuum mobile* in which the *cantus* is decorated with long and short notes, as if a chorale was blended with a *tierce en taille*. Both fugal theme and pedal part are derived from the melody: Example 190. So is the harmony they produce. But whereas BWV 662 opens with an important falling figure, BWV 663 and 664 rise, inviting a symbolic interpretation of descent and ascent. The greater vigour and slow harmonic rhythm of BWV 663 are striking, in their way original too. The final pedal point invites another symbolic interpretation: a reference to the last word of stanza 1 ('Ende'), and this after the 'adagio' (= *rallentando* then *a tempo*?) has drawn attention to the phrase 'without respite' ('ohn Unterlass'). But note: the cadence finally is more succinct than that of the C major and G major Fugues *WTC1*, which it resembles.

Example 190



Both motifs *a* and *b* are elastic, the first producing a nonstop running line, the second an unusual bass, monothematic but unrepetitive. The *tierce en taille* is complete with similar trills ending each phrase, a solo bar (b. 96), an 'adagio' pause, and a division into two at b. 110 (holding up the *cantus*). Tenor melodies whether manual or pedal are not usually so ornamented, and before it enters, there is the impression of a pedal *cantus firmus* starting some way into the piece (b. 9), as in BWV 651. Pedal keeps up the idea, including stretti at bb. 69 and 73. Typical of the *tierce en taille* are the held notes, scales and ornaments; less typical are the separate phrases, the divided line, the long final, and above all the 'Italian trio sonata Allegro' style of the movement as a whole (Ponsford 2000 p. 71).

So a much-used theme is now cast in a new contrapuntal ritornello form, spacious and integrated, with fugato, fore-imitation, canon and coloratura as well as *c.f.*, amalgamated to produce the length the composer was clearly aiming for. The very rests are contrapuntal, and the running decoration of the *cantus* is melodious and inventive. While details of the ornamental melody are 'Böhmian' (rhythm of b. 28 – compare b. 9 of BWV 662), the whole accords much more closely with paraphrase techniques in BWV 651–665 as a whole, including the wish for sheer length.

Similarly, while the canon in bb. 69–79 resembles Walther's in Var. 5 of his 'Allein Gott', the pedal's work with motif *b* could only belong to the composer of the *Orgelbüchlein*. This motif's 'pure' form is there in b. 1, but it is also diminished (b. 2), doubly diminished (b. 1), paraphrased (tenor

bb. 16–17), *inversus* (b. 18), *détaché* (b. 14), *détaché inversus* (b. 15), doubled (b. 124), coloured and *détaché* (b. 23), and may have yet further manifestations. All this means that the setting is a fantasia on G A B and as such anticipates *Clavierübung III*, as do the canons; compare bb. 69ff. here with bb. 78f. in the trio setting BWV 676. The part-writing – a trio with two or even three extra voices, but inconsistently – suggests a work predating BWV 664, but the ingenuity is such that even apparently simple material, such as the detached chords in bb. 103 and 105, is derived from motif *b*. One wonders at times if there is any note in the whole setting that is not derived from the *cantus*.

The order of Trinity settings, an order evidently specific to P 271, makes the next chorale BWV 664 appear as yet another fantasia on the same Trinity motif of a major third, all the little semiquaver patterns matching the minims, crotchets and quavers it gave rise to in BWV 663.

BWV 663a Allein Gott in der Höh' sei Ehr'

Copies: J. T. Krebs (two).

Three staves; headed 'à 2 Clav. è ped.'.

Apart from a few notational changes, the 'later version' has regularized the cadenza and 'adagio', though it omits the 'andante' (which must mean *a tempo*) of the following bar. 'Andante' suggests that the setting is not fast, though 'allegro' for a 3/2 movement would in any case have been unlikely. BWV 663a in P 802 is clearer than P 271 since it assumes that 'adagio' means 'rallentando e più lento, e poi accelerando a tempo' and that the solo tenor line is free. Perhaps P 271 was made simpler for publication?

BWV 664 Allein Gott in der Höh' sei Ehr' ('Leipzig Chorales')

Copies: by and *via* J. P. Kirnberger and J. C. Kittel.

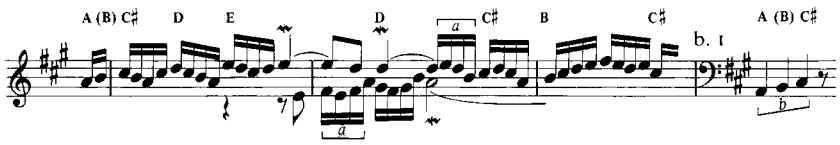
Three staves; headed in P 271 'Trio super. . . .', 'a 2 Clav et Ped'.

For TEXT and MELODY see BWV 662.

Entered into P 271 after a gap of three or four years, this was already thoroughly revised before being copied.

Spitta saw the trio as an inventive way of using fore-imitation of the Pachelbel kind above pedal *cantus firmus* (I p. 604); here its motifs are developed confidently, and with the invertible counterpoint of Italian string trios. See Example 191. For this reason alone, it seems unnecessary to relate BWV 664 to Torelli's Concerto Op 8 No. 2, as in Zehnder 1991: the counterpoint is as like Corelli's trios as anything else, and the scale of it is entirely Bach's. It is longer than the trio BWV 655, thanks chiefly to long episodes which, in playing with thirds or triads (bb. 36, 49 etc.), might ultimately derive from the *cantus*. In general character, as a three-part piece in A major, it has more than a passing resemblance to the A major Prelude *WTC2*: was this composed while the chorale was in the composer's mind?

Example 191



All three lines are derived from the *cantus*, complementing the other kind of *tour de force* in BWV 663: both rh and lh subjects (the second a 'modified answer') as well as pedal basso continuo bass from b. 1. Their lines match the Six Sonatas and the later 'Allein Gott' BWV 676. The paraphrased theme itself recalls chorales BWV 663 and 676, though the different metres (3/2, 4/4, 6/8) give a different character right from the start. The ritornello demands of trio-sonata form mean the subject enters at regular moments, but the detail is unconventional:

1	double subject plus continuo; all three from *cantus*. Modified *cantus* for pedal from end of 9; double subject in rh, end of 10
12	episode on second half of subject; modified theme, 16
25	cadence in A, the new and (for lh) unusually high entry in D
31	episode; motif *a inversus* and *rectus*; 35ff. broken chords as in Sonata No. 6, first movement
43	short entries submediant minor and (64) supertonic minor; episodes, *a* expanded (68 motif, as C minor Violin Sonata BWV 1017.ii)
80	tonic entry with answer
85	*cantus* lines 1, 2 in pedal; motifs continue over final pedal point (as in BWV 661); NB tenor b. 96

In the process, an unusual repetition occurs: 56–72 = bb. 35–51, parts exchanged and up a fifth (down a fourth), the two sections ending identically.

Consequently, the work is one of three sections: chorale trio + concerto or chamber trio + chorale trio with *c.f.*

In this complex, the episodes account for more than half the music, with sections returning in a different key (cf. BWV 655) and introducing passages very like the Sonatas (e.g. bb. 35ff.) or even a cantata duet (b. 53). The final *c.f.* section is only one seventh as long as the whole 'trio sonata', unlike BWV 655 where the proportion is nearer two fifths. The chain of trills, if that is what they are (bb. 39ff., 60ff.), also anticipates the Sonatas, though the copyists of the so-called early version did not give them – were they originally simple suspensions? The shortened *c.f.* in b. 85 leaves the balance of the movement unimpaired, with finality achieved because the chorale's first and last two lines are similar (compare BWV 716). It also conforms with other groups of three chorale settings in which the pedal takes the final *c.f.*, though this trio is brighter and gayer than either BWV 671 or 661.

BWV 664a Allein Gott in der Höh' sei Ehr'

Copies: as BWV 651a.

In P 801 three staves, two treble clefs; headed 'Trio super', and at end 'SDG' ('Soli deo gloria').

The differences do not amount to a systematic revision, the earlier version showing fewer ornaments throughout (originally left to the player? – e.g. from b. 39), a simpler rhythm in bb. 1–2 etc., and occasional minor difference in a line. One may surely doubt whether this version is many years older than the Six Sonatas as finalized, so close to them in idiom is it.

BWV 664b Allein Gott in der Höh' sei Ehr'

Copies: by or *via* J. C. Oley, J. P. Kirnberger and other Leipzig sources.

Two of the more important differences are that the pedal is occasionally an octave lower (most of bb. 40–3) or less smooth, and the theme begins without the *échappée* on note 10. The theme on subsequent appearances is as in BWV 664a and 664, and one cannot know whether the copyists made a mistake or the composer changed it to the other, vastly superior phrase. But together, BWV 664a and 664b suggest an originally simpler paraphrase of the melody than BWV 664's.

BWV 665 Jesus Christus, unser Heiland ('Leipzig Chorales')

Copies: only *via* J. C. Kittel?

Two staves; headed in P 271 'sub communione.' and 'pedaliter' (added?).

The TEXT is Luther's free translation of the hymn 'Jesus Christus nostra salus', said to have been written by John Hus. It served as a doctrinal hymn before Communion, during which it was sung and played *alternatim* (Luedtke 1918 p. 87). Schein (1645) and Vopelius (1682) give it as a hymn for Maundy Thursday.

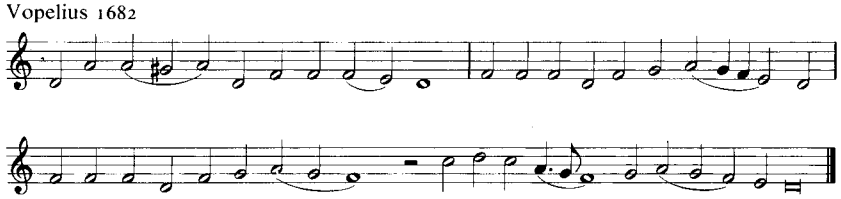
Jesus Christus, unser Heiland,	Jesus Christ, our Saviour,
der von uns den Gottes Zorn wandt,	who turned God's anger away from us,
durch das bitter Leiden sein	through his bitter suffering
half er uns aus der Höllen Pein.	helped us out of the torment of Hell.

Nine further verses discuss the sacrament and the love of one's neighbour.

The MELODY, perhaps late Gregorian, was published with the text in 1524 (Example 192), beginning like that of 'Wir glauben'. It is used in *Clavierübung III*, listed in the *Ob* and harmonized in BWV 363.

Example 192

Vopelius 1682



The form is regular and thus old-fashioned:

line 1	derived theme in tenor, countersubject in manual bass, alto answer, then pedal (plain notes; manual bass drops out), then soprano (each with countersubject); freely derived four-part coda
line 2	as line 1, new countersubject begun in upper part; coda *ditto*
lines 3, 4	as line 2 but pedal with held finals; parts added at end

To give each voice the *cantus* in the same note-lengths is something found in Böhm; and moving the bass from manual to pedal appears in BWV 549a.

(The two staves in NBA stress this antique element more than P 271 does, where fewer settings have three staves.) The breaks between sections are clearer than in more recent works: in BWV 666, the breaks are caused by interludes before the following line, rather than by the previous line worked to a climax as in BWV 665. The harmony is masterly (e.g. bb. 5–6) beyond the conventional figuration, and each line's freely derived coda brings out clearly the allemande-like character of the texture, e.g. bb. 11–13.

The countersubjects have long been seen as giving the chief interest to the movement, not because they can be traced to the chorale melody – they cannot – but because they impart different *Affekte* to each chorale line. Spitta, who admired the piece (I pp. 602–4), found reasons for the 'sub communione' heading, and Schweitzer saw representations of key words from v. 1: God's anger (bass, bb. 14–15), bitter suffering (chromatics b. 27), and resurrection from 'the pain of Hell' (rising demisemiquaver motif b. 38). The first line and its opening countersubject may be less easily labelled – 'carrying of the Cross', perhaps (Grace *c.* 1922 p. 279). The setting was retained by the composer and put in the Leipzig autograph to give a 'glimpse of his compositional development' (according to Meyer 1979b pp. 40ff.).

The motifs thought to express the various images work gradually towards the final pedal point: the biggest close so far in the whole collection, a clear attempt to give shape to the disparate elements, perhaps an expression of 'escaping from the torment of Hell', and even more rhetorical than the comparable endings of Weimar cantatas such as BWV 161. While the chromatic line (b. 37 etc.) is no doubt meant to be evocative, note that the harmony is quite simple, with repeated Gs on the main beats and Ds in the bars between (bb. 30–2). There is no good pictorial reason for the line to fall in the particular way it does, but for a not dissimilar *Affekt* or effect, see BWV 656.

BWV 665a Jesus Christus, unser Heiland

Copies: J. T. Krebs, and others *via* J. C. Kittel?

Two staves; headed in P 802 'in pleno Organo'.

While the differences do not amount to a radical revision, sources imply that the composer made two alterations in the motifs: the demisemiquaver dactyl was added in bb. 28, 31, 34 and 36; and in bb. 49–50 a plain figure became chromatic. The authority for 'pleno organo' is questionable, since this registration is usually given for continuous, non-sectional movements; perhaps Krebs added it because of the pedal, which being last with each line looks rather like a *cantus firmus*.

BWV 666 Jesus Christus, unser Heiland ('Leipzig Chorales')

No Autograph; copy by J. C. Altnickol (P 271); other Leipzig sources including copies *via* J. C. Kittel.

Two staves; in P 271 'alio modo', melody-phrases cued 'Choral', final pedal 'Ped.'.

For TEXT and MELODY see BWV 665.

Altnickol's source may well have been revised well before *c.* 1740, and some of the later copies also include BWV 665a instead (KB p. 84). The technique is motif-imitation rather than fugal, though one can trace the melody in the opening alto line. The chorale melody produces a thematic cell (E B A B), but less patently than elsewhere. BWV 666 also resembles 665 in that the soprano *cantus* for lines 2, 3 and 4 is anticipated in the tenor. Altnickol might also have seen resemblances between the semiquaver figuration of the two settings, and thus paired them.

As in BWV 665, each line has a different countersubject, well developed, and leading to a fuller exposition of the last line, plus pedal point above which a manual 'cadenza' is built upon the final countersubject, skilful but somewhat distancing. As Spitta pointed out (I p. 602), the first semiquavers in b. 10 look like an interlude-run between lines of a congregational hymn, and are then developed further after the next interlude, even looking towards the *Canonic Variations* (b. 18).

The impression is of a series of countersubjects, of quavers and semiquavers in different forms, rather as if four variations had been contracted into one setting. In this, and the working towards running semiquavers and final pedal point, the setting is much like BWV 712, though the actual semiquaver sextolets do not have the same shape, deliberately so perhaps, and BWV 712 has a more original air to it. The second of the countersubjects (b. 11) resembles many by Böhm or Walther and thus suggests an early and more 'objective' treatment than BWV 665, one complete with an *inversus* (bass, b. 12) but no obvious imagery?

BWV 666a Jesus Christus, unser Heiland

Copy by J. G. Walther.

Two staves; headed 'alio modo'.

Walther includes two extra directions to the player: to slur the opening figure and to alternate hands in the cadenza figuration of b. 35. There is also a different form to a motif in bb. 26, 28, 31 and 33, suggesting that it was altered with hindsight after the cadenza was written. Or the differences reflect a more complex situation of circulating versions.

BWV 667 Komm, Gott Schöpfer, heiliger Geist ('Leipzig Chorales')

No Autograph; copy by J. C. Altnickol (P 271); other copies *via* J. P. Kirnberger.

Two staves; headed in P 271 'in Organo pleno con Pedale ob[bl]igato'.

For TEXT and MELODY see BWV 631.

The two sections do not amount to variations, such as Walther's three-verse partitas, nor do they patently correspond to vv. 1, 2 of the text, as Spitta saw (I p. 601). There are examples of double chorales (fugal, then pedal *cantus*) in Pachelbel and in the 'Neumeister Chorale' version of BWV 714, but neither quite prefigures BWV 667:

1–8	= BWV 631. Changes in P 283 imply that BWV 631 came first.
8–12	interlude, picking up semiquaver figures and rising to c'''
13–26	*cantus firmus* in four phrases on pedal, below loosely imitative lines

One can only guess why an *Ob* chorale was expanded in this way, if it was, and whether other chorales were ever so treated. Did Altnickol copy it here after 1751 on the analogy of another expanded *Ob* setting since published with the *Art of Fugue* (BWV 668a)? Walther's copy of the longer version has a change of handwriting for the second section, perhaps because he was reflecting a change in his source, or because J. T. Krebs took over (? NBA IV/5–6 KB p. 189), or of course both.

The accompaniment's startling offbeat rhythm is twofold – lh then pedal – both without known precedent except for faint precursors in compound-time variations. The result is unforgettable, the stir of Whitsuntide unmissable. It sends many organists in search of symbols, though its insertion in P 271 is most striking for being out of style with the

rest and therefore unexpected. The harmonic aura is consistently modal, G-mixolydian with F♮ and plagal cadences, diatonic but not quite regular, with almost-parallel fifths in b. 2 and a second verse which uses the *canto in basso* as a means of modulating further. Whether or not 'tongues of fire' are painted in the second verse (particularly at bb. 10, 26?), the continuously rising semiquavers certainly return to the pentecostal clamour of the opening chorale BWV 651, suggesting why either the composer or Altnickol might want it there.

The second section does not pick up quite the same semiquaver figures as the first but still gives the impression of an integrated work, with its many semiquaver patterns of a kind associated generally with compound time, to judge by the C major Prelude BWV 547. They begin in b. 9 as if improvised, not unlike Pachelbel's but rising to top C, then spilling over into various shapes and settling on simple scale-figures which when imitated (bb. 20–1 etc.) resemble 'Vater unser' BWV 683 – or would if a 'cantus firmus in organo pleno' did not ensure a different world. In Altnickol's copy pedal is cued only when its *c.f.* begins (b. 13), but it is needed earlier; perhaps the rests and the cue mean that a pedal reed is to be drawn there.

The theme being in the bass, its harmony differs from BWV 631 and 370, tending, as in other big works in the major, towards diminished sevenths at cadences, here handled with great originality (bb. 18–19). Whilst the hemiola in the last bar is unexpected, the final harmonies anticipate another chorale in the G-mixolydian, BWV 678. (The Fugue BWV 541 has similar associations for G major, including a final top and bottom tonic pedal point plus a diminished seventh.) Whether the altos in the final bar consciously enunciate B A C H is hard to know, but this second section does seem a response to the first, as if the Holy Ghost were accepting the invitation, and this were the end of the set.

BWV 667a Komm, Gott Schöpfer, heiliger Geist

Copy: J. G. Walther (SBB Mus. ms. 22541/3).

BWV 667b Komm, Gott Schöpfer, heiliger Geist

Copy: J. T. Krebs (P 801, fragment, formerly thought to be autograph), also J. G. Walther (P 802, improved by J. L. Krebs after 1731).

Walther included BWV 667a as the first of six settings of the melody, by Bach, Pachelbel, Zachow and himself, including in it some 'improvements'

found also in BWV 667 (not autograph). Whether minor differences between it and BWV 667b amount to a different version or are merely further evidence for circulating variants is unclear (NBA IV/1 p. 95).

In its first part BWV 667b differs from both BWV 631 and 667 in having a few unlikely semitone clashes in bb. 12 and 18 (miscopies?), a falling figure at the end of b. 21, and parallel octaves in b. 13, the last so clear in P 801 (see NBA IV/2 p. vi) as almost to suggest that the *cantus firmus* was to have been in the alto. At this point, P 271 gives the alto a crotchet rest: it could be an 'improvement' or a sign that another copy was misread.

BWV 668 Vor deinen Thron tret' ich ('Leipzig Chorales')

No Autograph; fair copy by 'Anon Vr' (Anon 12 = Altnickol's wife Elisabeth, née Bach?) in P 271: $25\frac{1}{2}$ bars only, on the lower part of the last page, after and below BWV 769. No known copies.

Two staves; heading in P 271 'Vor deinen Thron tret ich etc'. No pedal cues.

The TEXT by von Hodenberg was published in 1646 as a hymn for 'Morning, Noon and Evening'.

Für deinen Thron tret ich hiermit	Before your throne I now appear,
O Gott, und dich demütig bitt	O God, and beg you humbly
wend dein genädig Angesicht	turn not your gracious face
von mir, dem armen Sünder, nicht.	from me, a poor sinner.
v. 15	
Ein selig End mir bescher	Confer on me a blessed end,
am jüngsten Tag erwecke mich Herr,	on the last day waken me Lord,
dass ich dich schau ewiglich:	that I may see you eternally:
Amen, amen, erhöre mich.	Amen, amen, hear me.

The intervening verses contain prayers suitable for the dying.

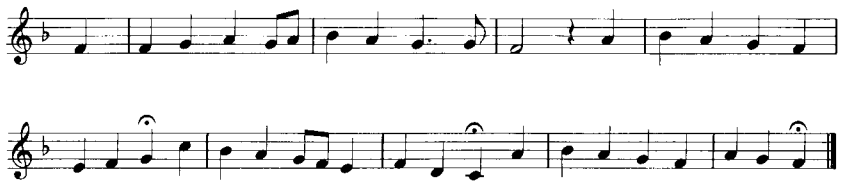
The MELODY is that usually associated with 'Wenn wir in höchsten Nöthen sein': Example 193 (see also BWV 641). Only BWV 668 gives this melody the text 'Vor deinen Thron', which in Freylinghausen is associated with other melodies. In what follows, BWV 668 and 668a are discussed together.

History

The history of this work has been conjectured as follows (Wolff 1991 pp. 282–94). 'Wenn wir in höchsten Nöthen sein' BWV 641 was written

Example 193

BWV 431



in the *Orgelbüchlein* in *c*. 1714, with a coloratura melody above three parts developing a derived motif, nine bars long, no interlude. BWV 668a contains BWV 641 but with its melody stripped of its coloratura and the whole enlarged to forty-five bars by means of fore-imitations and interludes. This was published posthumously at the end of the *Art of Fugue* as a compensation to the buyer for the incomplete final fugue, said in the preface to have been 'dictated extempore by the deceased man in his blindness to one of his friends'.

In P 271 a somewhat 'improved' version – BWV 668 – was copied by Anon Vr (a scribe known from MSS of 1742 onwards) on the blank staves following BWV 769a, only six of which were drawn by J. S. Bach, probably for BWV 769a. The manuscript now ends after $25\frac{1}{2}$ bars, at the bottom of a page. Since there are directs for the next chord, and the last fascicle has three sheets not four, there is probably a lost page on which the piece was completed.

But all these steps are conjectural. Thus:

(i) if the 'enlarged' form of BWV 641 is the work of Bach, made either *c*. 1715 or some thirty-five years later, it is unique. But sources do not prove which came first, short or long version, or why one was made from the other, least of all whether Bach made the enlarged version.

(ii) since nothing shows BWV 668 to be earlier than the final Leipzig years (KB p. 96), perhaps it entered P 271 on the analogy of BWV 667/631, another 'enlarged' composition. Or vice-versa. In style it is close to another published chorale (BWV 687), and may well not have entered P 271 during Bach's lifetime or on his authority. Nor is it demonstrably his work: there seems little reason why a competent pupil, if familiar with both BWV 641 and the *Clavierübung III* chorale BWV 687, could not have concocted it. See p. 424 below.

(iii) the copy of the chorale said conjecturally by Forkel to be 'dictated a few days before his death to Altnickol' (p. 53) is unknown and perhaps never existed. Altnickol did copy the MS's last chorale (BWV 667) and did write the title-page (and title?) of the autograph MS of the *Art of Fugue* (P 200); so perhaps C. P. E. Bach, knowing all this, drew conclusions he transmitted to Forkel, who had read the *Art of Fugue*'s story about BWV 668a. But BWV 668a, had it been a deathbed work, would surely have had the other title?

(iv) It is only conjecture that Anon Vr's copy in P 271 derives from an 'original dictation copy' (according to Kobayashi 1988 p. 64), or that it was added to P 271 before the *Art of Fugue* appeared in print. Furthermore, the differences between print and MS versions are hardly enough to speak of thorough-going 'improvements' in the latter, much less 'emendations that elevate [this] final version' (Wolff 2000 p. 451) so as to give us an idea of Bach's final, indeed dying, pieties.

From a musical point of view, the story of the dictation (published in 1752) is doubtful: it looks like a biographical legend matching the 'moonlight' anecdote of Bach's infancy (published in 1754). In view of BWV 641, how can the composer have dictated BWV 668 'on the spur of the moment'? Conceivably, he could give directions for de-embellishing the melody, but composing the new sections by dictation seems out of the question, despite their being so like another chorale (BWV 687). The most I can imagine is that the ailing, sight-impaired Bach had a chorale played over (by his daughter?) and suggested a few changes, *perhaps* but not necessarily in readiness for a copy to be inserted into P 271.

The music

The work's special associations have made realistic appraisal of it difficult. In most references, 'in his blindness' has become 'on his deathbed', which the original anecdote need not have meant. Already in 1754, the work was invoked to do battle with the 'champions of materialism' as an instance of miraculous human endeavour (Dok III p. 73). Forkel heard it as 'the expression of pious resignation and devotion'; and more recent enthusiasts find deep mystical or numerological references (see Smend 1969 p. 173). But as an enlargement of an *Ob* nucleus, it has problems.

In some respects simpler than BWV 641, it is old-fashioned in form and its counterpoint tends to the commonplace. Like BWV 687, it has been composed so as to dispense with pedal – not indicated in P 271 – and cast in old-fashioned form:

cantus in soprano; fore-imitation and interludes based on motifs derived from each phrase of the *cantus* in turn, imitated *inversus*
each phrase comes to a complete close (unlike e.g. BWV 652–654)
the final episode augments and inverts its theme

Much of this is found also in BWV 687, but in being plainer BWV 668 seems less mature. The rhythmic interest of its lines is weaker than BWV 687's, just as the harmony of its interludes is less original than BWV 641's; compare, for example, bb. 21–7 of BWV 668a with b. 5 of BWV 641. The ends of the *cantus* phrases, particularly bb. 22 and 31–2, are more run-of-the-mill than the preceding bars, rather as if subsequently added. There are also

inconsistencies, such that the suspensions and accented passing-notes of b. 17 seem maturer than the following bar, with its simple cadence.

The similarities to BWV 687 in the texture, form, inverted fugal answers, plain *cantus firmus in soprano*, clearcut opening of sections, long-held note and details of the cadence, are matched by the differences: BWV 687 has a more modern key and metre (2/4). In BWV 668, it is difficult to believe that b. 14 or b. 37 was written (drafted? revised? dictated?) nearly half a century after Pachelbel's death, even as a farewell salute. Despite this, one must recognize that the last thirteen bars in particular are not only a web of thematic allusion but have a touching euphony and are harmonically astute (b. 40), with a rich myxolydian or plagal cadence hard to attribute to anyone but J. S. Bach. But at what age?

BWV 668a Wenn wir in höchsten Nöten sein (*Die Kunst der Fuge*)

Published *c*. 1751, no Autograph MS; copies derive from print.

Four staves (open score, four different clefs, fifth part at end on lowest stave); headed in the *Art of Fugue* 'canto fermo in canto'; described in preface as 'worked-out church chorale in four parts' ('vierstimmig ausgearbeiteten Kirchenchorals').

For TEXT and MELODY see BWV 641.

BWV 668a differs in its title, new (as for the final chorale of another recent set, the *Schübler*); in its notation (now in open score as commended in Marpurg's preface to the 1752 edition); in being complete (so leaving it uncertain whether BWV 668 was to have had the same forty-five bars); and in certain details –

9	tenor a written as two tied quavers in BWV 668a, untied in b. 41, but a crotchet in BWV 668. (This implies that the original untied quavers in the *Ob* b. 2 were not recognized as derived from the theme.)
26	rh quavers dotted in BWV 668 (like first beat in bass in b. 9)
7	imitative semiquavers in tenor in BWV 668
10	interrupted cadence in BWV 668

These differences have been interpreted as the composer's final improvements (Wolff 1991 p. 292), meaning that the printed chorale represents an earlier, less polished version than a manuscript benefiting from dictated

revisions. But these differences are minor, perhaps creeping in as the open score was engraved, perhaps (in the case of the cadence in b. 10) in error.

Nothing in the *Art of Fugue* indicates that this is an organ piece, nor is pedal needed. It has surely been made to be playable by hands alone? – see the last three bars.

Chorales from *Clavierübung III* BWV 669–689

Published 1739. Title-page:

> Dritter Theil der Clavier Übung bestehend in verschiedenen Vorspielen über die Catechismus- und andere Gesaenge, vor die Orgel: Denen Liebhabern, und besonders denen Kennern von dergleichen Arbeit, zur Gemüths Ergezung verfertiget von Johann Sebastian Bach, Koenigl. Pohlnischen, und Churfürstl. Saechss. Hoff-Compositeur, Capellmeister, und Directore Chori Musici in Leipzig. In Verlegung des Authoris.
>
> Third Part of the Keyboard Practice, consisting of various preludes on the Catechism and other hymns for the organ. Prepared for music-lovers and particularly for connoisseurs of such work, for the recreation of the spirit, by Johann Sebastian Bach, Royal Polish and Electoral Saxon Court Composer, Capellmeister and Director of the *chorus musicus*, Leipzig. Published by the Author.

Two groups of engravers worked on the volume: one in Nuremberg (a single engraver, paper made in Nuremberg) for thirty-five pages including the title-page, one in Leipzig (three engravers, Leipzig paper) for forty-three pages including pp. 1–18, i.e. those once thought to have been engraved by Bach. The engraving process probably used at least in part the autograph manuscript itself, through which to trace the image on to the plates, an operation damaging the paper beyond recall.

Two pulls or identical editions can be inferred (Butler 1990 p. 79), sold for 3 Reichsthaler. For comparison, a new clavichord in 1745 might cost only 10 (Dähnert 1962 p. 230). In 1740, Mizler's translation of Fux's *Gradus* sold at 2, in 1751 the first edition of the *Art of Fugue* at 5, the second at 4.

The copy in SBB has minor corrections by the composer, and copies in London and Vienna have been called 'control copies from which Bach compiled a list of corrections' (Butler 1990 p. 129), though not exhaustively. All major MSS are direct or indirect copies of the print, complete or incomplete, some still being made in the nineteenth century. Some copies have a different order for the last four chorales, and several include corrections that may derive from a lost autograph.

The period

The volume appeared towards Michaelmas 1739 (29 September), although
[387] J. E. Bach had thought it might be ready for the Easter Fair (Dok II

p. 335).* The year 1739 saw three Reformation festivals in Leipzig: 25 May (bicentenary of Luther's sermon in St Thomas), 12 August (bicentenary of Augsburg Confession) and 31 October (Reformation Day). Perhaps the composer played some or all pieces on his visit to the new organ in Altenburg Castle in September 1739 (? Dok II p. 368).

Erased page-numbers and other details on the engraved plates suggest that the plan evolved, beginning with the Kyrie–Gloria and larger catechism settings (first BWV 676?), then the Prelude and Fugue in E♭ (already composed? added with the *manualiter* settings in 1738?), and finally the *Duets* in mid-1739. Except for the trio 'Allein Gott' BWV 676a (but q.v.) all the pieces seem to be new, but only hypothetically did work begin so soon after *Clavierübung II* (1735). The plan of the work and its publication were surely prompted by other publications: Kauffmann's *Harmonische Seelenlust* 1733–6 (in which Walther too was involved), C. F. Hurlebusch's *Compositioni musicali* 1734–5 (see BWV 552), H. F. Quehl's two chorales 1734, Walther's *Allein Gott in der Höh' sei Ehr'* 1736, J. C. Vogler's *Vermischte Choral-Gedanken* 1737, and even old French *Livres*.

The title-page's note on connoisseurs does not appear for *Clavierübung II*, though the two title-pages otherwise correspond and are typical of their time. Kauffmann too promised 'delight for high and lowly lovers of music' ('allen hohen und niedern Liebhabern . . . Vergnügen') as well as useful service music. Quehl noted that his were in part fugal, in part for two manuals and pedal on three staves.

The title of Saxon court composer in late 1736 made it appropriate for Bach to compile some elevated organ music equivalent to his recent compilation of elevated vocal music – Kyrie and Gloria for organ, matching those in the B minor Mass – especially since W. F. Bach was then organist in Dresden. Perhaps some of it originated for an organ recital in the Frauenkirche on 1 December 1736, or for Friedemann's repertory at the Sophienkirche, although both those Silbermann organs would have made the book's remoter keys problematic. To conjecture further: perhaps it was on some such occasion, and with such music, that Bach found Silbermann's tuning not to suit 'today's practice' (Dok II p. 450).

Context

Clavierübung III was Bach's first publication for organ, respectfully received by younger contemporaries such as Lorenz Mizler:

* Finalized while the composer was fifty-three? – the titlepage has fifty-three words.

> Der Herr Verfasser hat hier ein neues Exempel gegeben, dass er in dieser Gattung der Composition vor vielen andern vortrefflich geübet und glücklich sey . . . Dieses Werk ist ein kräfftige Widerlegung derer, die sich unterstanden des Herrn Hof Compositeurs Composition zu critisiren.
>
> (Dok II p. 387)

> The author has given here new proof that in this kind of composition he excels many others in experience and skill . . . This work is a powerful refutation of those who took it upon themselves to criticize the Court Composer's music.

The last remark must refer to the attack made on Bach by J. A. Scheibe in 1737 (see below), although Scheibe had not specified organ music and it is hard to see how such complex music could be 'Bach's rebuttal to Scheibe's barb' (Butler 1990 p. 17) – rather the contrary. Perhaps Mattheson's remarks in 1739 on the limits of modern organ music prompted a monumental survey (Butler 1983), though this may over-estimate Mattheson's influence as well. More likely is that really fine music such as Frescobaldi's *Fiori musicali* wielded lifelong influence on Bach and would inspire him to produce his own Kyrie settings. (In the same way, *Fiori musicali*'s Bergamasca was surely to influence the *Goldberg Variations* quodlibet, 1741.)

The title too saluted tradition:

J. Kuhnau, *Neue Clavier Übung* I (Leipzig, 1689), II (Leipzig, 1692)
J. Krieger, *Anmuthige Clavier-Übung bestehend in unterschiedlichen Ricercarien* . . . (Nuremberg, 1698)
Clavir Übung Anno 1709, MS album of J. C. Bach (Gehren, 1673–1727)
V. Lübeck, *Clavier Übung* (Hamburg, 1728)
G. A. Sorge, *Clavierübung . . . sowohl auf der Orgel, als auf dem Clavicymbel und Clavicordio mit Vergnügen zu hören* (Nuremberg, *c*. 1739)
Sperontes singende Muse . . . Clavier-Übung und Gemüths-Ergötzung, I–IV (Leipzig, 1736–46)

Much of Bach's wording, as on his other *Clavierübung* title-pages, is close to Kuhnau's, the first of which appeared in Leipzig exactly fifty years earlier, to the day perhaps. Moreover, Kuhnau's second volume distinguishes between beginners and those knowledgeable enough to find in its fugues material for further contemplation. The term *Clavierübung* was probably coined by him as a quasi-translation of *musica prattica* in earlier seventeenth-century Italian publications.

While *Clavierübung III* is clearly not merely a miscellaneous album, its nature has been in some dispute, whether it is a 'closely knit group of pieces' or actually in one way or another a 'cycle'. That the volume was being expanded in the course of being engraved would not necessarily explain why the Prelude and Fugue are separated, why the Duets were included, or why the title-page mentions neither.

Overall plans for published collections reflected practical needs in the Mass (twenty-one pieces in Couperin's *Messe c.* 1690) and Office (Kerll's Magnificat versets in *Modulatio organica* 1686), or demonstrated learned counterpoint (Buxtehude's *Hinfarth* 1674, known to Walther). Parisian *Livres* often included Vespers movements, as in Grigny's book mentioned by J. A. Birnbaum in 1736 when defending Bach against the Scheibe criticism (Dok II pp. 304f.). *Clavierübung III*'s French, Italian and German music harks back to Ammerbach's *Tabulaturbuch*, a Thomaskantor's publication promising German, Latin, Italian and French pieces.

Since the engraver Krügner also worked on Kauffmann's *Harmonische Seelenlust*, it is likely that Bach was responding to such local chorale-settings, using their styles to new ends. And since the E♭ Fugue shares minor details with a fugue by Hurlebusch, perhaps it was composed in response to it, not originally for *Clavierübung III*? On its key, see notes to BWV 552.

Textual plan

Though perhaps only by chance do the twenty-one chorales recall twenty-one movements of a French Mass, the collecting together of Mass and Catechism settings represents the two main religious observances on a Leipzig Sunday (Humphreys 1994 p. 48): the Main Service and the afternoon Catechism. In the Leipzig hymnbook of G. Vopelius, the *Missa* or Kyrie plus Gloria is in the section 'of the Holy Trinity', and *Clavierübung III* has many threes. Hymns sung every Sunday such as 'Allein Gott' or 'Wir glauben' gave the organist opportunity to make use of different keys, as Adlung noted (1758 p. 726); he reports the Gloria hymn being played in the keys of E, F, F♯, G, G♯, A and B♭, three of which are found in *Clavierübung III*.

Since the Leipzig Catechism Examination itself did not use organ (Stiller 1970 p. 242), the settings must have served other purposes, not least as a personal gesture of orthodoxy, something set against a background of penitence. Luther's reformed liturgy included Kyrie, Christe and Gloria just as his reformed doctrine centred on Ten Commandments, Credo, Prayer, Baptism, Penitence and Eucharist. Both Catechisms consisted of a series of questions and answers outlining the principles of faith, and from these could be drawn six headings, introduced by the German Kyrie and Gloria. Perhaps the Penitence hymn, BWV 686, belonged to an early phase when the *stile antico* settings of the Kyrie took shape (Butler 1990 p. 16).

The six principal sections of such 'evangelical song catechisms' were used for morning assembly in Thuringian schools (Trautmann 1984), the seventh

day being Sunday, with Kyrie and Gloria. All six hymns are in Luther's hymnbooks, and the melodies of Nos. 1–4, 6 can even be combined in a quodlibet (Hilgenfeldt 1850). As representing six pillars of orthodoxy, they were important not only in the Jubilee Year 1739 but – since half the hymn melodies were of Gregorian origin – as an answer to the Saxon Consistory's directive of 1730 that 'new hymns . . . shall not be used in public divine services' without permission (David and Mendel 1945 p. 119). In such respects, *Clavierübung III* is more a tribute to Saxon Lutheranism in Leipzig than to school-catechisms in Thuringia.

The early reformers offered the Bible, the hymnbook and the Catechism, and Bach, after setting Bible texts and collaborating in Schemelli's hymnbook, was now to supply the Catechism. Perhaps such texts were a reaction to the pietist flavour of Schemelli's hymnbook? *Ergötzung* implied a pious 'recreation' of the spirit and was common on title-pages, including Vetter's Leipzig collection thirty years earlier.

Musical plan

One aspect of 'practical music' is that each lesser setting develops a particular kind of fugue, and yet only the last (BWV 689) resembles anything in *WTC2*, then being or about to be assembled. There are musical schemes here beyond mere 'esoteric brooding' (Albrecht 1969 p. 46), for the volume is a careful compendium, with a systematic musical variety and cyclic elements clear to the reader if not player:

552.i	Praeludium	*pro organo pleno*	E♭
669	Kyrie, Gott Vater	*c.f.* in soprano	G
670	Christe, aller Welt Trost	*c.f.* in tenor	C (G?)
671	Kyrie, Gott heiliger Geist	*c.f.* in pedal (*pleno*)	G
672	Kyrie, Gott Vater	3/4 *manualiter*	E
673	Christe, aller Welt Trost	6/4 *manualiter*	E
674	Kyrie, Gott heiliger Geist	9/8 *manualiter*	E
675	Allein Gott in der Höh'	trio, *manualiter*	F
676	Allein Gott in der Höh'	trio, *pedaliter*	G
677	Allein Gott in der Höh'	trio, *manualiter*	A
678	Diess sind die heil'gen zehn Gebot'	*c.f.* in canon	G
679	Diess sind die heil'gen zehn Gebot'	fugue, *manualiter*	G
680	Wir glauben all' an einen Gott	à 4, *in organo pleno*	D
681	Wir glauben all' an einen Gott	fugue, *manualiter*	E
682	Vater unser im Himmelreich	trio + *c.f.* in canon	E
683	Vater unser im Himmelreich	non-fugal, *manualiter*	D

684	Christ, unser Herr, zum Jordan kam	à 4 *c.f.* in pedal	C
685	Christ, unser Herr, zum Jordan kam	*fuga inversa*, *manualiter*	D
686	Aus tiefer Noth schrei' ich zu dir	à 6, *in organo pleno*	E
687	Aus tiefer Noth schrei' ich zu dir	motet, *manualiter*	F♯
688	Jesus Christus, unser Heiland	trio, *c.f.* in pedal	D
689	Jesus Christus, unser Heiland	fugue, *manualiter*	F
802	Duetto I	3/8, minor	E
803	Duetto II	2/4, major	F
804	Duetto Ill	12/8, major	G
805	Duetto IV	2/2, minor	A
552.ii	Fuga	*pro organo pleno*	E♭

Note the *organo pleno* framework, the three inner groups (Mass, Catechism, Duets), three genres for the Mass (three polyphonic, three *manualiter*, three trio), pairs for the Catechism (two canonic *c.f.*, two pedal *c.f.*, two *pleno*, and *pedaliter/manualiter* pairs), and total variety in the *Duetti*. The opening and the close are both somewhat French, almost ballet-like: an *entrée* and a *gigue*. The Praeludium passes to the Kyrie quite as aptly as it does to the eventual Fuga, for both of these begin on b♭.

Significant threes abound: settings of the Trinity hymn (all in three parts, the keys forming a major third F G A), themes in the opening Prelude, sections in the closing Fugue; three flats, parallel thirds, *Clavierübung* 'Third Part'. Other allusions are more conceptual than perceptual: number of Mass chorales (3 × 3), total number of pieces (3 × 3 × 3, like the twenty-seven books of the New Testament or entries in the Fugue), progressive triple time in the manual Kyries. Authors find numerological reference to religious belief (see Lohmann, EB 6588), in the proportion between sections of the Kyries with *c.f.* and without (Humphreys 1994 pp. 43f.) and in patterns created by playing with the number 27, sub-groupings, cross motifs, and Lutheran texts (Clement 1999 *passim*). *Three* is bound to be significant: the *Ob* had already used a digit 3 for the word *drei* in the unset title 'Der du bist drei in Einigkeit'. The dogma of the Trinity would have been one of the things Bach was examined in when taking up the Leipzig cantorate (see *BJ* 1998 p. 29).

But there are also purely musical significances. Though a fughetta, the central piece of the collection (BWV 681) has the typical rhythms of a French Overture, as does the central piece in all other parts of the *Clavierübung*: the opening of Partita No. 4, the first movement of the B minor Ouverture, and *Goldberg Variation* No. 16. That the four are in the related keys of D, B minor, E minor, G, suggests a level of organization musical rather than symbolic. This may also be the case with the *Duetti* in E F G A, the very notes of Walther's *tetrachordum excellentium* (1732 p. 600).

Musical idiom

It is always possible that the composer intended the chorales as service pieces for Lutheran organists. But as with the *Canonic Variations*, *Musical Offering* and *Art of Fugue*, the technical demands put it out of the way of most players, and both musical idiom and organization evince more the private labours of a pious composer.

There is an unconventional, even strange, quality about the counterpoint, whether modal or diatonic. Already in the 1770s Kirnberger noted that only the Trinity trios were firmly in major keys (Dok III pp. 221, 583), a consequence of their hymn-melody, perhaps, though in practice BWV 677 is hardly more diatonic than BWV 674. Both are ambiguous in their first bar: if BWV 674 is in G, why does it begin on the mediant? If in E minor, why a supertonic answer? If B minor, why the C♮? If modal, how is there such a diatonic modulation as bb. 18–22? The so-called modality lies in a kind of diatonic ambiguity suggested by the key-signature and expressed in the cadence. Because of the key-signatures there are no accidentals in the print for any of the volume's *cantus firmi* except for an occasional leading note, surely not an accident. In BWV 677, the subject is tonally uncertain (unlike its other manifestation in the C major Fugue BWV 547, which is unambiguously diatonic), as are the mediant harmony and mediant entries in bb. 7–8. In general, mode is far more pronounced than in Telemann's *XX Kleine Fugen* of *c*. 1730, described as 'composed according to particular modes', but without such a mediant progression as to make the key temporarily ambiguous, as in the Kyrie BWV 670 at bb. 55–6.

Techniques are systematically surveyed: fugue, paraphrase, canon, ritornello, motif development, invertible counterpoint, *cantus firmus*. Thus the three settings of 'Allein Gott' are a manual trio with inner *cantus*, a trio-sonata-like movement with partial *cantus*, and a fughetta based on the first two lines without *cantus*. None of them, however, could offer a template to other composers such as Pachelbel's preludes had done, nor is the volume a compendium of all up-to-date treatments. Indeed, it could be that the *Schübler Chorales* were meant to make up for this deficiency by offering more tuneful models than BWV 678, 686 or 688.

The intention to develop distinct styles is clear in the five *stile antico* pieces. Contemporary musicians on whom Palestrina's influence is most direct, notably Fux, Caldara and Zelenka, were said to be admired by J. S. Bach (Dok III p. 289), who seems to have acquired his own copy of Fux's *Gradus* soon after it was published in 1725 (Wolff 1968 p. 28). Also, his pupil Mizler translated it in 1742 ('very well' according to Schering 1941 p. 202), lecturing on it in the university. While the clearest sign of the *stile antico* is the larger note-values, the style meant a stricter polyphony

than usual in *alla breve* keyboard music, one suiting the ambiguous modes. That 'antico' is at least partly a question of notation does not lessen its significance, since much of the pattern-making in the late works is indeed notational.

But even *Clavierübung III*'s pieces in *stile antico* are not strict textbook demonstrations. While BWV 686 may tend towards a more polyphonic texture than Cantata 38's treatment of the same melody, the rhythms, compass and intervals are not much more Palestrinian. Neither in Palestrina nor in Fux is one likely to find sequences such as one does in BWV 671, and yet the opening of the E♭ Fugue is more like species counterpoint than e.g. the Fugue in F BWV 540 or older Italianate works like the Canzona and Allabreve. A relationship with Frescobaldi is suggested by the *Fiori musicali*'s stated purpose ('mainly to assist organists' in Mass and Vespers), shape (a free piece before and after liturgical movements), details of polyphony (*stile antico* counterpoint, many *cantus firmi*, new countersubjects, pedal points), and other technical details (mutation and combination of themes, quasi-ostinato bass).

But can more than a few connoisseurs have had their spirits refreshed by the volume? G. A. Sorge's *Vorspiele* (Nuremberg, *c*. 1750) provided simple three-part settings because such chorales as *Clavierübung III* were 'so difficult and almost unusable by beginners'. The *Choräle* by the Weimar pupil J. C. Vogler (1737) were composed 'principally for those who have to play in country' churches. J. L. Krebs's *Klavierübung II* (1741) was made to be playable 'by a lady, without much trouble'. In view of all this, those who agreed with Scheibe in 1737 that Bach

> seinen Stücken durch ein schwülstiges und verworrenes Wesen das Natürliche entzöge, und ihre Schönheit durch allzugrosse Kunst verdunkelte. (Dok III p. 280)
>
> deprived his pieces of all that is natural by giving them a bombastic and confused character, and eclipsed their beauty by too much art

could have found examples in this volume, for the very mastery has a forbidding air.

BWV 669 Kyrie, Gott Vater in Ewigkeit (Clavierübung III)

Two staves; headed 'Canto fermo in Soprano', 'a 2 Clav. et Ped.'

The TEXT is one of three sections published in early Lutheran hymnbooks as a version of the troped 'Kyrie summum bonum: Kyrie fons bonitatis'

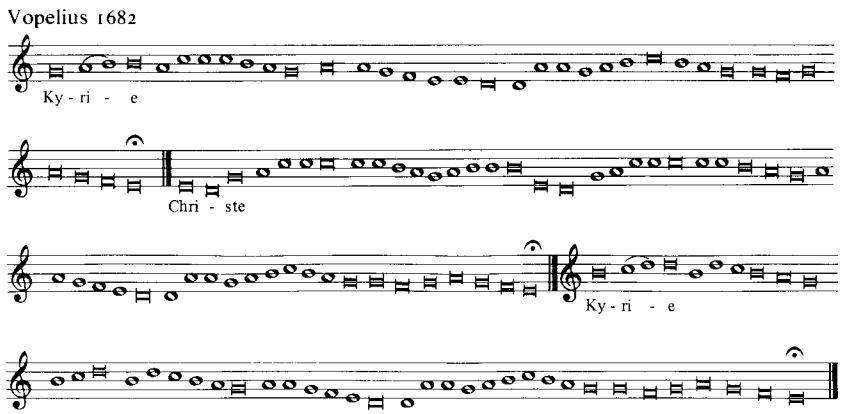
(*Liber usualis*, Mass II, Feasts of the 1st Class, I). Each Sunday in Leipzig, the German or Latin text was sung after an organ prelude (Stiller 1970 p. 103). Strictly, the 'Kyrie summum' was sung from Trinity to Christmas, the similar 'Kyrie paschale' from Easter to Trinity.

Kyrie, Gott Vater in Ewigkeit,	O Lord – God Father in eternity,
gross ist dein Barmherzigkeit;	great is your mercy;
aller Ding' ein Schöpfer und Regierer,	sole creator and ruler of all things
eleison!	– have mercy!

The MELODY adapts the plainsong (Terry 1921 p. 250), its three sections sharing a second half: Example 194. Bach's five *c.f.* paragraphs are as in hymnbooks (cf. BWV 371). The melody is used only in BWV 672 and BWV 233, and organ settings are rare; Scheidt's *Tabulatura nova* III (1624) uses another melody.

Example 194

Vopelius 1682



The three massive 4/2 Kyrie preludes are both unique and keyboard-like though related to vocal works, in motif, inversion techniques, *c.f.* style and the tripartite plan (Mass in F, BWV 233). The form can be described as

> 'organ motet', irregular in being monothematic; fugal theme from the first two lines of the *cantus*, which is augmented, line by line, in the top part ('God the Father'); all regular entries dependent on the *cantus*

and its style as

> three-part *alla breve* counterpoint plus *cantus*, strictly *antico*; modal (G-phrygian), with ambiguities (e.g. B♭/E♭ major bb. 29–35).

The three settings refer back to such works as the versets of Frescobaldi's *Fiori musicali* or to those they influenced (e.g. ricercari of J. K. F. Fischer)

rather than to the usual German motet-chorales. Though generally similar to the 'Confiteor' from the B minor Mass, the latter's motifs are livelier. The *c.f.*, moving entirely by step, gives the piece a characteristic smoothness by no means out of place in a movement that follows (and could be paired with) the Prelude in E♭.

Stile antico features are:

> 4/2; modal *cantus* (opening imitation 'unrelated' to the final cadence); constant inversion and stretto (so a 'tight' fugue); antique subjects; many suspensions, dactyls, crotchet lines moving by step; *canon sine pausa* in the final bars.

None of the latter features are exclusive to this style. But although the pedal is often frankly bass-like (e.g. bb. 17–18), the parts are unusually strict: free phrases like the quavers of b. 36 are more in character with other movements (e.g. E♭ Prelude, b. 70). There are fourteen entries of the theme (with two partial entries) and seven inversions; the seven stretti include a *rectus/inversus* stretto (bb. 19–20). Subsidiary ideas are developed very largely from implied suspensions, the dactyls and rising crotchets from the theme. The last are strikingly 'effortless' in the working-out, and sometimes amount to sub-themes (b. 32).

The whole is developed below a *c.f.*, whose last note each time could be held longer than notated. The moulding of *c.f.* into fugue-subject involved little paraphrase, since plainchants naturally served as ricercare subjects. While the *cantus* phrases of both BWV 669 and 670 are played on a separate manual, the counterpoint is more complete than is often the case with such movements: so *plein jeu* for the accompaniment, *jeu de tierce* combination for the solo? Reserving reeds for the *cantus in pedale* suited organs of the period with no strong manual reed.

Fux's *Gradus* and Mizler's comments on it suggest that the intention behind *stile antico* was to present music 'grounded on the unchangeable rules of harmony':

BWV 669	monothematic, ricercare-like, vocal polyphony
BWV 670	*cantus firmus en taille*, given freer treatment
BWV 671	several subjects combining in turn with the *c.f.*

Whether it was meant to evoke more – the strength of faith, confessional orthodoxy – is uncertain, though in being so adaptable the solidity of the style does suggest such things. Common to all three movements is a certain seamless motion that rarely leads to full cadences or sequential repetition, both of which would be more diatonic than suits the desired transcendental style.

BWV 670 Christe, aller Welt Trost (Clavierübung III)

Published 1739, no Autograph MS.

Two staves; headed 'Canto fermo in Tenore', 'a 2 Clav. et Pedal.'

The TEXT is the second section of 'Kyrie, Gott Vater in Ewigkeit'.

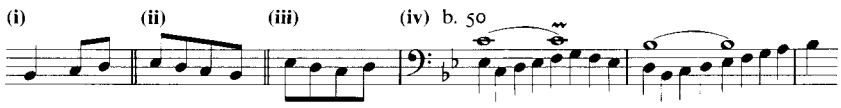
Christe, aller Welt Trost,	Christ – consolation of all the world,
uns Sünder allein du hast erlöst;	you alone have redeemed us sinners;
Jesu, Gottes Sohn,	Jesus, Son of God,
unser Mittler bist in dem höchsten Thron;	you are our mediator at the highest throne;
zu dir schreien wir in Herzens Begier, – eleison!	to you we cry in our heart's desire, – have mercy!

The MELODY is adapted from the plainsong; its eight paragraphs are as in hymnbooks, except that the second is divided into two (bb. 14–16 and 20–2), on the analogy of bb. 33–5 and 39–42 (a traditional division). From b. 39 to the end, the *c.f.* is virtually the same as that of BWV 669, including the ornaments.

The form, style and features of the *stile antico* are those of BWV 669, with *cantus* in the tenor ('God the Son', middle Person of the Trinity). Twenty-two entries of a theme derived from the first two lines of the *cantus* are countered by only one inversion (b. 43), perhaps because the theme's angularity is more obtrusive *inversus*. There is the same ease of counterpoint based on smooth transitions, suspensions and counter-rhythms, while phrygian features result again in some ambiguity of key, especially in the first twenty bars. B♭ major at the opening makes it appear that the subject enters on the submediant, and only when the music moves elsewhere (bb. 19–22) is there a clear perfect cadence; even the diatonic versions in soprano and bass bb. 52–4 (compare with bb. 14–16, 20–2, etc) give no firmer sense of key or prepare the final cadence.

The entries are variously disguised (e.g. alto bb. 6–7, soprano b. 28, soprano b. 52 with alto stretto), and again, much is made of the dactyl motif taken from the theme, with some passages serving almost as a model of italianate counterpoint (bb. 17–18), in spacing and tessitura far removed from pure *stile antico* (bb. 23–4). The double entry in sixths (b. 32) is a classic *canon sine pausa*, interpreted as concords expressing the idea of 'mediator' (Chailley 1974 p. 178). The motifs countering the themes in such bars as 46–51 are typical of *stile antico* (Example 195): the *figura corta* (i), *tirata mezza* (ii), and *circolo mezzo* (iii), as well as Third Species crotchets (iv). The crotchets produce a pedal line of wider ambitus than the other voices.

Example 195



The spacing is noticeably different from the preceding Kyrie's because the soprano is now independent of the *c.f. en taille*: the wide spacing of bb. 31–2 has no parallel in BWV 669. Nevertheless, there are bound to be such similarities as the crotchet motif in BWV 669 (b. 32, tenor plus *inversus*), BWV 670 (b. 43, alto and bass *rectus*) and BWV 671 (bb. 32–3, alto sequence). The pedal part of BWV 669 and 670 is especially 'modern', requiring a confident technique as much as the trio or canons of *Clavierübung III*, where it can afford to be more consistently *détaché* than here.

BWV 671 Kyrie, Gott heiliger Geist (Clavierübung III)

Two staves; headed 'à 5', 'Canto fermo in Basso', 'Cum Organo pleno'.

The TEXT is the third section of 'Kyrie, Gott Vater in Ewigkeit'.

Kyrie, Gott heiliger Geist,	O Lord – God, Holy Ghost,
tröst', stärk' uns im Glauben	comfort and strengthen us in faith
allermeist dass wir am letzten End'	most of all that at the final end we may
fröhlich abscheiden aus diesem Elend,	depart joyfully out of this misery
– eleison!	– have mercy.

The 'Kyrie paschale' version of the third section (see BWV 669) lists the attributes of the third Person of the Trinity: wisdom, faith, love, justice.

The MELODY adapts the plainsong, the six paragraphs corresponding to the divisions in hymnbooks. From b. 34 to the end, the *c.f.* is virtually the same as that of BWV 669, but without ornaments and now played with pedal reed.

The form, style and features of the *stile antico* are like those of BWV 669, but with a new kind of texture from the five parts: two sopranos (unusual) and *c.f.* in the bass ('God the Holy Spirit' – see also BWV 651 and 667). The subject of the fugue (now in four parts) comes again from the first two lines of *cantus*, and is answered in octave stretto by its own *inversus* which accompanies it on all its entries – a *stile antico* idea. This pairing of *rectus* and *inversus* is such that neither theme alone accompanies the *c.f.*, though either could (e.g. in b. 24).

The note-patterns developed in the episodes (which the *c.f.* has now become) are less like Fux's than those in BWV 670, and there are sequences like some of those in *WTC2* (Fugue in B major). As in the first Kyrie, a simple stepwise theme pervades the whole texture, as do classic syncopations derived from it and its answer. Continuous quavers from b. 37 to b. 54 both incorporate syncopation and move by step: each quaver idea leads to the others, with a fresh beginning at b. 50 and an abrupt end at b. 54. Though again G-phrygian, it all seems more diatonic because of the sequences, full harmony and bass *cantus*: the penultimate *cantus* phrase (bb. 43–5) opens more firmly in a key than in BWV 670 (bb. 46–8). But any anchoring effect the final phrase's B♭ has is countered by the chromatics.

These chromatics are a marvellous surprise. Since themes combined with their *inversus* recall Frescobaldi (Kyrie 3 from 'Messa della Madonna' in *Fiori musicali*), perhaps the Italian chromatic toccata was also behind this coda, with its *durezza* suspensions and rising/falling semitones. Chromatics for 'eleison' (see Frescobaldi's Kyrie 3) are known in other *stile antico* music (B minor Mass, Kyrie 2) and generate the final phrygian cadence A♭/G. The strict five parts develop semitone drops and diminished thirds, beginning in double stretto and resulting in a unique progression over bar-line 59–60: a Neapolitan sixth changed beyond recognition.

Although the passage seems to anticipate moments in the Ricercar à 6 from *The Musical Offering*, the five-part writing here is quite different – chromatically slipping lines, few thirds, more incidental dissonance and a less clear tonality. It looks like a fuller version of the sudden chromatic end to the last verse, in five parts with pedal *c.f.*, of the 'O lux beata' of Matthias Weckmann (†1674, whose son had been organist of St Thomas, Leipzig). The effect is a repeated cry of 'have mercy', its twelve chromatic steps more 'vocal' than e.g. falling chromatics at the end of the Chromatic Fantasia for Harpsichord.

BWV 672 Kyrie, Gott Vater in Ewigkeit (Clavierübung III)

Two staves; headed 'alio modo', 'manualiter'.

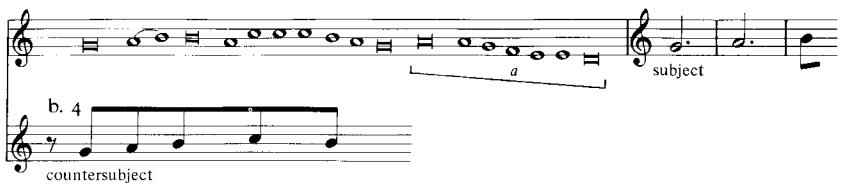
For TEXT and MELODY see BWV 669.

Although the three lesser Kyrie preludes are sometimes called fughettas – not by J. S. Bach! – their form and character are unconventional; nor could they be mistaken for 'South German versets' to which they have been likened

(Kube 1999 p. 591), for again an original idiom, in part modal, produces a new, transcendental quality.

The *cantus* supplies not only the E-phrygian tonality but the cadences in bb. 6–7 and 28–9 and much of the material (see Example 196), including the falling motif in b. 8 (top part, an *inversus*?). From these motifs are woven four smooth contrapuntal parts shot through with many and subtler allusions to the theme's notes than one expects even of the mature Bach: any two rising minims or even quavers are probably allusive. Four parts create clear keys (G, A minor, D minor, A minor, E-phrygian) and there is a curious, remote sweetness from so many thirds duplicating the subjects.

Example 196



The doubled F♯ in b. 5 was noted by Kirnberger as an example of how 'this great man departs from the rule in order to sustain good part-writing' (Dok III p. 217). Such passages, slight in themselves, certainly give character to the movement, as do similar progressions in the B♭ Fugue *WTC2* (bb. 64–6 etc.), and as does the liquefying effect of the triple time itself. Chromatic semitones in bb. 8, 9, 25 and 31 add further smoothness and are quite without the shock effect of the previous chorale, despite the parallel thirds they have in common. For all three smaller settings to begin in the major and end in the minor is a modal gesture, with the final E approached in three different ways (F–E, D–E, A–E).

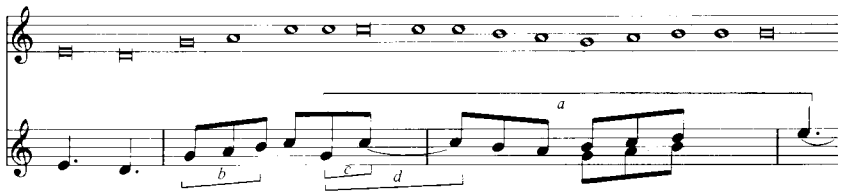
BWV 673 Christe, aller Welt Trost (Clavierübung III)

For TEXT and MELODY see BWV 669.

That the lesser Kyrie preludes are a group is suggested by their 'progressive' time-signatures, common cadences on E, and unconventional fugal form; also, BWV 673 and 674 lack separate headings. Again the *cantus* supplies material in a complex of allusions (see Example 197), inspiring a movement of immense subtlety. Section *a* serves also as first countersubject, motifs *b*, *c* and *d* can be often discerned, and the little semiquaver figure that becomes more and more prominent originates in falling phrases of the

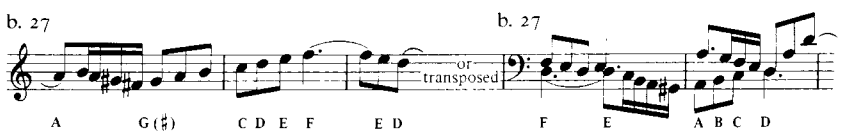
cantus, to which however there is no simple, obvious reference even in the closing bars. Nor does the composer allow motivic development to govern the movement, as in BWV 672: these thirty bars have an original, almost capricious shape quite different from the previous setting.

Example 197



Thematic allusions include the irregular bass entry of bb. 2–3 and the rising fourths in b. 23, and much again depends on parallel thirds and sixths, now in a freer texture than BWV 672. The entries are very original, on all degrees of the scale but G, in stretto (bb. 18–19, disguised in NBA by direction of stems), *canon cum pausa* (bb. 11–13) and *canon sine pausa* (bb. 20–1, 24–5). The lilt given the piece especially by motif *d* is matched by the semiquaver figure; both are second nature in 6/8 time, and b. 22 looks as if it might develop a familiar sequence. As with the two Kyrie fughettas, close inspection will often reveal paraphrase; see Example 198. The quaver in BWV 672 and in BWV 673 must be the same?

Example 198

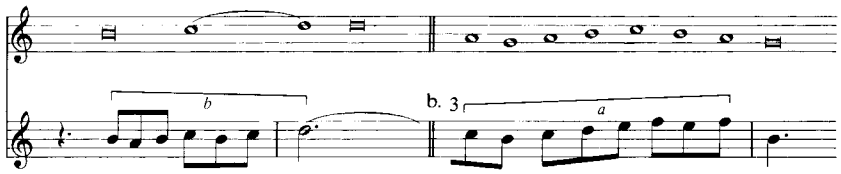


BWV 674 Kyrie, Gott heiliger Geist (Clavierübung III)

For TEXT and MELODY, see BWV 669.

In addition to its E-phrygian tonality, the *cantus* supplies themes: see Example 199. Though most phrases of the plainsong melodies can be traced in BWV 672, 673 and 674, the result is not a gratuitous intricacy but a seamless texture exploiting motifs as they naturally develop. Thus motif *a* is developed more than the opening 'fugal' theme itself, appearing in almost every bar, often in thirds and sixths though never *inversus*, and once in combination with the opening (b. 17).

Example 199



A complement to the other lesser Kyries, BWV 674 is equally original, smooth, compact and formula-free. The turning quaver lines may suggest the final 'eleison' phrase of the plainsong (though there is no clear quotation), and their motion is constant, suggesting that BWV 672 crotchet = BWV 674 dotted crotchet, and thus that the settings are in proportion, the bars the same in each metre. The final cadence A/E resembles that of BWV 669 C/G, and suggests a pattern of cadences over the six Kyries:

BWV 669 C/G	–	BWV 674 A/E
BWV 670 F/G*	–	BWV 673 D/E
BWV 671 A♭/G	–	BWV 672 F/E

A further pattern emerges when the *manualiter* settings, all ending on E, are followed by the Trinity settings on F, G and A. These are the four keys of the *Duetti* BWV 802–805 and are prefaced now (as the Duets are later followed) by a piece in three flats. Why this should be is obscure, but the patterning seems to be there.

BWV 675 Allein Gott in der Höh' sey Ehr' (Clavierübung III)

Two staves; headed 'à 3', 'Canto fermo in Alto'.

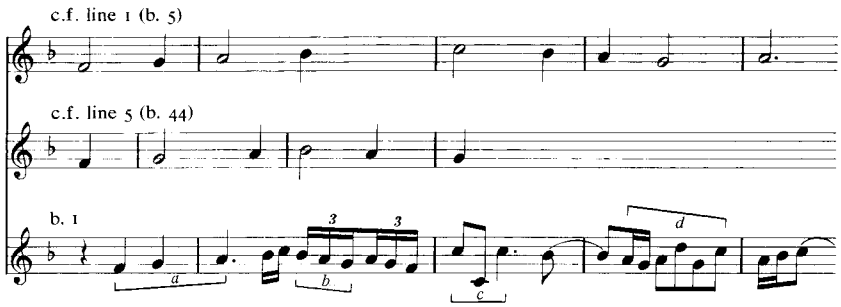
For TEXT and MELODY see BWV 662.

The trio is a two-part invention between whose lines, busy with many note-patterns of wide compass and spacing, appears the *cantus firmus*, plain and smooth, in almost entirely stepwise motion. Since there is no heading *manualiter*, perhaps a choice was intended for the alto melody, between rh and pedal 4′. But the *c.f.* does fit the hand, and the two previous settings were not marked *manualiter* either.

* I. e. as in bb. 59–60. The final cadence seems out of line with BWV 669 and 671 and unlike them disagrees with the harmonization BWV 371.

The subject contains several important motifs of its own and also refers. to the first and fifth lines of the *cantus* (bb. 5–9, 26–30): see Example 200

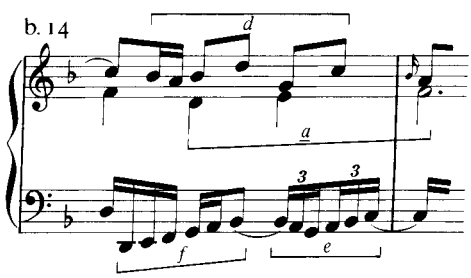
Example 200



More is made of the melody's upbeat than was customary, and perhaps the prominent opening three notes (F G A) are a reference to the major third formed by the keys of the three settings. Unusually, the paraphrase theme incorporates the same notes and length of phrase as the following *cantus* line (compare soprano bb. 1–5 with alto bb. 5–9), and although sometimes called 'not quite worthy' of its place (Keller 1948 p. 202), the piece clearly suits *Clavierübung III* in its motivic ingenuity and reference to Trinity. The motifs are constantly adapted: *d* can change beat, and also combine with *b* (b. 18); the countersubject motifs prove particularly versatile, combining with others (b. 14), perhaps inverted (b. 36) or extended (b. 15), and running into another motif (bb. 15–16, bass). The key-plan, with its major–minor alternations, largely follows the harmonizations found in Leipzig cantatas.

With three motifs, b. 14 is typical of *Clavierübung III*: Example 201. In not compromising this complexity with looser passages of *galant* melody, the piece is a grander version of the kind of 'tight' chorale-settings attempted by Kauffmann 1733 but more systematically exploring its motifs, running into simpler phrases at the end of sections and (when compared with the

Example 201



paraphrases of this melody in Cantata 112, 1731) clearly conceived for keyboard. All of this contrasts with the last chorale, which is based on a single motif.

The sudden dropping of complexity near a rather commonplace final cadence is typical of the late works and *Clavierübung III* in particular. While the fugal imitation is far more straightforward than in the lesser Kyries, only a rigid view of *Clavierübung III*'s 'musical concept' (as in Kube 1999 p. 591) could find it out of place. Some of the triplet lines might have the quality of a textbook exercise, but the underlining harmony is in classic Bach chorale-style.

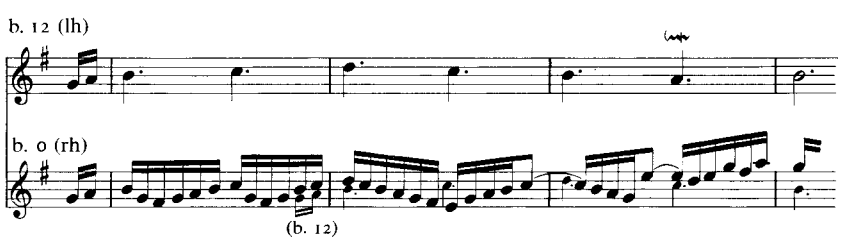
BWV 676 Allein Gott in der Höh' sey Ehr' (Clavierübung III)

Three staves; headed 'a 2 Clav. et Pedal.'.

For TEXT and MELODY see BWV 662.

This is a strict trio with dominant answers as in the Six Sonatas, incorporating the chorale melody both as intermittent *cantus firmus* and as paraphrase: Example 202. As the smaller notes show, the paraphrase also combines canonically with the *c.f.* (see bb. 12ff.). An astounding integration is achieved not only in this way – more completely than in the trio BWV 664 – but also in the harmony, which a melody of so elemental a nature (GABCDCBAB) can truly pervade. Many possible references to this melody can be found, even during the final pedal-point (e.g. bar 125 lh), and all melodic lines, it sometimes seems, derive from the hymn.

Example 202



Though difficult to play, BWV 676 is one of the more approachable settings. Such sonata-like features as the patterns and syncopations of bb. 70ff. or the cello-like pedal of bb. 18ff. are charming and almost *galant*.

But the logical if unconventional cadence in b. 99 is unknown in the Sonatas, as too is the *c.f.* type of ritornello form:

l–33	trio exposition, lh answering rh; then *c.f.* 12 lh
33–66	trio exposition repeated but inverted; *c.f.* 45 rh
66–78	trio episode modulating but returning to G major for –
78–92	next two lines of *cantus* in canon, pedal and each hand in turn, countersubject from subject (for the canon here, see BWV 663)
92–9	trio episode
99–end	last line of *cantus* lh (avoiding tonic) answered by rh; short episode; pedal/rh canon; pedal point

The last section raises acutely the problem of a trio with *c.f.*, since Bach seems to have found it difficult to end the work with the sense of finality easier in plainer ritornello trios. This finality eludes BWV 676, despite the repeated last *cantus* line (heard four times from b. 99), the return of bb. 30ff. at 119ff., and the farewell return of the trio theme in the last four bars.

Although the work's 'integration' is often recognized (Breig 1987), the paraphrase-theme is so fluidly developed that an *inversus* is easy to miss: bb. 30–3 soprano, 63–6 and 119–22 alto. It is not difficult to imagine that in BWV 676 the composer was consciously 'summing up' his chorale-trios, creating a ritornello form with *cantus firmus*, pedal melodies, invertible counterpoint, paraphrased subject, all over a spacious 126 bars. This ritornello principle is underlined by BWV 676 using an older form of the melody in which the last line is the same as the second, unlike the previous setting (Jacob 1997 p. 230). The overall length reflects the length of the phrases, very different from the trios BWV 655, 660 and 664. Other than in the canonic section, it is difficult to agree that it bears any similarity to Vers 5 of Walther's *Acht Vorspielen* on the same hymn, as is sometimes suggested, even if this was known to Bach by now (see Dok II p. 265).

BWV 676a Allein Gott in der Höh sey Ehr'

Late sources only.

Though sometimes called 'an early Weimar work' serving as the kernel from which BWV 676 was developed, BWV 676a is unlikely to be authentic. To give the rh only the *c.f.* but have the free coda as in BWV 676 (KB p. 34), to have ornaments in bb. 10, 33 and 40 not used elsewhere by J. S. Bach,

and to have so many reiterated Gs in the pedal, suggest that the piece was extracted to provide a shorter prelude. There seems to be some command of idiom (e.g. the repeat of line 2 in bb. 39ff.).

BWV 677 Allein Gott in der Höh' sei Ehr' (Clavierübung III)

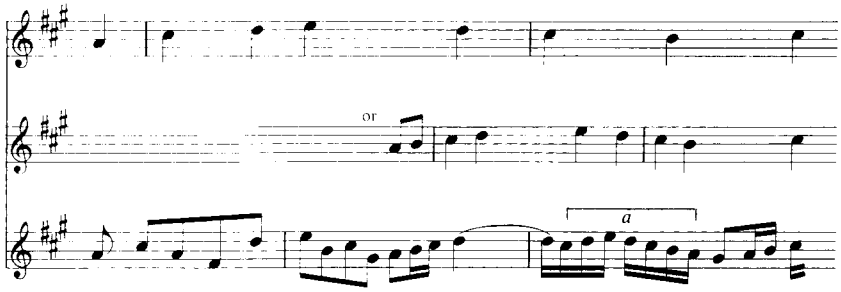
Two staves; headed 'Fugetta super . . .', 'manualiter'.

For TEXT and MELODY see BWV 662.

The work is not a simple but a double fughetta, completed in twenty bars:

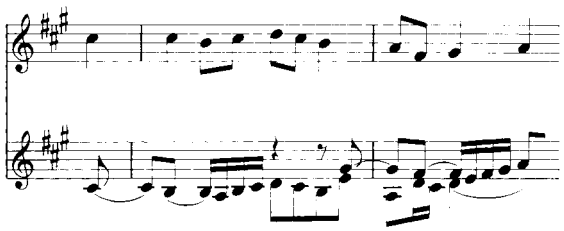
1–7 subject (and countersubject?) based on first line; stretto answer; second answer, 5–6. Motif *a* (see Example 203), appears *inversus*

Example 203



7–16 second exposition, also begins and ends in tonic, based on opening of second line (Example 204); motif *a* from the first
16–20 themes combined (bb. 17–18); refers to motif *a*

Example 204



The two subjects are clearly contrasted. Most semiquavers can be traced to motif *a*, which is present in fifteen bars of the twenty, and again the *cantus* imbues the entire texture in a novel way. Subjects and treatment are puzzlingly similar to the opening bars of the C major Fugue BWV 547 (see p. 116).

To the player, an important detail is the contrast between smooth semiquavers and detached quavers, including moments when each is extended (quavers bb. 6–7, semiquavers bb. 15–16). One would expect such disjunct quavers as the bottom line of Example 203 to be detached in performance even without the dots: was it necessary by 1739 to mark them, and if so because 'counterpoint by articulation' was an art becoming lost? Or, since a not dissimilar *détaché* theme was also the subject of a fughetta in Kauffmann's *Harmonische Seelenlust*, perhaps BWV 677 represents a conventional subgenre of the day.

The scale figures in bb. 15–16 and at the close may, like runs in BWV 675 and the closing bars of BWV 676, represent the heavenly host singing 'Gloria in excelsis Deo' (Terry 1921 p. 98), very discreetly. The open thirds in the theme, like the emphases on mediant harmonies and entries, probably allude to the Trinity hymn, while the chromatic touches are there to create a little tension (b. 18 – see also bb. 30–1 of BWV 675). But note in Example 203 that as might be expected of *Clavierübung III*, this paraphrase theme refers to the melody on its main beats much less regularly than does a simpler paraphrase of it in BWV 717.

BWV 678 Dies sind die heil'gen zehn Gebot (Clavierübung III)

Three staves; headed 'a 2 Clav. et Ped:', 'Canto fermo in Canone'.

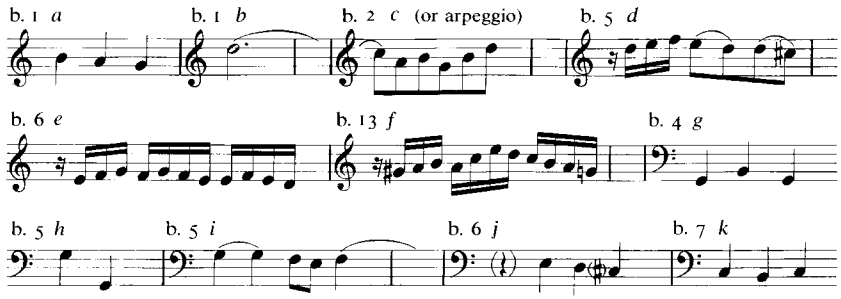
For TEXT and MELODY (and a note on number symbolism) see BWV 635.

The big Ten Commandments setting attracts many kinds of attention. In 1757, Padre Martini quoted the opening as an example of imitation at the octave (Dok III p. 117), although it could also have reminded Italian organists of organ pastorals. In *c*. 1776, Kirnberger found it a typical G-mixolydian work (Dok III p. 301), in which the dominant is minor (b. 40) and the final cadence is not perfect. Schweitzer saw it as representing order (the canon) and disorder (upper voices wandering 'without rhythm, without plan': 1905 p. 346); Dietrich heard a pre-Fall quietness in its opening, then sinful deviousness before final salvation; and Schering counted the five phrases of

the melody as producing ten when duplicated canonically (Keller 1948 p. 203). That there are strictly six and not five phrases in the *cantus firmus* (as in BWV 298) still leaves ten sections in the sixty bars. More objectively, the pun that Law = Canon implies that the New Lawgiver follows the Old, as too does the text.

Canonic treatment of this melody is already there in the *Ob* setting and Cantata 77, where a quasi-diminished canon between trumpet and continuo 'summarizes' the Law. In BWV 678, the canon has two unusual details: it enters after episodes of differing lengths, and it changes order (alto or tenor first). So intricately conceived are the note-patterns in the upper parts that BWV 678 becomes a quite exceptional fantasia on motifs, *rectus* or *inversus*. See Example 205 and the following list:

Example 205



	bars
motif *a*	1, 15, 21–3, 37, 38
motif *b*	1–3, 6, 7, 12, 13, 17, 18, 25, 29–31, 34, 35, 44, 45, 49, 53, 54, 56, 59
motif *c*	2, 3, 4, 8, 9, 11, 30, 31, 40, 51, 52, 58
motif *d*	5–7, 9, 11, 12, 14, 16–18, 21, 22, 26, 34, 35, 43, 44, 48–50, 53, 55, 59, 60
motif *e*	6, 7, 10, 17, 18, 22, 23, 25, 27, 35–8, 44, 45, 54, 56, 57
motif *f*	13, 15, 19, 20, 24, 27, 28, 32, 33, 34?, 37–9, 46–8, 51, 52
motif *g*	4, 7–11, 18, 35, 36, 40, 41, 42, 51–7, 59
motif *h*	5, 10, 16, 25, 36, 43, 55–7
motif *i*	5, 16, 27?, 36, 38, 43, 45, 47, 48, 58, 59
motif *j*	6, 7, 11, 12, 17, 20, 21?, 22, 23, 26, 32–4, 44, 49, 50
motif *k*	7, 9, 14, 18, 23

The motifs are not always as clear as mere pedantry could have made them, nor are they literally exhaustive: motif *h* could easily have slipped into the last bar.

The two upper voices are like obbligato instruments in a cantata aria, and are not based on the *cantus*. However, the opening pedal point is a counterpart to all the repeated Gs and their harmonies as they appear in the following fughetta BWV 679, in whose subject the same motif *g* reappears. Furthermore, the melody of the chorale so governs the first four bars of BWV 678 that it could actually be sung against them – a kind of unspoken allusion – and the next two lines too could be anticipated in this rather unusual way, though less convincingly (bb. 16–19).

The final *c.f.* phrase seems to express the 'Kyrie eleison' of the text by a chromatic fall in the upper canonic voice – an effect less striking than in BWV 671 but more so than at the end of 'Allein Gott' BWV 663, which is simply a preparatory chromaticism. Other chromatic motifs, in bb. 5–6 and elsewhere, emphasize the 'purity' of the *c.f.*, particularly when it falls towards the G minor/B♭ major of bb. 51ff. Reaching a relatively remote key at this distance from the end is known elsewhere in Bach and is occasioned here by the use of a B♭ in the *cantus*, rare in the hymnbooks but there in BWV 298. Throughout, each canon has begun in one key and ended in another.

The five parts might be laid out 'after the model' of Grigny (Klotz 1969a), with four manual parts paired off and registered accordingly; but Grigny taxed his right hand a good deal less than is the case here, where very busy parts are ingeniously laid out.

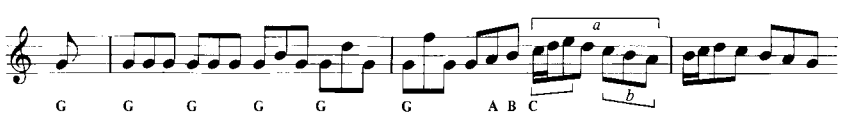
BWV 679 Dies sind die heil'gen zehn Gebot (Clavierübung III)

Two staves; headed 'Fugetta super . . .', 'manualiter'.

For TEXT and MELODY (with a note on number symbolism) see BWV 635.

The theme of the fughetta, a complete fugue, is derived as in Example 206. The jolly subject not only paraphrases the chorale but produces important motifs, unlike the other fughettas with their stretto answers. The phrase GABC (= motif *b inversus*) will also be a reference to lines 2 and 4 of the melody.

Example 206



Despite appearances, the work has much in common with BWV 678, notably the G-mixolydian tonality, the opening Gs, references to number ten (ten entries, four *inversus*) and the final diminished seventh and plagal cadence. Most striking is the motivic ingenuity: as well as inverting the subject as a whole (from b. 12), BWV 679 extends and inverts the two cells of motif *a* and the countersubject's jig-figure. Motif *a* occupies nearly half the composition, obviating the need for more than ten entries, dividing every bar (and the movement as a whole) into two, and creating a restless three-part invention before the final entries in canon. Dissonances created by accented passing notes contrast sharply with the triads, and a real unity is given by all the repeated 12/8 rhythms, unlike those of BWV 712 which change and vary.

So conspicuously lively – and strange – a jig as this may well be explained by Luther's words in the Lesser Catechism: 'we should . . . cheerfully do what he has commanded' (Leaver 1975), rather than by Bach's having in mind a certain pilgrim song to the same melody (Steglich 1962 p. 32). The psalms too speak of 'delight in thy statutes' (Ps. 119) and of rejoicing in the Law (Pss. 19, 119). The 'rejoicing' is clear in the long final episode – a structural detail familiar ever since the Passacaglia – and the result here is a fugue far in advance of the usual chorale-fughetta, another *unicum* in a book of *unica*.

BWV 680 Wir glauben all' an einen Gott (Clavierübung III)

Two staves; headed 'in Organo pleno con Pedale.'.

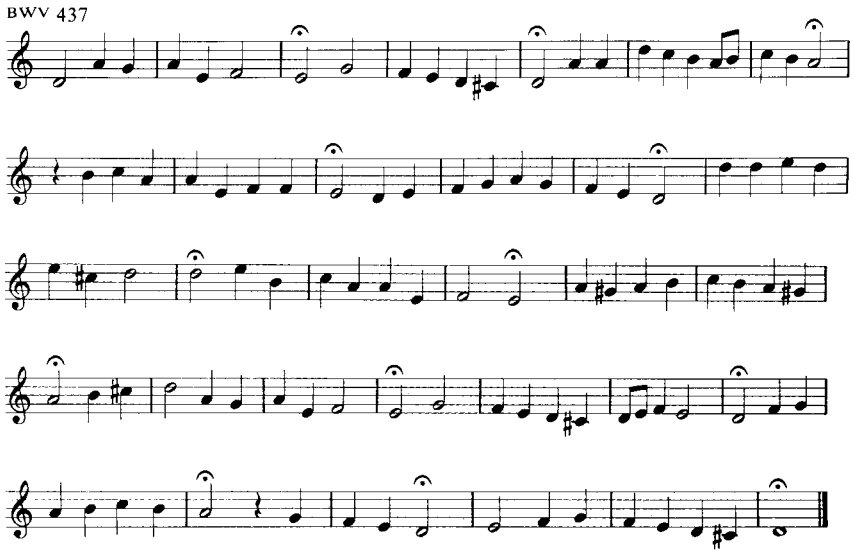
The TEXT is Luther's version of the Nicene Creed, placed in the hymnbooks as a Trinity hymn, sung after the Gospel on each Sunday by the whole congregation.

Wir glauben all an einen Gott,	We all believe in one God,
Schöpfer Himmels und der Erden,	creator of Heaven and Earth,
der sich zum Vater geben hat,	who gave himself to be the Father
dass wir seine Kinder werden.	that we might be his children.
Er will uns allzeit ernähren,	He will always feed us,
Leib und Seel auch wohl bewahren,	and keep us safe in body and soul,
allem Unfall will er wehren,	he will ward off all misfortune;
kein Leid soll uns widerfahren.	no harm shall befall us.
Er sorget für uns, hüt and wacht,	He cares for, guards, watches over us;
es steht alles in seiner Macht.	all stands in his power.

Verse 2 concerns chiefly 'Jesus Christ, seinen Sohn', v. 3 'den Heilgen Geist'.

The MELODY, based on the Credo cardinale (free paraphrase of Credo IV in the *Liber usualis*), was popular before the Reformation; Example 207.

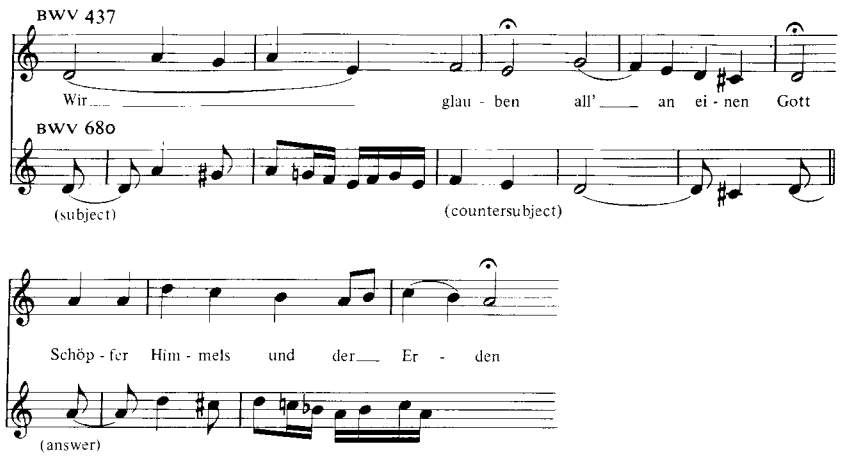
Example 207



Harmonized in BWV 437 and partly used in BWV 681, 765 and 1098. 'Wir glauben all' an einen Gott' listed in the *Ob* refers either to this chorale or that of BWV 740.

As Example 208 shows, the fugue-subject paraphrases the first *cantus* line, its countersubject the second, its answer the third. (For an earlier

Example 208

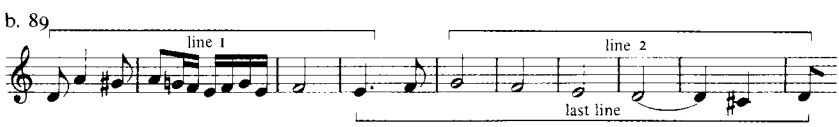


Thuringian melody made up of subject and answer cf. J. R. Ahle's 'Jesus Christus, unser Heiland' in Krummacher 1978 p. 469.) BWV 680 is the only larger chorale in *Clavierübung III* to have no *cantus firmus*, but the melody, which includes repeats of lines 1 and 2, is impractically long and rarely set whole in one movement (there is an example by Walther). Another 'partial setting', similarly fugal, is found in BWV 1098, where too there is a complete statement of the line at the end. Was this final statement conventional in Thuringia? Thus line 2 is countersubject not only to line 1 (both of which are subtly paraphrased in the alto line) but to the bass ostinato theme as well.

If not as a *firmus*, the *cantus* pervades the whole ritornello structure, through its characteristic contours against a dorian background. Although no direct reference is certain, the outline of the chorale melody is there in various note-patterns, as inspection would reveal, and not for the only time in *Clavierübung III*, the setting is shot through with the *cantus*. The resulting impression is one of strength and, each time the subject enters, of voices singing 'Wir glauben, wir glauben'.There seems no question but that the quasi-ostinato motif in the pedal corresponds to 'firm faith'.

But quite apart from the paraphrasing technique, the *cantus* is difficult to recognize in the fugue-subject because the third note is sharpened, as the same note in BWV 681 is not. The simplest reference in the whole piece is in the tenor near the end (Example 209), a line that is both the second and last of the hymn. It appears with the final pedal phrases, again after increasingly longer episodes.

Example 209

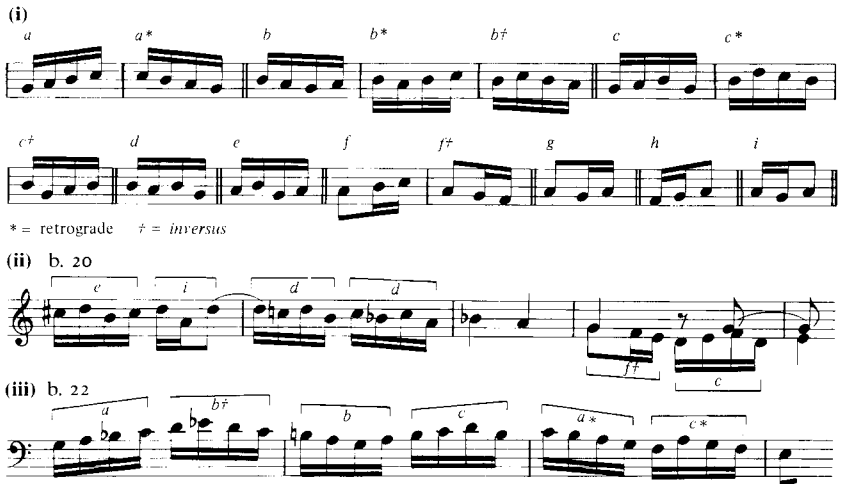


The general style of the piece is Italian. This kind of fugue is as close to a ritornello shape as the trio BWV 655 – hardly a sign of pre-Vivaldian influence (according to Zehnder 1991 p. 93)? – and even the appearance of the chorale-line at the end has much the same effect as the final statement in BWV 655. There are further Italian elements. A striding ostinato bass line without pauses is also there in a Credo section added by Bach to G. B. Bassani's Mass in F (Wolff 1968 pp. 202–3) and the influence of Frescobaldi is likely, though nowhere else is the alternate-foot pedal idiom so well integrated as here. The lh takeover of the ostinato phrase leads to several bars of good, traditional counterpoint (bb. 76–82), with italianate suspensions and a style obviously distinct from BWV 679.

In addition, the semiquaver groups throughout are much like quavers in *stile antico* (see BWV 670), almost as if the piece were providing a catalogue

of them. All the figures in Example 210 are used, many of them constantly in the course of the piece, as a few sample passages show (ii–iii). Most are used imaginatively, with much less repetition than in BWV 684. Any passing

Example 210



similarities to the 2/4 counterpoint of the Echo in *Clavierübung II* (1735) – and there are several – serve to show how three-part counterpoint can be turned to Italian or French effect in keyboard music as in any other. And there are many original touches in BWV 680. For example, each ostinato passage ends with a two-bar transition in invertible counterpoint (bb. 8–9, 19–20, 31–2, 44–5, 64–5), moving towards the new key and giving coherence. Or the recurring chromatic line (b. 44) incorporates the falling chromatic fourth of antiquity. Or the final tenor reference to the melody is like a simplified version of the countersubject as it occurs in b. 40, both of them with a singing quality that permeates the texture.

Observations on the piece have often led to fanciful conjecture, such as that the fourteen subject-entries allude to B A C H. More pertinent, perhaps, are the dominant to relative-major sequence in the pedal entries (d, a, F, C, g, d), the increasing gap between entries, and the fact that the opening D minor and A minor paragraphs recall the tonic–dominant answers of the old Italian trio sonata.

BWV 681 Wir glauben all' an einen Gott (Clavierübung III)

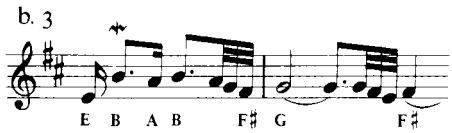
Two staves; headed 'Fugetta super . . .', 'manualit:'.

For TEXT and MELODY see BWV 680.

Curiously, the central piece of *Clavierübung III* is the shortest. But rather than reflecting a kind of inverse emphasis (as if 'marking it in a negative way': Jacob 1997 p. 53), its brevity is only notational, and the second 'Vater unser' is no longer. The too-short final bar is probably the result of crammed space in the engraving.

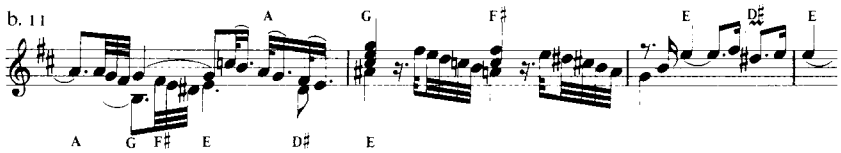
The paraphrase is clearest at the second answer: Example 211. Although the key-signature led Kirnberger and others to speak of E-dorian (Dok III p. 302), the key is firmly E minor, complete with sharpened leading-note in the tonal answers of bb. 1 and 5. The hymn's first line is implied when

Example 211



the opening motif returns, as in the alto b. 7, and furthermore, its second line can be heard through the penultimate phrase, shown in Example 212 – a thematic paraphrase typical of the volume. The dramatic, broken-off diminished seventh chords foresee later music more, perhaps, than those of BWV 547.ii – because of the following runs?

Example 212



Misconceptions often arise with this piece: it is not a French *ouverture*, which has a quite different shape, but a fugue using *ouverture* rhythms for unusual effect. (On *ouvertures* in the middle of all four *Clavierübung* volumes, see p. 392.) Thus the setting is a complement to the preceding 'Italian' treatment, and because of this, the setting is no more harpsichord music than the other's is string music. Yet although lh runs and final appoggiatura need not imply harpsichord, the work most like it is the Gigue from the D minor French Suite, with dotted-note subject, three parts, sequences, similar final bars. The conventions of the genre produce in one case a binary dance, in the other a fughetta whose subject is a chorale-paraphrase.

Both BWV 680 and 681 are fugal, based on the first two lines of a *cantus* but different in as many parameters as possible, glossing Luther's German Creed with French and Italian accents. It is not a wish to portray majesty

but rather the contrast between Italian and French styles (cf. *Clavierübung II*) that suggested the *ouverture* rhythms.

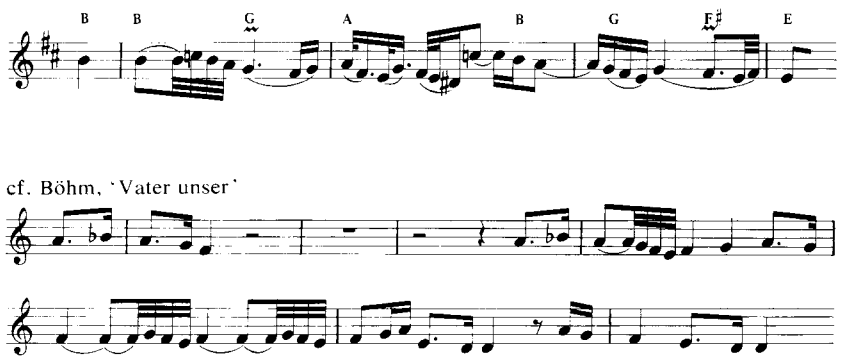
BWV 682 Vater unser in Himmelreich (Clavierübung III)

Three staves; headed 'à 2 Clav. et Pedal è Canto fermo in Canone'.

For TEXT and MELODY see BWV 636.

Perhaps the most complex of all organ-chorales, for both composer and performer, this is a ritornello trio sonata with distinct patterns (detached triplets, slurred snaps) above a restless pedal part, plus *c.f.* sung in long notes in octave canon between two further voices. (Such a compound form had already been perfected in Cantata 78.i, which combines *c.f.*, ritornello, *chaconne en rondeau*, *lamento* bass, and four-part chorale.) A trio theme again paraphrases the *cantus* (Example 213). Triple metre is unusual with this melody, and its rhythms have been altered here and there, not always for an obvious reason (e.g. the harmony does not require the longer notes of bb. 67–70). Canon may allude to the Law, the keeping of which Luther, in his commentary on the Lord's Prayer, saw as an aim of constant prayer (Leaver 1975).

Example 213



The musical language is as intricate as the form, for the articulation signs alone make a 'counterpoint of articulation' obligatory: the sighing *Affekt* of the trio (as in modern flute-and-violin sonatas) meets with the impervious *c.f. in canone*. The tonality is E minor rather than the E-dorian implied by the melody and its key signature, producing the following pattern:

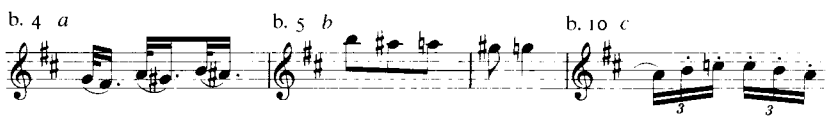
BWV 680 D-dorian, 681 E-dorian, 682 E-dorian, 683 D-dorian.

The *cantus* is treated with a coloratura more elaborate than one in a setting of 'Vater unser' by Georg Böhm, and it could be that we are being invited to interpret it as wandering like 'unsaved man', sighing, in need of the Lord's protection (Weismann 1949–50). Whether the chromatic lines or appoggiaturas allude specifically to the text is no more certain here than elsewhere, though the astute musical effort involved in it may well convey a sense of the strain of prolonged supplication.

If both 'patience' and 'suffering' can be heard in b. 41, and 41 = J. S. Bach, so the setting's ninety-one bars can be seen as the product of 13 (sin) and 7 (prayer), and the full cadence in b. 56 as coming at the point of Golden Section (1.62:1). The music's ideas and the special significance of the Lord's Prayer make it inevitable that close connections are heard between them, especially when cantatas use similar motifs, as they often do – when, for example, Cantata 131's chromatic motif descends for sin but rises for hope. To speculate further – for example that BWV 682 alludes in some way to Bach's quarrel with Rektor Ernesti (Scheide 1999 p. 94) – is to attribute to Bach particular ideas of what music is and does or should do.

A list of motifs on the lines of those indexed for the Ten Commandments setting is also possible for this piece (see BWV 678), but note that now the harmony is predominantly minor, thus very different from BWV 678's. The upper parts of the trio sonata are founded on line 1 of the *cantus* (bb. 1 and 5, 19 and 23, 56 and 60) and include three crucially different *figurae* or note-patterns (Example 214) in the codetta (*a*), counter-subject (*b*) and continuation (*c*). The triplet figure *c* is capable of great variety, a good instance of J. F. Agricola's point in 1769 (Dok III p. 206) that J. S. Bach taught players to distinguish between dotted figures and triplets. All three are typical of *galant* flute music and suggest conscious allusion to chamber trios, as do lombardic rhythms on rising lines elsewhere, e.g. Cantata 114 (1724), 'Where is the refuge for my spirit in this vale of misery?'

Example 214



This main trio-sonata theme preserves the simple repeated note ('Va-ter') of the *c.f.*, which otherwise contains mostly longer notes than the other parts, and is thus closer to BWV 684 than to 686. The opening ritornello section is long and rich in thematic detail, and is not literally repeated but, rather, each of the six later ritornelli introduces motifs from it in order, one at a time. As a counter to the chromatic *b*, motif *a* could be

interpreted as 'hopeful' or 'trusting'. The lombardic rhythm has been traced as a device found in works of the early 1730s, which may or may not imply a date for the composition of BWV 682 (Herz 1974 p. 96).

The continuo-like pedal has its own motifs that emerge clearly during episodes and in the sequences following the prevailing E minor of the first thirty bars. Its more or less consistent quavers supply the much-needed impetus. A few ideas are introduced as the piece proceeds – syncopated motif around b. 52, lh in b. 62 – otherwise, the ninety-one bars seem to be a fantasia on constantly recycled motifs. Despite the dominant passage in the middle the work repeatedly returns to the tonic, using the motifs with a variety of incomplete cadences to avoid over-strong tonics. The last nine bars are effectively a coda, highly reminiscent of the Six Sonatas, and the final cadence (with the longest bass notes of the movement) bears more than a slight resemblance to the close of the E minor Fugue *WTC2*. The coda's sense of finality is clear from comparing the bass of bb. 83–8 with that of bb. 7–12.

For a note on the five parts, see BWV 678. Again, the canon alternates the starting voice (upper or lower), but unlike BWV 678, now between the hands.

BWV 683 Vater unser im Himmelreich (Clavierübung III)

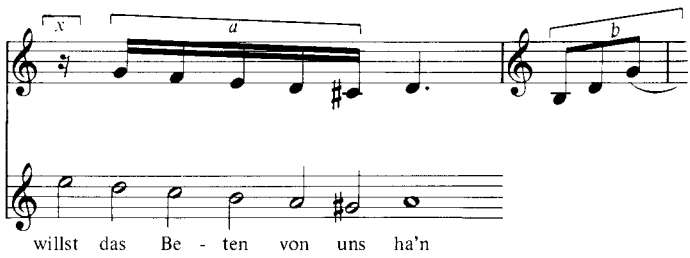
Two staves; headed 'alio modo manualiter'.

For TEXT and MELODY see BWV 636.

As in so many *Ob* chorales, the melody is in the right hand without interludes, accompanied by counterpoint made from motifs. In this case one of them may be derived from a line of the chorale: Example 215. In their chords and progressions this and the *Ob*'s 'Vater unser' are surprisingly alike in their sweetly melodious harmony. The contrast in all respects with BWV 682 could hardly be greater, the smaller setting more old-fashioned and as sweet as the other is awesome.

Again, however, there is great ingenuity. The running motif *a* is also inverted, allowing it to appear on every half-bar but bb. 3 and 23, and the second motif *b* appears both with and without its tie. Clearly, the mood is supplicatory and toned down, as conveyed by the isolated upbeat at the beginning (the repeated a′ opening BWV 601 and 636 is accompanied); by the thinning of parts at the beginning of each line; by the text of line 4 invoked in the motif (see Example 215); and by the low and apparently

Example 215



subdued close. Though like the *Ob* in conception, and just as usable in the service as a hymn-prelude, a more integrated texture results from being *manualiter*.

BWV 683a Vater unser im Himmelreich

Late sources only.

Like the longer version of 'Ich ruf zu dir', this lengthened version is likely to be an arrangement, characteristic of posthumous Bach reception (NBA IV/1 KB p. 97). The sequences, inconsequential voice-leading and inconsistent provision of interludes cannot be authentic (NBA IV/4 KB p. 34) and thus cannot represent, any more than BWV 691a does, 'Bach's first attempt at using the concertato principle in chorale preludes' (Eickhoff 1967).

BWV 684 Christ, unser Herr, zum Jordan kam (Clavierübung III)

Two staves; headed 'a 2 Clav. è Canto fermo in Pedal.'.

The TEXT is Luther's Baptism hymn, generally associated in the hymnbooks with St John the Baptist's Day (Stiller 1970 p. 323).

Christ, unser Herr, zum Jordan kam	Christ, our Lord, came to the Jordan
nach seines Vaters Willen,	according to his father's will,
von Sanct Johann die Taufe nahm,	and was baptized by St John
sein Werk und Amt zu 'rfüllen,	to fulfil his work and office.
Da wollt er stiften uns ein Bad,	There he ordained for us water
zu waschen uns von Sünden,	to wash us of our sins,

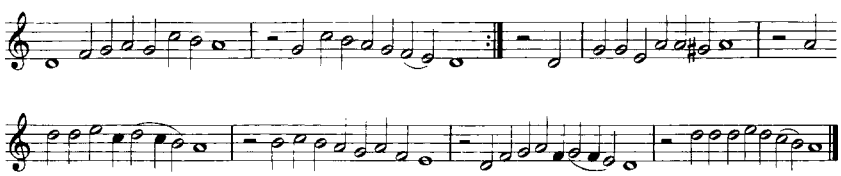
ersäufen auch den bittern Tod	and to drown bitter death
durch sein selbst Blut und Wunden;	through his own blood and wounds;
es galt ein neues Leben.	it was a matter of new life.

One of the six other verses speaks of the symbolic nature of water, which

ist vor ihm ein rote Flut,	is for [the faithful] a red flood
von Christi Blut gefärbet.	coloured with Christ's blood.

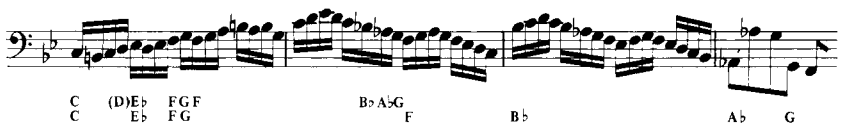
The MELODY (by J. Walther?) was published in 1524, only later associated with this text; used in Cantatas 7 (St John, 1724) and 176, harmonized in BWV 280 and listed in the *Ob*. Example 216.

Example 216



Though similar in form and technique to other pieces in *Clavierübung III*, BWV 684 is distinctive. The three manual parts together constitute the ritornello, often avoiding firm cadences and spinning out the patterned accompaniment to the *c.f.* Below the imitative parts, lh runs with a semiquaver figure derived, as in BWV 677 and 681, from the melody at two different phases: a kind of double paraphrase, shown in Example 217. It is possible

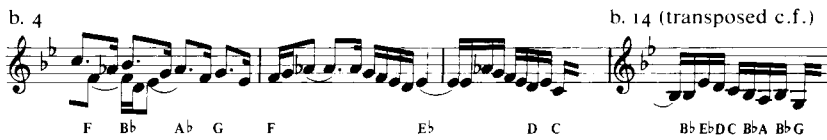
Example 217



to find other allusions too, as when rh seems to take in the second line at two different levels, long and short (Example 218). So the *cantus* pervades the idiom – but quite naturally, for had the aim been to allude endlessly to it, more was possible with the rising fourth common to lines 1, 2, 5 and 6. Also, the soprano of bb. 42ff. could have made a clear reference to the fifth chorale line, and bb. 50–1 to the sixth line.

Resemblances between BWV 684 (top part bb. 77–9) and 687 (final bars) are coincidences suggesting that they may have been composed within a short space of time. This alone may be enough to still the player's first

Example 218



suspicion that the movement was either transcribed from a (lost) aria or transposed from a draft version in another key (D minor). The tonality is C minor rather than the C-dorian implied by the key-signature, which – as mostly throughout *Clavierübung III* – allows the modal *c.f.* to be written originally without accidentals.

The running, swirling semiquavers are usually interpreted as picturing the flowing Jordan, rather more convincingly, perhaps, than the 'sound of a rushing, mighty wind' felt at the presence of the Holy Spirit at baptism (Leaver 1975). Others have seen a connection with the C minor sections of the E♭ Prelude (Trumpff 1963 p. 470), which may again say something about the dates. Also open to speculation, in this setting of a melody whose text is itself peculiarly symbolic, is the opening rh motif of quavers: a typical cross figure or sign, as at the opening of the Order of Baptism itself. Furthermore, the melody of this 'Jesus chorale' appears in the tenor as middle voice or mediator, second Person of the Trinity.

Not the least interesting detail is the rubric 'a 2 Clav'. Presumably this means that the running bass has its own manual and registration, the latter of which (if it conforms to Kauffmann's *Harmonische Seelenlust*) imitates a violone bass played by a 16′ manual stop. It also means that care needs to be taken with such bars as 7 and 14, where the lh is also needed on the other manual. Such a 'continuo bass registration' for the lh is a development of the 1730s?

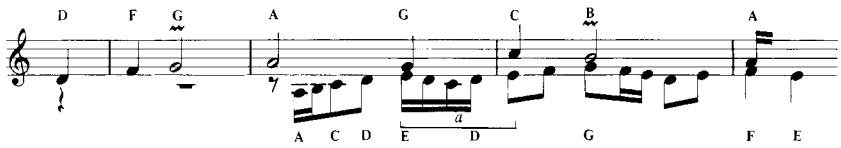
BWV 685 Christ, unser Herr, zum Jordan kam (Clavierübung III)

Two staves; headed 'alio modo'. 'manualiter'.

For TEXT and MELODY see BWV 684.

The work is not a simple fughetta, and its twenty-seven bars are amongst the most closely reasoned of the whole collection. Both subject and counter-subject are derived from the chorale melody (Example 219) and the shape is as follows:

Example 219



A	1	subject and countersubject *rectus*
	4	subject and countersubject *inversus*, with free middle part
	8	episode from countersubject (answered in bass 8–9)
B	10	subject (alto), countersubject (bass 12), *rectus*; episode continues against alto entry
	14	subject, countersubject (bass 16), *inversus*, alto derived
	18	episode from countersubject heard intact in soprano
C	20	subject (bass), countersubject (soprano), *rectus*, alto derived
	23	subject (alto), countersubject (soprano 24), *inversus*, bass derived

The combination of constant inversion, derived motifs and modal progressions (bb. 1–3, 15–16) results in a highly original composition, with unusual harmony and a capriciousness about the number of parts, repetition and direction not suggested by the shape. Note the antique, Scheidt-like nature of the sequences in b. 9. The taut feel of it all has been likened to the short, 'somewhat indigestible' settings in Kauffmann 1733 (Butt 1995 p. 50): a distinct subgenre contrasting both with new aria-like settings (in Kauffmann) and with modest chorales for modest players (in Sorge's collection). The result is a dense fugal style as 'remote' as many a canon.

There have been many attempts to 'explain' the movement. The turning motif *a* gives the 'visual appearance of a wave' (Schweitzer 1905 p. 345); the three *inversus* entries represent the threefold immersion in baptism (Keller 1948 p. 207), by playing on *inversus* = *immersus* (Leaver 1975); the three *rectus* entries, passing from soprano to bass, suggest a reference to the Trinity; and the two subjects correspond to the Old and New Adam (Smend 1969 p. 166). Other suggestions could be made for the little falling scales from b. 4 onwards. If having the melody in triple time refers to Baptism as 'la manifestation par excellence de la Sainte Trinité' (Chailley 1974 p. 90), then so should 'Vater unser' BWV 682. But more likely is that a simple contrast was desired between longer and shorter settings, particularly in view of the four-square *perpetuum mobile* of BWV 684. There is no evidence to support or disqualify these and other speculations about a text recounting an act which is itself symbolic.

BWV 686 Aus tiefer Not schrei ich zu dir (Clavierübung III)

Three staves, lowest 'Ped: dopp:'; headed 'a 6', 'in Organo pleno con Pedale doppio'.

The TEXT is Luther's free and highly personal translation of Ps. 130 ('De profundis clamavi'), used (as Ps. 129) in the Roman Burial Service and Office for the Dead.

Aus tiefer Noth schrei ich zu dir,	From deep distress I cry to you,
Herr Gott, erhör mein Rufen.	Lord God, hear my call.
Dein gnädig Ohr neig her mir	Incline your gracious ear to me
und meiner Bitt sie öffne!	and open them to my entreaty;
denn so du willst das sehen an,	for if you will take notice of
was Sünd and Unrecht ist getan,	what sin and wrong is done,
wer kann, Herr, vor dir bleiben?	who may abide you, Lord?

V. 3 turns to hope:

Darum auf Gott will hoffen ich,	On God therefore will I place my hope,
auf mein Verdienst nicht bauen.	and not on my deserts.

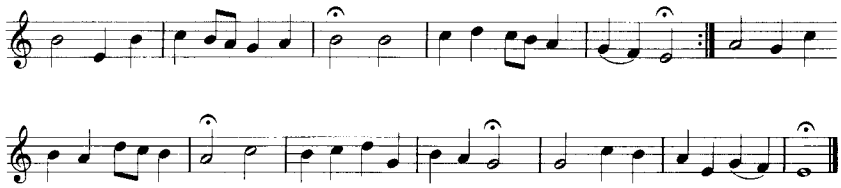
By 1525 this was already both a Communion and Burial hymn (Stapel 1950 p. 176), to which a doxology was added. In Schein and Vopelius a Palm Sunday hymn (1645, 1682), it became associated with Trinity 21 and 22 in Dresden and Leipzig.

The MELODY as used in Cantata 38 (1724) preserves the phrygian character (Example 220) and the first five notes are common to several sixteenth-century themes or theme-types. Listed in the *Ob*; see also BWV 1099.

This is the grand climax of the so-called organ motet, one of the few six-part pieces in the organ repertory and the only known example by Bach, unless Ricercar à 6 in the *Musical Offering* (1747) is counted. Double pedal parts in Buxtehude, Reinken, Bruhns and others are less reliable than modern editions imply, though tablature or staff-scores (open and keyboard) could often be interpreted in this way: the extant tablature score of Weckmann's 'O lux beata trinitas' notes that it can be so read that pedal plays both tenor *c.f.* and the bass (the latter read down an octave: see W. Breig in Bä 6211). Earlier models in Scheidt's *Tabulatura nova* (1624) are organ motets for *organo pleno*, with 16′ pedal reed. Different articulation for the two pedal parts of BWV 686 makes 16′ pedal registration on appropriate organs practicable, for what is almost an augmented canon for pedals.

Example 220

BWV 38



BWV 686 is the composer's strictest motet chorale, just as the other settings in *Clavierübung III* are models of other techniques. As such, it has more parts, its polyphony is more continuous, there are more countersubjects, the expositions are less stereotyped and the final section more keyboard-like than the choral motets it resembles, such as the opening of Cantata 38, which is closer to note-against-note. Consequently, the organ setting has been seen as involving the whole of the chorale's text, while Cantata 38 involves only the first verse (Meyer 1985 p. 74). The *stile antico* of BWV 686 is purer, more 'objective', though the lively dactyl figures – common motifs in the *contrapunctus floridus* style, of which this is a model (Wolff 1968 p. 69) – invite the listener to hear the note of penitence as moving towards a positive outcome. The shape can be outlined:

1 line 1/3, fugal, all voices; stretto at octave (3) and fifth (9), this against augmented *c.f.*; syncopated (cf. BWV 687) + crotchet countersubjects.
13 line 2/4, rising *caput* (minims or crotchets) in all voices; *c.f.* in pedal; crotchet countersubject *inversus*, most parts moving by step
22 line 5 in all voices but manual bass; countersubjects are syncopated by step (22), or small leaps (32), or quaver anapaests (42)
31 line 6 in three voices only; motif from 32 (cf. bb. 57ff. of BWV 687) leading to more broken texture
41 line 7 in all voices, paraphrased, partly inverted; motif from 42 leading to coda of lively, more 'modern' figuration

The lower pedal part systematically passes on to the countersubject after each subject, and certain rhythmic or melodic shapes look as if they were derived. The careful variety in the texture and spacing, which is increasingly varied in the second section, leads to good lines. (Note the top part throughout.) The massive opening is only one facet of a six-part texture that is constantly varied, leading to the chord of widest extent exactly halfway

through, b. 27. The lines are so constantly allusive that a sample bar (b. 14) will contain a motet subject derived from the *cantus*, the same answered, and a crotchet countersubject line like the *cantus* in diminution. Other moments will remind one of other chorales, e.g. BWV 629 in b. 69.

The setting is altogether less chromatic than the Ricercar à 6, its fleeting augmented chords barely counteracting the repetitious tonic-and-dominant at the ends of each major section. The Ricercar has some of the same motifs but more diminished sevenths, 6/4/2 chords, and suspensions. However, certain passages – bb. 53–62 of BWV 686, bb. 90–4 of the Ricercar – are more similar to than different from each other. The Ricercar's suave chromaticism serves a modern royal chamber-music theme, just as the organ-chorale's diatonicism does an archaic church hymn-tune.

BWV 687 Aus tiefer Not schrei ich zu dir (Clavierübung III)

Two staves; headed 'a 4 alio modo manualiter'.

For TEXT and MELODY see BWV 686.

Like the last, this is a chorale-motet with augmented *c.f.* and contrapuntal lines constantly referring to the subjects. But it has its own technique:

line by line, derived fugue subject answered in inversion; only in bb. 11–14 do the lower parts have no fugue theme, *rectus* or *inversus* or both
each exposition very like the others (5 bars fore-imitation, 8 bars *c.f.*, 1 bar cadence), with a subject answered in stretto
c.f. in top part in minims (double beat), fugue subjects in quavers (half beat)
each *c.f.* section gradually works towards an increasing motion

Manualiter motets with *c.f.* are uncommon, and so is such strict counterpoint, even denser in its way than BWV 686's. But tempering this *stile quasi-antico* are two distinctly modern elements: the *galant* key and the 2/4 metre.

Melodic cross-references emerge naturally in such textures with such a theme – e.g. the first line inverted is not unlike the last line – and the part-writing is geared to produce unusually restless semiquavers. Constant little syncopations keep up motion just as, in a different way, do the suspensions of the larger setting BWV 686. While constant inversion invites

symbolic interpretation, such as that atonement = conversion = melodic inversion (Meyer 1985 p. 73), much of the detail is like the 'dictated chorale' BWV 668. This implies that the response to the text's distress was subdued, as does the whole setting. Objectively, it makes an obvious pair with BWV 686, as is the case elsewhere in the collection, where two settings are conceptually similar but perceptually quite different.

F♯ minor is a more feasible transposition of E-phrygian than F minor would be, and some modal character is kept, as at the two phrygian cadences bb. 14–15 and 28–9. The same phrygian colour is heard in J. K. F. Fischer's little eight-bar fughetta in *Ariadne musica* on a similar theme (presumably known to Bach), which in turn resembles certain traditional canzonas found as late as 1722 in Zipoli's *Collection of Toccates*. While BWV 687 is founded on a chorale melody, it also shows one of the possible developments of a theme widely known in various forms and contexts, none of which necessarily alludes to any other. A theme countered by a diminution of itself is an old convention, and there is a family likeness between BWV 687 and, for example, J. C. Kerll's Canzona in G taken over in Handel's *Messiah* for 'Let all the angels of God' (1741), as well as 'Vor deinen Thron' BWV 668.

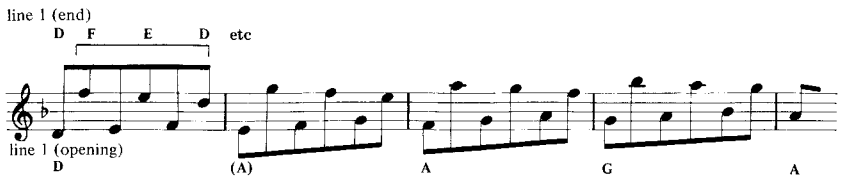
BWV 688 Jesus Christus, unser Heiland, der von uns den Zorn Gottes wandt (Clavierübung III)

Two staves; headed 'a 2 Clav. e Canto fermo in Pedal.'.

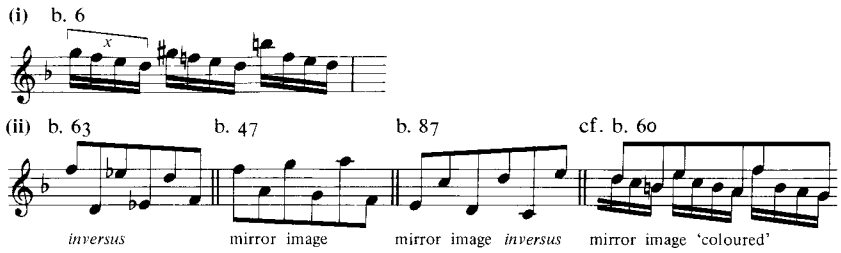
For TEXT and MELODY see BWV 665.

By *Clavierübung III* standards, BWV 688 is straightforward: a fugal, through-composed monothematic trio on two manuals, with pedal *c.f.* line by line, in long notes, modal and almost 'Gregorian'. But the motif development is subtle and arcane, the trio theme no simple paraphrase. See Example 221. Then the fugal codetta from b. 6 supplies an idea that will recur *rectus* and *inversus* for the rest of the piece, as does the countersubject (bb. 7–9). See Example 222. As (ii) shows, the theme is used in inversion, mirror image or retrograde, mirror-image inversion, syncopation (bb. 20f.), and syncopated mirror-image inversion: a whole catalogue of metamorphoses in which versions of the theme alternate with each other. In one form or another, it appears some seventy-two or seventy-three times, and the non-stop semiquavers (tending more and more towards scales) are built up from motifs in alternation and in various combinations, at least twice in brief canon (bb. 13ff., 29ff.).

Example 221



Example 222



How far all this intricacy bears on the hymn's text or function has led to much conjecture. Spitta hears in it the 'life-strengthening beliefs' of v. 5 (II p. 694), others a separation and coming together of God and Man in the leaping subject (Dietrich 1929), or the 'lively exertions' implied in v. 6 (Steglich 1935 p. 123), or 'the anger of the Father deflected by Jesus' in Communion (Chailley 1974 p. 163), or the treading of the winepress (Isaiah 43, 2–3) symbolizing victory over the cross, whose motif opens the piece (Leaver 1975). The inversion beginning in b. 47 may reflect the text of line 2, 'Who turned God's anger away from us' (Jacob 1997 p. 213). Naturally, the number of times the main motif appears has Trinity associations ($72 = 1 \times 2^3 \times 3^2$), while the wedge-shaped theme and its inversion seem to trace *iota-chi*, jc, Jesus Christus (Krause 1965).

However, motivic intricacy – a kind of restless self-reference – may well be not only the nature of the piece but also its purpose: it is a further step towards 'self-generating composition'. Fanciful interpretations at least draw attention to the originality of detail, the one-bar phrases, the inversions, the constant appearance of the subject. The result is quite different from other works with a similar theme and countersubject (E♭ Sonata's Finale) or faintly similar figuration (Cantata 72, opening) or arias with a *c.f.* sung between two instrumental lines. The tone throughout is original, without precedent, and even the coda is unusual for such a ritornello movement: here, a pedal point is drawn from the last note of the *c.f.* (cf. BWV 684) followed by a final ritornello (cf. BWV 675 and two *Schübler Chorales*). Ending without pedal is unusual and heightens the dissonant effect of the two upper parts and final syncopations, which imply a written-out *rallentando*.

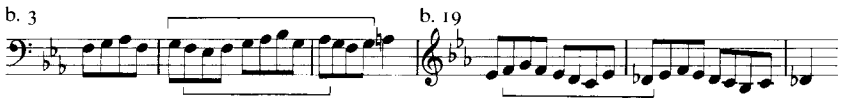
BWV 689 Jesus Christus, unser Heiland (Clavierübung III)

Two staves; headed 'Fuga super . . .', 'a 4 manualiter'.

For TEXT and MELODY see BWV 665.

The melody supplies the theme for a regular fugue, longer and with clearer entries than the previous fughettas: note the title, 'Fuga'. The sharpened fourth is as found in Vopelius's hymnbook (Leipzig 1682) and helps to turn the modal, long-note *cantus* of BWV 688 into a diatonic fugue subject in 4/4. The countersubject provides much of the running quaver material throughout (Example 223), including the *inversus* from b. 19 – was it suggested by the last line of the *cantus*? (If it was, the connection could have been made clearer, e.g. in the last two bars.)

Example 223



While such a fugue could serve at Communion, its musical purpose is to explore the chorale melody in a clearly defined genre different from the one before – then a *c.f.* trio, now a complete fugue à 4 – and mastered beyond any distant model. As in BWV 680 and elsewhere, the first answer is in stretto; this sets the pattern for the movement almost as much as it does in the C major Fugue *WTC1*, for stretti then occur at varying intervals of time and in various textures:

1–2	middle voices after six beats (beginning on a down-beat)
10	upper voices after one beat
16	middle voices after two beats
23–4	lower voices after four beats
36–7	upper voices after five beats
37–8	soprano and tenor after six beats (beginning on an up-beat)
57	middle voices in stretto of augmentation: simultaneous

The stretti exploit six distances, much as those in the (contemporary?) B♭ minor Fugue *WTC2* exploit different harmonies. It is particularly convenient for an organ chorale that the augmented stretto in b. 57 brings in the melody as a kind of rounding-off *cantus firmus en taille*, closing the work except for a deceptively simple coda derived, as in BWV 686, from the counter-motifs.

(This coda shares a family likeness with that to the chorales BWV 687 and 658, the latter also in F minor.)

Note too that the augmented stretto appears shortly after an imitative episode has used earlier material (compare bb. 30–3 and bb. 53–4), contracting it and producing a sequence reminiscent of Pachelbel and others. Further imitation and stretti concern the quaver countersubject and the subject's little dactyl (b. 3 – see for example bb. 41ff.), and semiquavers become prominent before disappearing towards the end. In the process, the theme is constantly reharmonized, which must be one of the purposes of fugues: to present the subject in varied but always intelligible, singable harmony. The same is true of organ chorales.

Chorales formerly called 'The Kirnberger Collection' BWV 690–713

Misunderstood source-material gave this group of chorales its name during the nineteenth century, all of them found (in a different order) in the MS copy Am.B.72a bought by J. P. Kirnberger from the Leipzig publisher Breitkopf in 1777 – a professional copy similar to copies owned by other late Bach pupils, C. F. Penzel's P 1109 and J. C. Oley's P 1160 (see May 1996 pp. 24f.). Unclear is whether Breitkopf worked from a *Sammelmappe*, a collected portfolio belonging to the late composer, revised by him here and there and called 'Variirte und fugirte Choräle' ('decorated and fugued chorales'); or whether Breitkopf acquired (bought? commissioned?) such a portfolio only after 1750, advertising copies of it on sale in 1764 (May 1974a p. 100). Kittel and others also had access to some of the pieces.

Nothing suggests these twenty-four pieces to have been a set. On the contrary, perhaps BWV 700, 718 and 741 were already too old to be included in the albums copied by Walther and J. T. Krebs, who knew at least twelve other BWV numbers between 714 and 762. BWV 690, 694, 712, 713, 741 were copied by J. L. Krebs, but as individual pieces. There is often little to choose in style between BWV 700, 705, 707, 716 and 724 and various anonymous settings in C. H. Rinck's late album LM 4843 (Krumbach 1985), making it hard to discern a collection as such or to be confident of authorship, both here and by analogy in the 'Neumeister Collection'. Breitkopf seems not to have known the 'Arnstadt Chorales' as a group, and in any case, any properly ordered or complete portfolio of chorales would surely have included BWV 718, 733, 734 and 741.

The most promising group is the seven Advent and Christmas fughettas, perhaps intended or originating as a separate set. They were copied in the order 696, 697, 699, 698, 703, 704, 701 (then plus BWV 702) by one of Breitkopf's copyists, *c.* 1760 (Brussels II 3919). In them well-wrought counterpoint provides motion and rich harmony for melodies also set in the *Ob*, and the variety both in the way themes were derived from the *cantus* and in their countersubjects – compare BWV 703 and 704 – must be deliberate, part of a bigger plan. Possible models can be guessed: if the stiff fughettas in the *44 Choraele* attributed to J. C. Bach (†1703, but see BJ 2001 pp. 185–9), where a second line can also be a subject, led to the 'Neumeister' fughettas BWV 1098 and 1103, then perhaps the mature Seven Fughettas

were responding to something less provincial in answering the need for chorale-fughetta preludes.

One model was surely the 'Canzon dopo l'epistola' in Frescobaldi's *Fiori musicali*, a volume whose lasting influence on Bach has not yet been fully traced. Another would be the high-quality counterpoint of some of Pachelbel's Magnificat versets, though these too are likely to be following Frescobaldi. Bach's look like Leipzig works, mature in detail, harmony, derived countersubjects, modal elements, dense and abstract counterpoint exhaustively using subject and countersubject in the course of a short movement, more 'approachable' and just earlier than the manual settings in *Clavierübung III*. As such, they were as much 'demonstrations' as Telemann's four-part *XX Kleine Fugen* (Hamburg, 1730), though based on chorales and less formulaic, didactic or whimsical than these. Since there was a tradition for fughettas with short three- or four-part fugal exposition, episode, one or two final entries, and short pedal point (Fischer's *Blumen-Strauss, c*. 1732 or Muffat's seventy-two *Versetl*, 1726), perhaps they were a direct response to some such publication.

The thematic complexity of BWV 698 or 701 is not known elsewhere – not, for instance, in Pachelbel, as often claimed, and it is difficult to agree that BWV 698 or any of the 'Seven' lies close to Buxtehude (see Burba 1994 p. 94). If the stretto structure of BWV 697 can also be found in Fischer, its pervasive countersubject, its chorale basis and its unusual modal framework cannot. This 'modality' is more a question of ambiguity of diatonic key than modalism in any antique sense, as is also the case with some *Clavierübung III* fughettas. This is not the least reason to think them Leipzig works.

BWV 690 Wer nur den lieben Gott lässt walten

Further copies by J. L. Krebs (P 1117), *via* C. F. Penzel (P 1109) and later.

For TEXT and MELODY see BWV 642.

Like BWV 683, this contains the melody as a soprano *c.f.* above a running motif in three and four parts below. The *suspirans*, from which the scales are developed, is prominent when each *cantus* final note is lengthened (e.g. bb. 4–5), as at interludes in the earlier hymns BWV 722 and 729. The movement is much like a partita variation, e.g. Böhm's 'Wer nur den lieben Gott' (Nos. 2, 4, 6 and 7) and the *double* of Buxtehude's 'Auf meinen lieben Gott' (BuxWV 179), except for more suspensions in the harmony. Another point in common with (some of) Böhm's variations as known to

Walther is that both halves are repeated, unlike BWV 642 and 691. Were repeats more characteristic of harpsichord and organ chorale-variations (cf. BWV 767), on the analogy of the allemandes and courantes they resemble?

Spacing, unlike BWV 683's, suggests domestic keyboard instrument, which would not make the following simple harmonization inappropriate despite the change of metre. Krebs's copy of BWV 734 also has a figured chorale, but whether any such harmonizations go back to J. S. Bach is unknown. The harmony underlying the counterpoint of BWV 690 is noticeably more sophisticated than the chorale's, which also has no repeat marks for the second half. That there was some need for simple harmonizations or figured chorales is clear – for a public service in church (one after each hymn in Kauffmann's *Harmonische Seelenlust*) and for domestic devotions or 'youth studying music' (one after each of ninety-seven settings in J. S. Beyer's *Musikalischer Vorrath*, 1716–19).

BWV 691 Wer nur den lieben Gott lässt walten

Autograph MS: *CbWFB* (early 1720); also in *AMBB* (after 1725), and by or *via* J. G. Walther and J. C. Oley.

For TEXT and MELODY see BWV 642.

Like BWV 753, BWV 691 was probably composed for *CbWFB*, where it appears on fol. 5v. The decorated right-hand melody is without interludes between chorale lines; and the two left-hand parts are not derived from the melody, nor do they develop any one motif. An unusual genre: presumably it had domestic uses?

The eight bars contain many (but not all) of the ornaments in the *Explication* or Table of Ornaments placed two leaves earlier in *CbWFB*, incorporating many *cantabile* or written-out ornamental figures, and thus giving a succinct model of both French and Italian embellishments. The copy in the *AMBB* is less exact in its ornaments. The order of pieces in the older album (BWV 994, 924, 691, 926, 753, 836 . . .) suggests that the chorales supply examples of decorative effects contrasting with the simpler figuration of the surrounding pieces: miniature models of technique. Thus the first note of BWV 691 is plain; the next figure is a much-used one (e.g. BWV 656 b. 2); the short rest in the melody in b. 3 is a good example of the *tmesis* (see also Walther's BWV 692); and the whole is as unusual as it is touching.

For a note on the slurs, see BWV 728.

BWV 691a Wer nur den lieben Gott 1ässt walten

Late sources only (P 285).

Such bars as 12–13 hardly date from the earlier eighteenth century, and the change in style recalls that of other unauthorized enlargements, BWV 639a and 683a. Perhaps the relationship between the *Orgelbüchlein*'s BWV 641 and the *Art of Fugue*'s BWV 668a led Bach admirers to try their hand at expanding a short chorale.

BWV 692 Ach Gott und Herr
BWV 693 Ach Gott und Herr

Copies by J. G. Walther, J. T. Krebs (BWV 692), and others *via* a supposed 'Portfolio'.

Relying on certain sources, M. Seiffert in *DDT* 26 included these as Vers 4 and Vers 3 of a seven-movement partita of J. G. Walther, who signed one copy of BWV 692. Sixteen sources are known for BWV 692 and BWV 693, five for the set of seven verses (Emans 2000), and from their other contents some imply Bach as composer of one or other or both, without naming him. Much depends on how likely it is that two composers would collaborate on a set of variations, or one of them use work by the other in compiling a set.

Such bland harmony and doctrinaire working of motifs is not characteristic of J. S. Bach, not even, as far as is known, by way of demonstration or exercise. At most, the *cantus* decorations of BWV 692 and the simple accented passing notes of BWV 693, both of which could be instructive, suggest common interests amongst Weimar organists at the time.

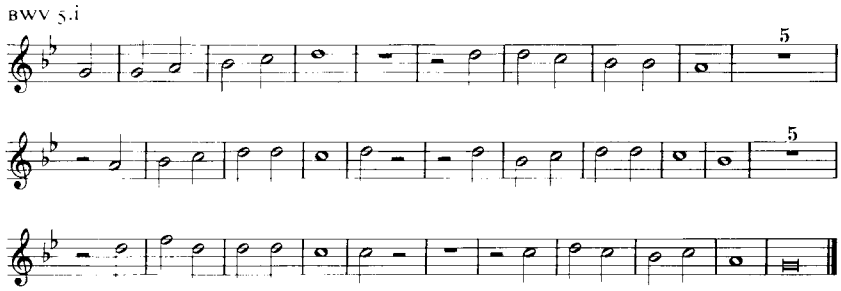
BWV 694 Wo soll ich fliehen hin

Copies: *via* the 'Portfolio' only.

Two staves; headed 'à 2 claviers et pédale' (? NBA IV/3).

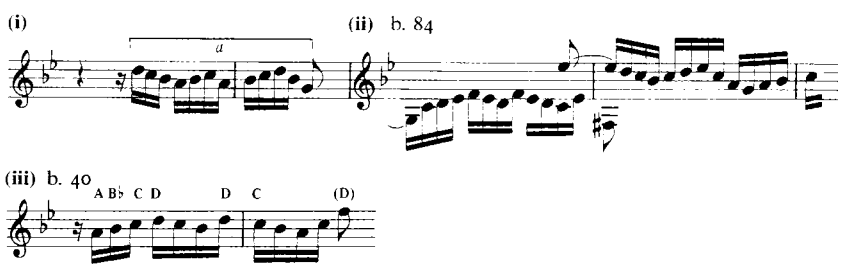
For TEXT and MELODY see BWV 646. The melodic form in BWV 694 is as in Cantata 5: Example 224.

Example 224



Like BWV 646, this is a trio in which the two hands do not cross parts (thus playable on one manual), the left hand imitates the right, and the pedal has separate *c.f.* phrases. Despite their relative lengths, the ritornello shape of BWV 646 is clearer because it ends on manuals alone; but its registration suits BWV 694 equally well. This is much longer and has a slower-moving *cantus* and – unlike maturer chorales in this form (BWV 646, 684, 688) – contains an extra bar before certain pedal phrases enter. It also exploits inversion much less than BWV 646, the motif appearing only in *rectus* form for the first forty bars, wth one exception (b. 12). From b. 40, however, there is an alternation of *rectus* and *inversus* comparable to BWV 646. Perhaps all along the motif was derived from the *cantus*: the *inversus* form of Example 225 (iii) occurs at the point reached by line 3.

Example 225



Despite the length and occasional harmonic infelicity, the movement attempts a well-knit development of motif, with syncopated countersubject (b. 1), all hard to think of as pre-Weimar. The amount of repetition is itself a graphic description of the text – a 'fleeing' to no avail – more so than is the tightly controlled setting BWV 646. Some have heard in the sustained, twisting lines a reference to v. 7 (Luedtke 1918 p. 68): 'with your blood I will overcome death and sin'.

BWV 695 Christ lag in Todesbanden

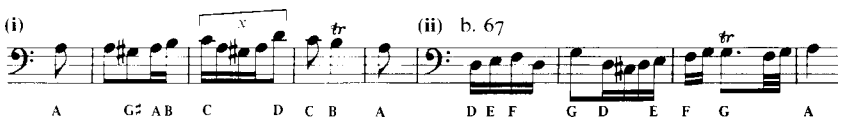
Further copies *via* C. F. Penzel (P 1109) and later.

Two staves; headed 'Fantasia super . . .' (authentic?).

For TEXT and MELODY see BWV 625, including a note on the melody.

This is a ritornello setting with first two lines repeated, each section beginning with a two-part fugue (long fore-imitation), on lines 1 and 5 of the chorale: see Example 226. The first theme returns in the coda but there

Example 226



is no combination of subjects as in a double fugue or some harpsichord gigues. Rather, the movement is highly organized in its patterns, with quavers and semiquavers drawn either from the subject (*x* in b. 62, etc.) or developing from standard 3/8 patterns, in a typical way. The patterns go on to produce an original and imaginative coda after the melody is finished – a mature characteristic (cf. BWV 646, 675), in this instance on to a cadence that corresponds to the hymn's 'Hallelujah!' The texture is varied and accomplished, much like the composer's harpsichord music, particularly in the section from b. 84 – compare the Gigue from the G major Partita – and carries conviction in its striking subject, harmony and counterpoint. An early Weimar work?

In addition to these conventional details, there are several unusual features: one is the opening dominant 'answer' and consequently ambiguous tonality (what is the key?); another is the first and second-time bars to the first section (why are so many different?); a third is the mere figured bass for the final harmonization (the MS took it from another source?). On a 4/4 chorale to a 3/8 setting, see BWV 690.

BWV 695a Christ lag in Todesbanden

Late sources only (e.g. Scholz).

A few 6/4 chords, unconvincing *points d'orgue* and congestion in bb. 110ff. make it likely that this version (EB 6589) is an inauthentic arrangement. But transferring the alto to the bass works well enough – and

such new details as the line across bb. 104–7 are convincing enough – for one to wonder whether such *c.f.* settings circulated in two versions, even in *Clavierübung III* (BWV 675). One would need better sources to conclude that J. S. Bach was the author of BWV 695a, however: such details as the 7–6 progressions of bb. 126–7 do not ring true.

Perhaps in practice an inner *cantus firmus* was often 'scored up' for pedal, though in the case of J. L. Krebs's setting of the same chorale, the original *c.f.* could well have been for pedal *en taille*, rescored without pedal for the printed version in his *Clavier-Übung I* (Emans KB).

BWV 696 Christum wir sollen loben schon / Was fürchtst du Feind, Herodes, sehr

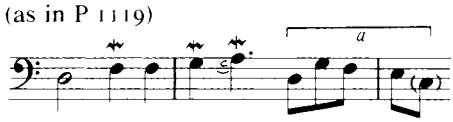
Further copies include J. C. Kittel sources.

For TEXTS and MELODY see BWV 611.

The first line of the chorale supplies the subject (see Example 227) including both the important motif *a* and the tied or dotted fifth note that gives the movement its flow and a certain similarity to the D major Fugue *WTC2*. From *a*, the second part of the subject, derives the countersubject, as it does in the C major Fugue *WTC2*.

Example 227

(as in P 1119)



Though only twenty bars long, BWV 696 is subtle in its harmony, counterpoint (subject + countersubject each entry), motifs (compare the sequence in bb. 9–10 with bb. 2–3 of 'Da Jesus an dem Kreuze stund' BWV 621), and allusions (the final long phrygian e′ and its cadence come from the chorale). The form is modest: a single exposition, episode and final entry, the last with octave answer and a subject. This last, as elsewhere in the 'Seven', is longer than in some fughettas, and rather Grigny-like when supplied with ornaments, as here in P 1119 (late, unauthorized?).

Despite the final cadence, the 'modality' lies in the ambiguity of key, as when the answer implies no clear dominant such as appears in the harmonization BWV 121. Moreover, the finely shaped *a* motif introduces unexpected chromaticisms and modulations and at other times moves in thirds and sixths to create mellifluous false relations (bb. 4, 10, 11, 15, 18). The

harmony and texture have a richness and originality easily missed, though not on a fine harpsichord.

BWV 697 Gelobet seist du, Jesu Christ

Copies, similar to BWV 696.

For TEXT and MELODY see BWV 604.

The subject is the *cantus*'s first line, diminished (eight quavers) and livelier than the 'canzona' BWV 723 or settings by Buxtehude and Böhm. However, the same motif is inventively used again in a soprano recitative in Cantata 91 ('Gelobet seist du', 1724), and it seems unlikely that BWV 697 is earlier than the cantata. Though quite different from BWV 696, this fughetta is likewise original in all respects, with the quaver subject in most bars, and semiquavers running down in all but the last bar.

An unusual feature is found in each exposition: the fourth entry in b. 5 is at the fifteenth to the previous and follows a codetta bar, and the two other complete expositions also have irregular entries (bb. 6–9 and 10–14). The countersubject supplies the running semiquavers associated with the Angel Throng of other Christmas chorales, particularly BWV 607 and 701. These runs persist against the many entries of the theme (twelve times in fourteen bars), as if expressing the repeated 'Gelobet' given out by the angels. Christmas hymns were particularly appropriate to such *Affekte* as fluttering angels' wings, to judge by settings of 'Gottes Sohn ist kommen' and 'Vom Himmel kam der Engel Schaar' by (e.g.) J. H. Buttstedt. Subtleties here are a subject tending to supertonic or relative, a countersubject developing *inversus*, and off-beat phrases aiding cohesion.

Although the *cantus*'s last line is not there, its mixolydian cadence is. Tonics are generally avoided, and the sequences are rather disguised, both idiom and contrapuntal complexity surely later than those of the *Ob*? As a fughetta, it is the peak of a tradition, both as it had been in music for organ (Pachelbel's Magnificats) and harpsichord (Kuhnau's *Clavierübung*, 1689).

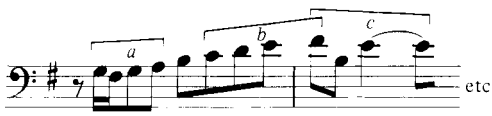
BWV 698 Herr Christ, der ein'ge Gottes Sohn

Further copy *via* J. C. Oley.

For TEXT and MELODY see BWV 601.

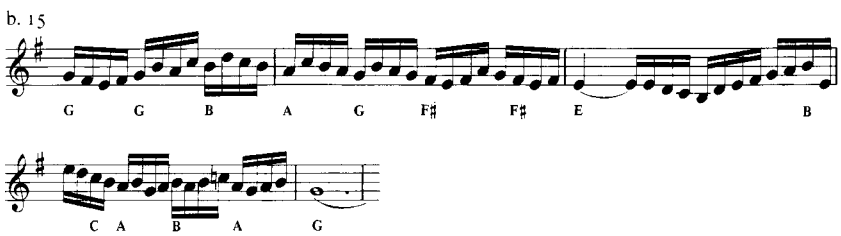
Continuing the Seven Fughettas' survey of fugal types, this has a subject from line 1 of the chorale, with a countersubject of three motifs used throughout (Example 228). The working-out of the countersubject is particularly inventive – in sequence, in the bass, in the soprano – and one is hardly aware of all the tonics (bb. 1, 7, 11, 17). The melodious lines are more conventional than in the smaller chorales of *Clavierübung III* but work to similar ends, with ingenious combinations.

Example 228



Thus in bb. 11–12, line 2 of the melody appears in the bass against both subject and countersubject, and the following bass quavers look like a diminution of this line. In bb. 15–16 the top part has a paraphrased version of the *cantus* (Example 229); this means that bb. 15–16 see a paraphrased line 1 plus original countersubject plus a diminished line 2, and in bb. 17–18 the second (= last) line of the melody can be heard paraphrased in the top part against line 1 in the tenor. A fresh bass-line prevents all this adding up to a merely empty quodlibet, and one which no doubt incorporates other ingenious thematic diminutions.

Example 229



Also derived are the running lines against the familiar G-soprano pedal point at the end (cf. BWV 541, 657, 668), just as every *figura corta* of the piece probably comes from motif *a* in Example 228. Such complexity in a twenty-bar miniature is reaching out to a new kind of expression, 'unworldly', rather private, hard to put earlier than 1725, to judge by the chromatic transformation of the *cantus* in b. 18 lh. The ingenuity results in a genuinely new and newly expressive music.

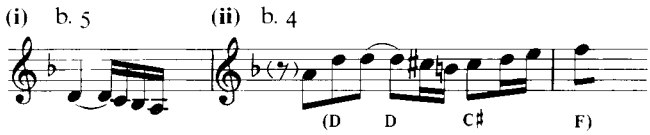
BWV 699 Nun komm, der Heiden Heiland

'Portfolio' copies only.

For TEXT and MELODY see BWV 599.

With its subject from line 1 of the chorale, this matches BWV 696 but with voices in reversed order. On paper the form is little more than exposition, further tonic entry and coda, as in BWV 696. But comparison with the coloratura setting BWV 659 suggests that the countersubject in b. 4 is derived from the subject, circumscribing the notes D D C♯ F and in the course of sixteen bars achieving independent development with its diminished fourth. See Example 230.

Example 230



(Such free-ranging countersubjects are found in the fugal sections of chorale fantasias, e.g. Buxtehude's 'Nun freut euch'.) The result is a movement as rapt as BWV 686 or 704, as original in demeanour, and as equally suited to harpsichord: a beautiful piece.

A further 'old' sign is the broken figuration of bb. 10–11, but the subject and its countersubject are strikingly like the double theme of the C♯ minor Fugue *WTC1*. The countersubject looks progressively more like a paraphrase of the chorale melody, whose five entries in bb. 12–15 serve as reminders, and it keeps a mystifyingly sad-winsome quality throughout.

BWV 700 Vom Himmel hoch, da komm' ich her

'Portfolio' copies, also *via* C. F. Penzel and J. C. Kittel.

Two staves; headed by Penzel 'Fuga sopra . . .'.

For TEXT and MELODY see BWV 606.

In part because of the pedal doubling, BWV 700 is usually described (with BWV 741) as 'very early', though improved in slight detail during the composer's last decade (KB p. 11). Pedal doubling is also found in a setting

by Pachelbel (*DTB* 58), and BWV 700's narrow pedal compass (C–c) may reflect some such influence.

The form of the movement is unusual, early like the square 4 /4 rhythms or Corellian moments (bb. 31–3), but soon with tell-tale signs of Bach's thematic allusion. Bars 1–23 are a conventional monothematic fughetta, the subject line 1 of the chorale. But in b. 23 the subject is diminished and answered by a new subject, line 2 now in diminution; this in turn has two dominant answers before the *c.f.* appears against its diminished form in the tenor. In b. 37 a theme derived from line 3 becomes the stretto subject of the next section, and other motifs could be derived from other lines – e.g. does the little dactyl come from the melody's first four notes? In b. 47, line 4 supplies another subject partly in diminution, and a last pedal *c.f.* draws out the end of the line (as in four variations in BWV 769). This final pedal entry is striking enough to appear again at the end of the *Canonic Variations* – not, presumably, borrowed from it by a copyist.

Such fugal treatment of more than line 1 is represented by examples in the 'Neumeister Collection', and is later developed on a larger scale in Weimar. Perhaps BWV 700 belongs to the 'early layer of Böhm-imitation' in J. S. Bach's chorale work (Zehnder 1988 p. 106) and perhaps it was part of the hymn-plan for his first church-year in Arnstadt, along with BWV 705, 766, 739 and 724 (Krumbach 1985 II.14). Such speculation on the early biography is almost limitless, and as likely is that in being a kind of miscellany-in-itself, the setting is a 'contribution' to this chorale's voluminous tradition, from Scheidemann onwards. The tapestry of ordinary rhythms puts one in mind of J. M. Bach, the phased fore-imitations Pachelbel, the pedal *cantus*-crotchets Böhm, etc. The diminished reference to line 1 in the closing bars, where a B♭ counters the preceding dominant passage, could be a detail picked up from J. M. Bach – if genuine.

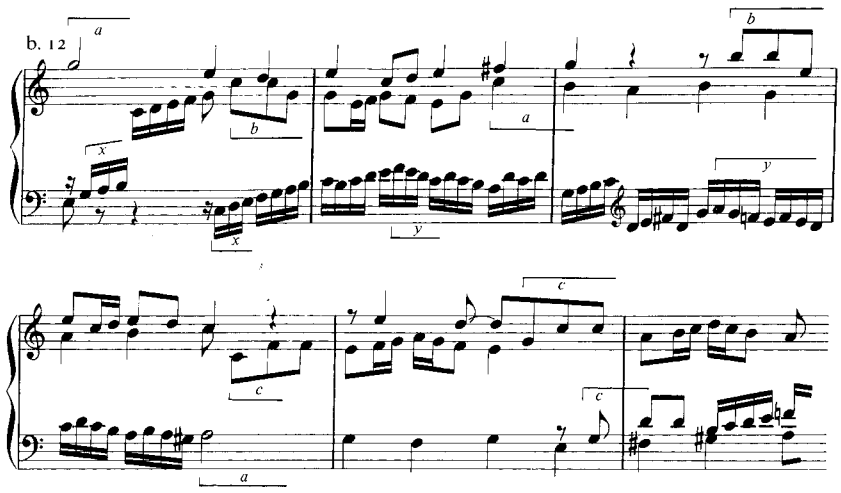
BWV 701 Vom Himmel hoch, da komm' ich her

Copies as BWV 699.

For TEXT and MELODY see BWV 606.

Whether or not the scales can be seen as a reference to the angels of vv. 1–2 and/or the bells of v. 15 – did Lutheran bells peal in this way? – this is a fluent, very musical exercise in the techniques of tonal answer (bb. 3, 12, 20), countersubject scales (segments up and down), subject diminution (line 1 semiquavers GFEF, line 2 quavers b. 10, etc), and thematic combination. See Example 231 for themes. There is motif *b* in stretto

Example 231



(bb. 10–11), *c* in stretto (bb. 16–18, 21), *b* plus *a* (bb. 12, 14, 20), *c* plus *a* (bb. 15, 24). The scales run effortlessly, changing to other motifs only when themes are combined (e.g. b. 15). The significance of other moments is easy to miss – e.g. the syncopated alto of b. 9 appears again later, and the alto of b. 10 is derived from the theme. C major scales as counterpoint to 'Vom Himmel hoch' were also attempted by the composer of Anh. II 64, attributed to Bach in P 285.

Thus, although Christmas scales dominate the movement, there are more than a few hints of the intricacies of the *Canonic Variations*, with a different tone between simple sequences (bb. 6f., 22ff. – both like moments in *WTC*) and thematic combinations (bb. 15–16, 19–20). The strict part-writing and derived counterpoint suggest that this was the most mature fughetta (Burba 1994 p. 94). Like BWV 698, it is a web of allusion difficult to unravel, and this itself becomes a species of musical language which, like the canonic techniques on the same chorale in BWV 769, is sometimes ambiguous in tonality. The key to Example 231 is as follows:

- *a* line 1 (here functioning in turn as fugue answer, subject and entry)
- *b* line 2, in diminution
- *c* line 3, in diminution (subject and answer in succession)
- *x* countersubject *inversus*
- *y* line 4, in double diminution

The impression left behind is one of brilliance, indeed a seamless, ringing bell-sound. The last four notes of the piece are surely singing 'Hal-le-lu-ja'?

BWV 702 Das Jesulein soll doch mein Trost

B&H's 'portfolio' copies including AM.B.72a (see May 1974a, Emans 1997 p. 31).

The TEXT of B. Helder's New Year hymn was published in 1636.

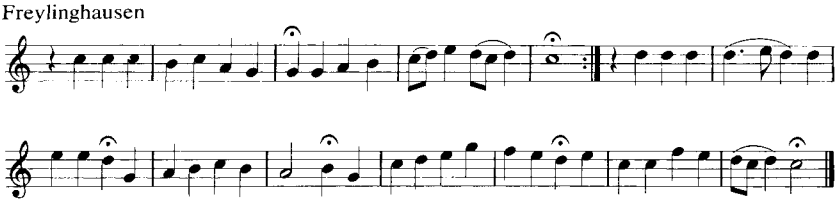
Das Jesulein soll doch mein Trost,	The infant Jesus should be and remain
mein Heiland sein und bleiben,	my consolation, my Saviour,
der mich geliebet und erlöst;	who loves and redeems me;
kein G'walt sol mich abtreiben.	no power shall drive me from him.
Ihm tu' ich mich ganz williglich	To him I shall devote myself willingly,
von Hertzensgrund ergeben,	from the bottom of my heart,
es mag mir sein weh oder fein,	whether it goes well or ill for me,
mag sterben oder leben.	whether I die or live.

The MELODY was published with the text: Example 232. It appears only in BWV 702, whose unusually high cadence – unusual enough for some to have doubted its authenticity – may invoke the last verse (Terry 1921 p. 142), particularly the line

Zum Leben fein zu gehen ein.	To enter upon a pure life.

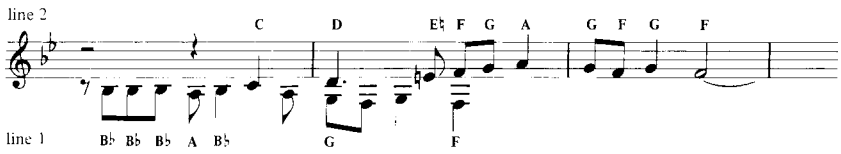
Example 232

Freylinghausen



Bad opinions of the part-writing and the pedal line (Keller 1937) are based on the BG edition, which is unlikely to reflect the wishes of copyist or composer. The combination of fugue-subjects drawn from the first two lines of the *cantus* is not untypical of J. S. Bach, especially as the resulting counterpoint is italianate. See Example 233. The upper parts in bb. 17–18 are also derived from the subject, which enters at the end of b. 18. Varied, well-regulated stretti (bb. 3–4, 7ff., 12ff., 19ff.) are more in line with Bach's handling of fugue-themes than Walther's or even Pachelbel's, as is the treatment of keys and cadences, harmony, semiquavers, and rhythmic variety. Compare with it BWV 693 on all five counts. The 'conventionality' of the episode bb. 17–18

Example 233



(according to Emans KB) is not egregious, and the very irregularity of such a fugue might be characteristic of J. S. Bach:

1	subject (tenor), countersubject (alto) in dominant
3	subject (soprano), countersubject (bass) in tonic
4	countersubject (soprano) in octave stretto
5, 6	subject (tenor), countersubject (alto) in tonic to subject in tonic (cf. b. 1)
7	subject (bass), answered by double stretto, etc.

The bass semiquavers of bb. 16–19 should presumably be up an octave in the left hand – perhaps the original source was tablature? Like the final tenor semiquavers, these lines are possible to believe as early work of the *Ob's* composer, though quite untypical are the spacing and tessitura in the sources and the wandering keys of bb. 6–12 and 16–17. An early work of J. L. Krebs aping his master?

BWV 703 Gottes Sohn ist kommen

'Portfolio' copies only.

For TEXT and MELODY see BWV 600.

Like others of the 'Seven Fughettas', this is little more than the exposition of a subject derived from line 1 of the chorale, followed by an episode developing the countersubject, and closing with a tonic entry, the whole in twenty-two bars of rapt, 'mystical' counterpoint. The tonal answer is irregular (as in BWV 701), and the codetta in bb. 7–9 (like some in *WTC*) develops material used later in the movement – in this case, semiquavers derived from the countersubject in b. 4 and then running through every bar of the movement. So semiquavers lacked by the subject are supplied by the countersubject, which itself might be derived. Though the end-result looks slight, the relative complexity of all this means an unusual, remote musical language, as with others of the group.

Though like the other Advent/Christmas countersubjects (BWV 701), the semiquaver phrase appears on various degrees of the scale and so makes a distinct contribution to the harmony as it fluctuates between E♮ and E♭ – the only accidental of the piece, constantly returning and colouring the lines throughout, surely not by accident. The tendency towards E♭ in F major pieces preserves something of the old Fifth Tone, and is found in both sacred music (Pachelbel's *Magnificat quinti toni*) and secular (here and there in the F major ordre of Couperin's *Premier Livre*). The chorales BWV 618 and 619 have the same tendency, as does the Pastorale BWV 590 (where E♭ is the first accidental, as too in the F major Toccata). It could well be that the F major of BWV 703 with its E♭ was deliberately contrasted with the F major of BWV 704 with its lydian B♮, producing a new musical dialect.

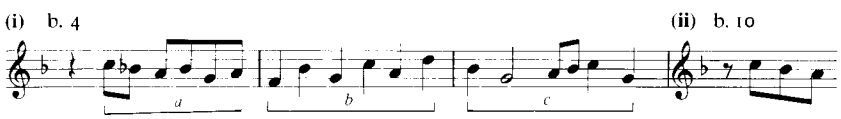
BWV 704 Lob sei dem allmächt'gen Gott

Copies as BWV 701.

For TEXT and MELODY see BWV 602. The opening of the melody in both BWV 602 and 704 differs from the traditional form (see Example 7).

The fughetta, based on line 1, matches others of the 'Seven': exposition (bb. 1–10), episode (bb. 10–11), tonic entry (b. 12), quasi-supertonic (b. 15), quasi-submediant (b. 19) leading to close on A. The countersubject (bb. 4–6) is developed in most of the remaining bars, many of which combine its various motifs (e.g. *a*+*b*+subject in b. 16, *a*+*c*+subject in b. 17): Example 234. The little motif of (ii) is also important, as it is in other fughettas (e.g. BWV 703), especially when spun out – compare bb. 20–1 with BWV 697. Such bars as 12–13 are like those in other 3/2 settings in three sections with *c.f.*, BWV 656 or 663.

Example 234



Although the cadence on A is the original plainsong's, the movement has had modal tendencies from the start, with a subject beginning on a nominal mediant and including the lydian b♮′: a somewhat 'remote' version of the chorale melody. The firmest key is G minor in the middle, and even the final entry is at first harmonized as F, not D minor. The conception may be not

so much an 'adaptation of fugal plan to the anti-tonal modality of certain chorales' (Chailley 1974 p. 187) as a carefully detailed fugue brought to a close on its first middle entry.

On the lydian element, see a remark at the end of BWV 703. Presumably the absence or presence of ties in the subject is intended: absent from the exposition but present in a sequence (bb. 15–19 alto) and final entry (bb. 20–1 bass). Again, technical complexity results in a musical dialect one hears seldom outside the Seven Fughettas.

BWV 705 Durch Adams Fall ist ganz verderbt

'Portfolio' copies, including P 1160 (for J. C. Oley); two staves.

Heading in MSS: 'Fuga'.

For TEXT and MELODY see BWV 637.

BWV 705 deserves attention as a typical 'organ motet', so similar in style and form to choral movements of Bach (e.g. in Cantata 2) as to look like a transcription, with or without pedal. It was published as a motet in *NBG* 26 and has a *c.f.* in the same note-values as the stretto fore-imitations, the last answer in each case the 'true' chorale-line. The result is a diatonically treated modal melody, whose original fifth line (here from b. 73) was described by Mattheson as beginning in the minor and ending in the major subdominant (1739 p. 384).

The form follows the hymn's (*ababcade*), as the close follows its cadence. Occasional dorian turns of phrase (e.g. bb. 20 or 42) are more evident than in the cantata settings of the melody, and there is virtually no development of motif compared to BWV 737's. On the other hand, Oley's copyist also provided BWV 664b, 698, 712 and 713, indisputably authentic works. As often in classical ricercars and capriccios, a repeated-note subject automatically leads to stretti, and the counterpoint, though simple and anonymous, hardly puts a foot wrong.

BWV 706 Liebster Jesu, wir sind hier

Further copies by J. T. Krebs and *via* J. C. Oley.

Two staves; harmonization headed 'alio modo' in P 801.

For TEXT and MELODY see BWV 633.

The usefulness of this text and melody in connection with the Sunday sermon (cf. 'Herr Jesu Christ, dich zu uns wend') may explain the array of settings which, though varied in technique, leave the melody immediately recognizable. In key alone, BWV 706.i, 706.ii, 634, 633 appear to belong together (this order in P 801). But since they are not an obvious set of variations, perhaps BWV 706 originated as an exercise for Krebs *c*. 1710, and perhaps even developed later into the canon BWV 634 complete with *Ob* motifs (Zietz 1969 p. 130, also KB p. 11).

Whilst the second setting here looks like a simple vocal chorale of the kind called 'un-Bachisch' by Spitta (I p. 588), the first is a more idiomatic harmonization for keyboard, with the makings of true motivic lines – elementary but, in the final scales, promising.

BWV 707 Ich hab' mein' Sach' Gott heimgestellt

'Portfolio' copies, two staves.

The TEXT of J. Leon's hymn was published in 1589 and became associated with 'death and resurrection' (Freylinghausen 1741 etc).

Ich hab mein Sach Gott heimgestellt,	I have placed my cause in God,
er machs mit mir, wie's ihm gefällt.	he does with me as he pleases.
Soll ich allhier noch länger lebn,	Should I live on earth longer,
ohn Widerstrebn	without resistance
sein'm Willen tu ich mich ergebn.	I will give myself to his will.

v. 3	
Es ist allhier ein Jammertal,	Everywhere here is a vale of tears,
Angst, Not und Trübsal überall . . .	all anxiety, distress and trouble . . .

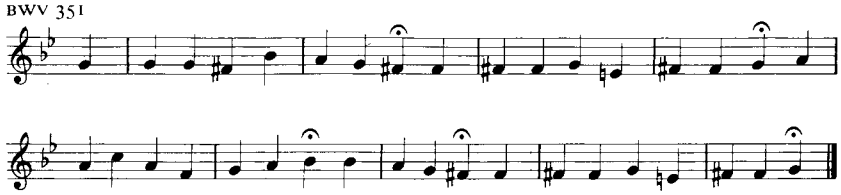
Fifteen further verses trace the soul's conversion from misery to hope and praise.

The MELODY of Cantata 106 is the tenor of a song published in 1589, 'Ich weiss mir ein Röslein hübsch und fein' (parody of an earlier song?); that of BWV 707, 708 and 1113 (Example 235) is the soprano.

Thought by Spitta to be by Walther because of its canonic technique (bb. 15–16, 72, 97–9: I p. 820), this resembles BWV 705 and 737, also in the matter of the pedal. The direction *manualiter* in one copy (P 1160) may reflect uncertainty: the pedal plays the lowest voice all through, despite some unidiomatic moments, or it does not play at all. Keller (1937) sees as more Bach-like the chromaticism of bb. 52ff., but both this and the

Example 235

BWV 351



other expositions suggest at best an acquisitive pupil, one capable both of infelicities (alto b. 8, bass bb. 56–8 etc.) and of rich and imaginative harmony. The counterpoint of bb. 89ff., countersubject of bb. 28ff. and 108ff., and harmonization of the unpromising final line (bb. 128ff.) could be those of a gifted learner – perhaps even the young Bach – as could the consistent appearance of the *figura corta* and the countersubject note-patterns: crotchets or quavers, scales or in-turning figures, diatonic or chromatic, syncopated or unsyncopated, etc.

Perhaps the closing harmonization is authentic, showing many hallmarks of the four-part Bach chorale and lending authority to the 'organ motet'.

BWV 708 and 708a Ich hab' mein' Sach' Gott heimgestellt

'Portfolio' copies for BWV 708, later for BWV 708a; both in Brussels Fétis 3237 C Mus, complete with BWV 760 and 761, all attributed to J. S. Bach (C. G. Gerlach, *c.* 1730).

Despite the interesting sevenths, neither harmonization is obviously an 'organ chorale', presenting the melody in duple and triple time but showing no sign of authentic handling – less so, therefore, than the simple chorale closing BWV 707.

BWV 709 Herr Jesu Christ, dich zu uns wend'

Further copies by or *via* J. C. Oley, C. F. Penzel and J. C. Kittel.

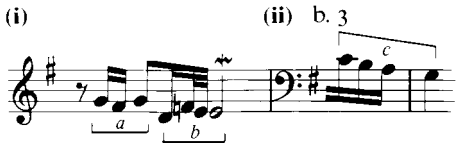
Two staves in the older copies; headed in Lpz III.8.10 (contemporary?), 'à 2. Clav. e Ped.'; ornaments mostly in Penzel.

For TEXT and MELODY see BWV 632.

Like the *Ob* setting BWV 632, the complete melody is in the soprano without interludes,* and with an accompaniment exploring several motifs in all three parts. In the decorated melody (the notes of which occur on the main beats) and the quality of accompaniment, BWV 709 is almost a match for the *Ob*, although the long notes beginning each line suggest somewhat earlier origins, as does the final.

Several little patterns, *a*, *b* and *c* (Example 236), draw attention away from and affect the already disguised melody, which includes several patterns familiar in *Ob* chorales BWV 622, 641 etc. Such a bar as 18 incorporates *a*, *b* and *c* in one part or another, perhaps a little too single-mindedly.

Example 236



There might be more imitation between the inner voices than is customary in ornamented chorales, but b. 16 (with its thirds and pedal motif) is a rehearsal for other *Ob* work, its harmony almost as advanced. Similarly, the cadences of bb. 4–5 and 14–15 seem to look ahead to a longer chorale like 'Nun komm, der Heiden Heiland' BWV 659a, as does the (unnecessarily?) long final.

BWV 710 Wir Christenleut' hab'n jetzund Freud

Further copies *via* J. C. Oley, J. L. Krebs (SBB Mus. MS 12012/6) and J. C. Kittel.

Two staves; headed by Krebs 'für 2 Clav. u. Pedal'.

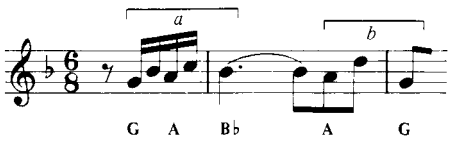
For TEXT and MELODY see BWV 612. The melody used by Krebs (EB 6589) includes a repeat of line 1, as do the versions in Cantatas BWV 40, 110, 142, 248.iii, and BWV 612 (*Ob*). One of the hymnbooks which the composer seems to have known (Darmstadt 1699) also omitted the phrase (Luedtke 1918 p. 48).

A tradition that J. L. Krebs was the composer – probably because his name appears at the top of the copy – is now discounted (Tittel 1966

* The rests at the ends of the first three lines could be ignored and the note sustained, as is not possible at the corresponding points in BWV 632.

pp. 133–4). As in BWV 694, the two-part invention above pedal *c.f.* is such that the hands do not cross; and as in BWV 695, the subject is clearly derived from the chorale melody (Example 237). Although the hands tend to follow the contours of the pedal, rising and falling with it, the theme and its motif seem to develop independently, especially *a*, whose many appearances lead one to hear 'Wir, wir' being repeated.

Example 237



There is much internal repetition, as there is in the original chorale, where the same notes are heard during lines 3, 5, 6 and partially in 4 and 7. Motifs and phrases are reharmonized or parts exchanged, so that the counterpoint of bb. 28–31 is immediately inverted when the *cantus firmus* repeats its phrase.

When *a* is inverted in b. 7, it paraphrases line 2 (DCB♭A) just before the pedal has it, a striking coincidence with the inverted motif in BWV 694. In one form or another this motif comes to dominate the movement, even in thirds, and as often with settings of melodies which move largely by step, thematic allusion is not difficult to find in the upper parts – here to DCB♭A or AB♭CD. Moments of chromaticism in the middle, an uncertain direction of key around b. 39, or an ending surprisingly succinct for a pedal point, leave behind an unusual impression, like the *Ob* setting less jolly than the text might lead one to expect.

BWV 711 Allein Gott in der Höh' sei Ehr'

'Portfolio' copies.

Headed 'Bicinium' (authentic?).

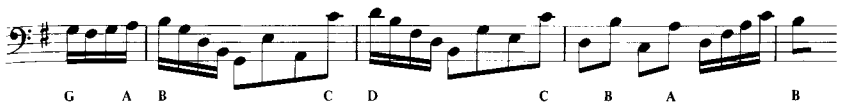
For TEXT and MELODY see BWV 662.

Although the lh of BWV 711 is more like that in known bicinia of Johann Bernhard Bach (e.g. 'Nun freut euch') than Böhm ('Auf meinen lieben Gott') or Walther ('Durch Adams Fall') or even J. S. Bach (BWV 718), there is no particular reason to ascribe it to him (KB p. 41). The melodic character looks ahead to one of the *Schübler Chorales* as the final ritornello does to

another (BWV 649 and 646), and like so many Bach settings is specific to its type: here, in the bass, a vigorous melody.

The piece may have been intended as a partita movement, by itself or with BWV 716 and 717 or other settings. As in J. B. Bach's 'Nun freut euch', the first line is paraphrased in the opening (and closing) left-hand theme: Example 238. Cohesion in BWV 711 comes partly from the first and penulti-

Example 238



mate lines of the *cantus* being similar, the ritornello shape giving almost the impression of an ostinato. Telemann's bicinia (e.g. 'Allein Gott in der Höh') also involve broken-chord figures, some paraphrasing the chorale, but with a less rounded shape. BWV 711's left-hand line may paraphrase the opening of the chorale but soon passes without break or change of direction into its own sequences, hiding the tune by integrating with it. Its rhythmic drive and harmonic tension are unknown to Telemann or Kauffmann but typical of Bach's Weimar works.

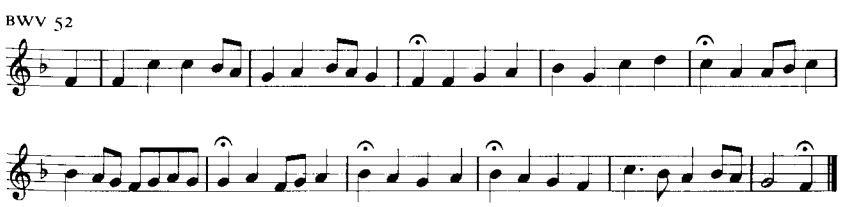
BWV 712 In dich hab' ich gehoffet, Herr

Further copy *via* J. C. Oley.

For the TEXT, see BWV 640.

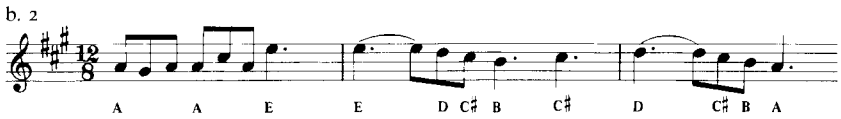
The MELODY is one of two used by Bach for this text, published by Seth Calvisius in 1581. See Example 239. The simplified version in BWV 712 is as in Cantatas 52 (1726), 106 (funeral *c*. 1707), the *St Matthew Passion*, and the *Christmas Oratorio*.

Example 239



If BWV 666 really belongs to 'The Eighteen', so might BWV 712 have done. From the chorale lines as they appear in BWV 52 etc., fugue-subjects are derived:

Example 240



A	1–5	1, clearest in soprano and bass (canon, b. 2): Example 240
B	5–10	2, clearest in soprano
C	10–15	3, clearest in soprano; subject similar to A
D	15–19	4, clear in all voices
E	19–22	5, clear in all voices; subject similar to D
F	22–end	6, clearest in bass (b. 30)

The increasing tendency towards running figures in the final twelve bars – though not the increasing chromaticism – may reflect the melisma at the end of Calvisius' original melody, surely known to his Leipzig successor and relating to v. 1 of the text. Since there is no *c.f.* as such, simple or ornamented, the lines that emerge give the appearance of growing out of the fugue's subjects, rather than vice-versa. The effect is of an organic, original series of fughettas.

The character of the 'fughettas' varies. *A* and *B* are regular stretto expositions, *C* has a series of answers on three different notes plus stretti, each of *D*'s answers appears a fifth up, *E* is similar to *D* but a step higher, *F* is irregular. The lifting of section *D* up a step is highly unusual and only hinted at in the melody itself. All sections become smoother as the chorale-line emerges, the texture as a whole idiomatic to the harpsichord. Answers other than tonic and dominant remind one of stretto fugues in *WTC1* (C major) and *WTC2* (D major), and at least the first theme resembles the C♯ major Fugue *WTC2*, as do the movement's increasingly faster figures. Bars 20–30 are particularly harpsichord-like, though all the patterns are typical of compound-time chorale fugues (compare with BWV 673 and 674, even 679) or similar sections in chorale fantasias (e.g. Buxtehude's 'Wie schön leuchtet'). The end-result has the conviction of a self-contained genre, the 'jig chorale', versatile in its application.

BWV 713 Jesu, meine Freude

Further copies by or *via* C. F. Penzel and J. C. Oley.

Headed 'Fantasia super . . .' (authentic?).

For TEXT and MELODY see BWV 610.

The shape is unusual:

A 1–52, a continuous two- and three-part fugue on a subject which, modified, serves as a countersubject to each of the first six lines of a *c.f.* (S T B T B S), prefaced and interspersed with regular fugal entries

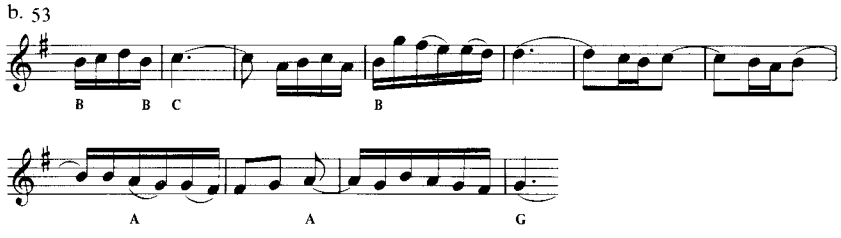
B *dolce* 3/8, an imitative three- and four-part section paraphrasing (or following the harmonies of) the final four lines of the *cantus*, whose text begins 'Lamb of God, my Bridegroom'

Both sections are skilfully kept *manualiter*, and the form of the *cantus* makes it clear that *AB* is the correct form, not *BA*. (On comparison with the 'Neumeister' version of BWV 714, one might expect the stricter section to be second rather than first.)

The fugues are essentially in two voices, with a third added between the *cantus* phrases, when the subject usually appears. Their development is restricted by the *cantus* in two ways: the key returns constantly to E minor; and, presumably because a ten-line hymn is long, there is little interlude development (e.g. no sequential treatment of b. 46, such as one might expect). As in BWV 710, invertible counterpoint plays an important part (bb. 26–39 = bb. 1–14), though chorale line 6 (b. 49) is newly harmonized. And throughout, motifs are intensively explored, particularly semiquaver fragments.

The change in metre at b. 53, and a new way to use the *cantus*, is more striking than in the motet 'Jesu, meine Freude' BWV 227 (verse 3), where at the same point in the stanza a similar paraphrase emerges, but without the organ-chorale's change of direction. Here the *cantus* becomes extensile, pulled out over a long phrase; see Example 241. Spitta described the chorale-melody here as 'varied freely in the Böhmian manner' (I p. 601), but there seem to be no antecedents. In the motet,* the thirds and the *dolce* motifs are much less foreign. In the organ chorale, the section becomes a movement in

Example 241



* Since the *cantus* version used in BWV 713 is closer to that of BWV 610 than BWV 227, probably the organ chorale preceded the motet (Meyer 1974 p. 85). However, the *Choral* which follows BWV 713 (NBA IV/3 p. 57) has the passing-note of Bach's 'Leipzig arrangements' of the melody, so added later?

itself, with its own developed motifs and keyboard-like cadences (cf. BWV 695). So subtly do the last three chorale lines pervade the section that several suggestions can be made as to where they fit. Keller hears the final line in the last ten bars (1948 p. 180), but it fits bb. 77–82 equally well.

In bar-numbers the two sections are similar in length; but since a proportional tempo was probably intended (minim = dotted crotchet), the symmetry is only visual, and the playing time reflects the chorale's structure of six lines to four. The last bar of the 4/4 section has a *ritardando* so that its last four lh semiquavers match exactly the first rh four of the 3/8 section.

As with BWV 691 and 695, it is uncertain whether the simple chorale at the end goes back to Bach or a copyist, or if it speaks for a common practice. See also a remark on BWV 957.

BWV 713a Jesu, meine Freude

Late copies only (L. Scholz: source as for BWV 638a, 691a).

This differs chiefly in two respects: the key (D minor), and the *c.f.* given to pedal in the bass octave, as are non-thematic phrases. Obviously an arrangement.

Miscellaneous chorales BWV 714–765

BWV 714 Ach Gott und Herr

Copy in 'Neumeister Collection'; second part, also in J. T. Krebs and Walther copies.

Two staves; headed in P 802 'per Canonem'.

The TEXT of J. Major's Lenten hymn of 1613 has six verses; four more were added by 1625, moving the association to Passion.

Ach Gott und Herr,	Ah God and Lord,
wie gross und schwer	how great and heavy
sind mein begangne Sünden!	are the sins I have committed!
Da ist niemand	There is no one
der helfen kann	who can help
in dieser Welt zu finden.	to be found in this world.

The MELODY appears in the minor (J. Crüger 1640, BWV 714) and major (Cantata 48, BWV 255, 692, 693): Example 242. Listed in the *Ob*.

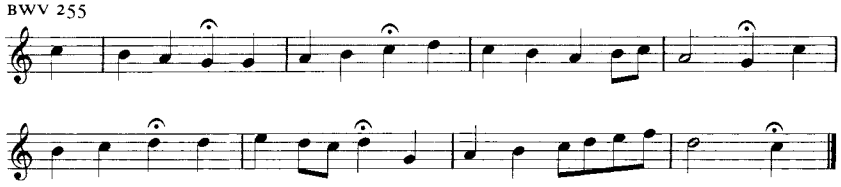
The prelude to the canon is a 37-bar fantasia based on the rising and falling lines of the chorale-melody, in a natural, adept and reasoned counterpoint, with incipient motifs (soprano from b. 1 and alto b. 38; soprano of bb. 28–9 and bass of bb. 49–50). Partly with *durezze*, partly imitating a string prelude to an early cantata, this quasi-improvised section might well represent an early model prelude, as in turn the canon's separate *cantus* phrases in the soprano could be the hymn as sung, with inter-line interludes. The canon is less strict than the *Ob's* ingenuity would make it (e.g. b. 17); it must be earlier, or sources corrupt. (The fifth tenor phrase could have appeared in the soprano a bar earlier if the alto allowed for it.)

The distribution of parts in both sections, especially the bass, is uncertain, and the two staves suggest a score playable in various ways. Pedal seems necessary in the prelude, though the C♯ might imply that the score is an 'ideal', adapted in practice. Thus the four parts can be *manualiter*; or pedal plays bass; or soprano canon is on a separate manual; or pedal plays the tenor canon at 8′. Such 'adaptability' is common to such canons, and marking each *cantus* line 'Choral' encourages a solo registration.

As in BWV 693, the theme and its derived countersubject use note-
[453] patterns (scale-fragments) open to development up or down or diminished,

Example 242

BWV 255



so that the canon becomes as much a 'fantasia on a theme' as the prelude has been. For a comparison with J. L. Krebs, see BWV 744 or Krebs's 'Herr Gott, dich loben alle wir', where the counterpoint is more natural and less doctrinaire than e.g. BWV 693. (He, rather than Walther, was taught by J. S. Bach?) That there was interest in canonic settings amongst the Thuringian organists is clear also from works of Andreas Armsdorff (†1699), known sometimes from copies made in the Walther circle.

BWV 715 Allein Gott in der Höh' sei Ehr'

Copy by J. P. Kellner (after 1727?).

For TEXT and MELODY see BWV 662.

Such harmonizations with interludes between lines were called *Arnstädter Gemeindechoräle* in Keller 1948, i.e. settings supposedly used by the young Bach to accompany the congregation in Arnstadt, and partly anticipated in the 'Neumeister Collection'. See also BWV 722, 726, 729, 732, 738. Copies made in the Weimar years (two-part 'skeletons' of BWV 722, 729, 732, 738 in P 802) and later (written-out harmonies in Mempell–Preller MS) say nothing about when they were composed. Spitta's idea that the settings' bold harmonies date from after the visit to Lübeck was a guess, no more (I pp. 309f.), as was Keller's dating to Arnstadt.

Whether the six settings are evidence for the Arnstadt Consistory Court's reprimand of Bach in 1706 for playing 'many curious variations in the hymn' and 'mingling a *wandering key* in it' ('in dem Choral viele wunderliche *variationes*, einen *tonum peregrinum* mit einbringen wolte' – Dok II p. 20) is not established by the sources. They could be later works, solo organ-settings or models for Weimar pupils. Nor is it clear what 'tonum peregrinum' means: a musically knowledgeable clergyman's term for 'strange tones' (as often translated), a modal Magnificat melody of that name (unlikely), notes strange in certain temperaments (as for Treiber's chorales in *Der accurate*

Organist, 1704), or unexpected harmonies in final verses (as still common in English cathedrals)? How rare such complaints were is unknown, and clergy could have said such things of many kinds of Bach setting, including some of the *Ob* and *Clavierübung III*.

Chromatic changes in the melody, uncertainty now and then when the next line is to be sung, and the length of final cadences are reasons to think the settings unsuitable for accompanying a congregation (Sackmann 1998), but against this is sheer custom: these hymns were deeply familiar and were doubtless sung in a rougher way than cantatas. Also, interludes can be played with *rallentandi* as to imply the next line to be sung, as was the case in other Protestant traditions of the time. It is true that in BWV 715 the inter-line runs do not prepare the following chord, and at one point (b. 2) agree with neither the preceding nor the following harmony; but there is no insuperable problem here, especially if chorales were sung slowly and 'lining out' was practised, i.e. the next line's words were read out for those who could not read.

Similarly, when in 1770 J. F. Agricola reported that his former teacher Bach had no regard for inter-line interludes (see Czubatynski 1993), the implication is at least that they were still well known, even perhaps that he himself had once added them. As in England in the eighteenth century, such complaints about 'objective' inter-line interludes were part of the move towards a more 'subjective' hymn-playing. Signs that these settings are representing the text's *Affekt* in some way need not mean they were for 'purely solo performance' (Sackmann 1998 p. 249), nor despite some superficial resemblances in the roulades themselves have such inter-line interludes anything to do with scrabbling embellishments added, on uncertain authority, to Corelli's Sonatas Op. 5 (Amsterdam 1710).

Why such organ chorales are represented in J. P. Kellner's voluminous fund by only some of them (BWV 715, 722, 726, 732: Stinson 1989 p. 52) is unknown, nor on whose authority four were grouped as 'Four Christmas Chorales' in Mempell–Preller's Lpz MB MS 7 (*Vier Weynachts Chorale*). But the other two, BWV 715 and 726, could have been played on each Sunday, and are thus models for less common hymns. Also unclear is whether in these hymn-settings the pedal is more than optional for a bass-line of some complexity: see heading for BWV 722.

BWV 716 Allein Gott in der Höh' sei Ehr'

Copies in P 1160 (owned by J. C. Oley) and late MSS (P 285, 311).

For TEXT and MELODY see BWV 662.

This has a mixed form: regular three-part fugue (without pedal?) on line 1, paraphrased subject for line 2 (bb. 29ff., third voice for pedal?), new fugue on line 1 (end b. 56, alto), with final pedal *cantus firmus* of two lines and final soprano answer. The crotchet line begins for the line 2 paraphrase and is then sustained. The use of partial *c.f.* at the close makes sense because the chorale melody itself ends as it begins – for which see also BWV 664 and (especially) 724.

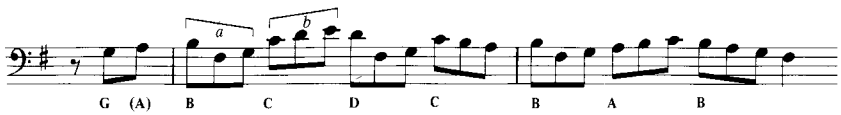
Although the copies probably all derive from the same source and can not therefore confirm the attribution (Emans KB), the general competence of the lines would not rule out the young Bach, composer of BWV 724, nor would the setting's unusual (experimental?) form. The likelier it is that Bach wrote (most of) the 'Neumeister Collection', the more it is that BWV 716, 723 and 724 need to be considered along with them as part of the same repertory.

BWV 717 Allein Gott in der Höh' sei Ehr'

Copies by or *via* J. T. Krebs and Mempell–Preller.

Like the first part of BWV 713, this is a two- and three-part *manualiter* fugue built predominantly on a derived subject against whose motifs (rather than the subject itself) all the lines of the chorale appear as *cantus firmi*. See Example 243. Unlike BWV 713, it keeps the *cantus* in the soprano.

Example 243



Motifs *a* and *b* remain important in both *rectus* and *inversus* forms, changing the direction of the second subject (b. 35), which looks as if it means to paraphrase line 5 of the melody (b. 39) but becomes more fancy-free. The subject fits both line 6 (b. 47) and the final pedal point, with motifs producing sequences and imitation. The result is very like harpsichord music, such as the fugal gigues of the English Suites (e.g. bb. 50–6). A sign of the subtle pervasiveness of the subject, already admired by Spitta (I pp. 597–8), is that the motif *b* usually appears on weak beats, and weak beats are usually characterized by motif *b*. Such pervasiveness clearly surpasses the simple paraphrases of a Scheidt or Pachelbel, with the chorale's notes on the fugue-subject's main beats.

BWV 718 Christ lag in Todesbanden

Copies by J. L. Krebs and *via* J. C. Kittel.

Two staves; headed by Krebs 'à 2 Claviers et Pédale'. For registration, see below.

For TEXT and MELODY see BWV 625.

Sources suggest that the movement circulated in versions – perhaps revised in part by the composer – differing in such details as ornaments in either hand, in the 'forte' marks, in the 'Allegro' sign, and in the manual-changes:

Krebs	*Ow* and *Uw* or *P* (*P* = *Positiv, Unterwerk* = *forte*?)
Others	*Ob* and *R* (*Oberwerk, Rückpositiv*) or *piano forte* (*piano* = *Ob* and *forte* = *Rp*)

Variants in ornaments and manual-changes could also reflect late copyists' uncertainty as to old practices in chorale fantasias. The implications are that lines in a bicinium were ornamented, and that two manuals were to be used for echoes or melody-with-accompaniment. On such small-scale fantasias, see also BWV 739.

Since at least the time of Spitta (I pp. 210–12), the influence of Böhm has been seen in BWV 718: the opening bicinium and the tonic–dominant alternations (b. 43) are 'unifying Böhmian characteristics' taken from various pieces (Zehnder 1988 p. 92), though Böhm could also have been influenced by Bach. Spitta also heard elements of Pachelbel in the interludes (e.g. bb. 13, 24) and guessed it was 'conceived for pedal harpsichord', perhaps because of the last note, which, however, would suit a *Rp* Sesquialtera stop and its major third. Parallels can be drawn between the opening bass and continuo arias in early cantatas, including quasi-ostinatos in BWV 4, 71 and 106. Though called the composer's only chorale-fantasia (Dietrich 1929 p. 7), it is true to type only in its echo passages; the modest length and clearcut sections suggest rather an attempt to survey some of the variation techniques known on a bigger scale in the chorale partitas. Thus the short-phrase imitation from bb. 24ff. is not far from Scheidt's setting of the same chorale melody.

Long by Thuringian standards, it applies a series of 'northern' techniques:

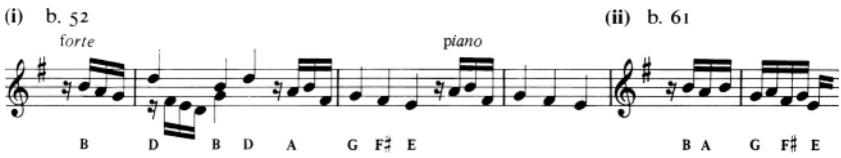
A 1–13	lines 1 and 2, bicinium. For motifs, ornaments, melody and quasi-ostinato, see Böhm's 'Vater unser'
B 13–33	lines 3, 4 and 5, *cantus* anticipated but no fore-imitation; lines increase in length (line 5's semiquavers: cf. BWV 4.v or 766.iv)

C 33–42	line 6, partial paraphrase in triplets, sequences as in Pachelbel etc.
D 42–61	line 7, echoes (both octave and manual-change) in sequence, after halfway point (cf. Buxtehude's 'Gelobet seist du')
E 61–73	line 8, three minim statements (last on pedal, cf. BWV 656), with derived line first in rh, secondly lh, thirdly both; leading to
F 73–end	coda; rh runs on after cadence, as in Reinken etc. (cf. BWV 720).

The sections are articulated by clear tonic or dominant cadences.

The old-fashioned square echo figure from line 7 and the simple paraphrasing of line 8 show a composer very familiar with these devices (Example 244). Such patterns running against a minim *cantus* are typical

Example 244



of northern composers. The echo section, being repetitious, pictures the words at this point ('and singing Hallelujah'), as in effect does giving a simple *c.f.* to each voice in bb. 63, 68 and 71 – 'Hallelujah' is the last word in each verse. The 'objective' nature of a bicinium suits the subdued nature of line 1 (as in Böhm's 'Vater unser'), while the jig of line 6 could as well suit the *Affekt* of line 5 ('joyful'). In general, the harmonies are still standard, decorated rather than generated by the motifs.

Two performance problems arise: the tempo, and the distribution of manuals for section *C*. Having so many ornaments implies a slower tempo for sections *A* and *B*, hence 'Allegro' at b. 24 in a source giving the ornaments (J. A. G. Wechmar). Also, the sections of longer North German fantasias often seem to require changes of tempo, as too they do changes of registration. The choice of manual for section *C* is unclear: both the spacing in b. 35 and the *piano* in b. 41 may suggest both hands on the louder manual up to the second half of b. 41 – in which case both hands may also have played on the louder manual from b. 27 onwards. Pedal is necessary only for the final two bars, and even these may have been governed by the same conventions as in (e.g.) the Fantasia BWV 561.

BWV 719 Der Tag, der ist so freudenreich

Copies: HK Berlin Sp 1491 (with the *44 Choraele* attributed to J. C. Bach †1703) and Yale LM 4708 ('Neumeister', subtitled 'oder Ein Kindelein so löbelich').

For TEXT and MELODY, see BWV 605.

Spitta, who owned the first MS, describes it as written about 1700, but it is now thought to be later than 1719 (Wolff 1997 p. 159). Why *BG* 40 arranged it on three staves, and what version the melody from b. 34 had been based on, are both uncertain. The two copies show signs of going back directly or indirectly to a common source; in 'Neumeister', the chorale is the first to be attributed to J. S. Bach, after other uneventful Advent and Christmas chorales by J. M. Bach and Zachow. LM 4708's alternative or subtitle text is v. 2 of 'Der Tag, der ist so freudenreich', also found as an independent hymn.

The first two lines of the melody are treated fugally at some length, separated by an 'interlude flourish': the first with seven entries, the second in diminution until the last entry. Pedal is not necessary, though optional for the two *cantus* phrases (first eight notes of bb. 5–7 only, and bb. 22–4)? At first glance rather primitive, the counterpoint is not unskilful, and the length and the flourishes at the Golden Section (bar 24 of 38 = 1 : 1.58) and the close itself are all credibly early work of J. S. Bach.

BWV 720 Ein' feste Burg ist unser Gott

Copies by J. G. Walther, J. T. Krebs, and in the *Plauener Orgelbuch* (before 1710? from Walther?); and later.

Two staves, three for trio sections; headed by *Plauener* 'à 3 Clav. e ped.', by Krebs 'a 2 Clav: e Ped:'; for Walther's registration, see below.

The TEXT of Luther's hymn, a free paraphase of Ps. 46, became associated with the Third Sunday in Lent and with Reformation Day (Stiller 1970 p. 226).

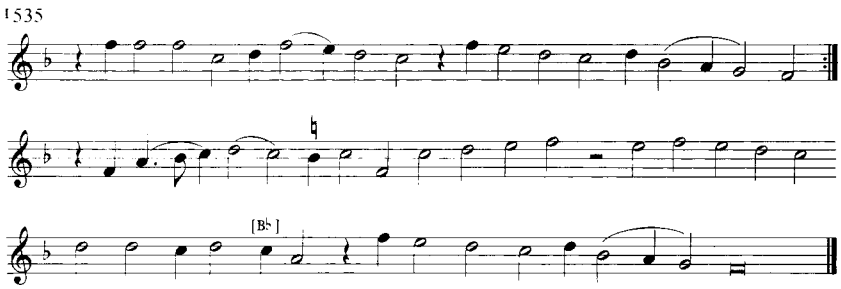
Ein feste Burg ist unser Gott,	A firm stronghold is our God,
ein gute Wehr und Waffen.	a good defence and weapon.
Er hilft uns frei aus aller Not,	He helps us out of all distress
die uns jetzt hat betroffen.	that has come upon us now.
Der alte böse Feind	The old wicked enemy

mit Ernst er's jetzt meint;	means it now in earnest;
gross Macht und viel List	great power and much cunning
sein grausam Rüstung ist,	are his fearful armament,
auf Erd ist nicht seinsgleichen.	there is no equal to him on earth.

Three further verses combine defiance and faith.

The MELODY, said to be adapted by Luther from a plainsong, was published with the text in 1531: Example 245. Harmonized in BWV 302 and 303, listed in the *Ob* and used in Cantata 80 (Reformation 1724) and 80a (Weimar, Lent).

Example 245



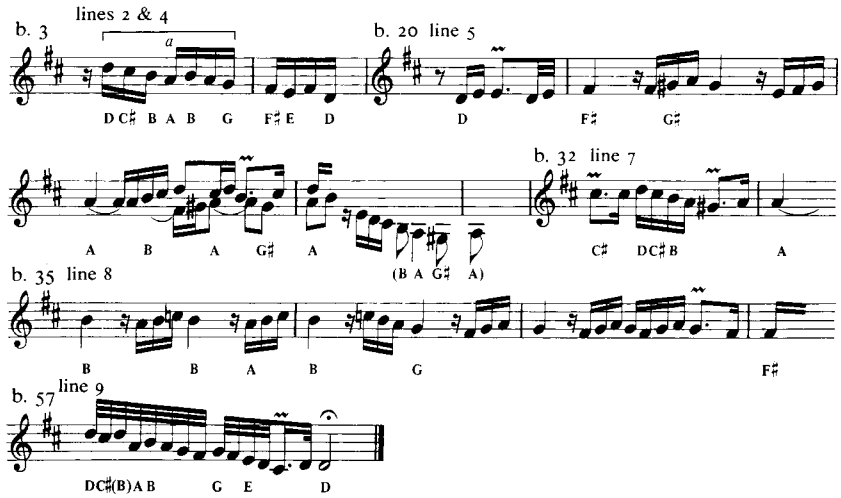
Although sometimes likened to much longer North German chorale fantasias, this setting, like BWV 718, is a 'catalogue' of different treatments:

A 1–20	lines 1, 2 (3, 4) in dialogue, one or more times in each hand, decorated or paraphrased
B 20–4	line 5, paraphrase, two-part imitation above *basso continuo*
C 24–33	lines 6, 7 *c.f.* in pedal (cf. words of v. 1, lines 6, 7)
D 35–9	line 8 paraphrase, two-part imitation above pedal
E 39–end	line 9 as a bicinium; restated in four parts (plus previous motif)

As well as the simple decorations of line 1 in bb. 1, 4 and 12, and of line 2 in bb. 8 and 16, there is a tapestry of paraphrases (Example 246). As is fitting for a motif derived from a line that occurs three times (lines 2, 4, 9), *a* appears constantly throughout the piece. Line 5 (which emerges through the lh phrase bb. 20–4) and line 8 (*ditto*, rh bb. 35–7) are spun out and disguised, appearing between simpler chorale lines. Every line of the chorale melody is there as a strand in the tapestry.

The registration, layout and supposed origin are interconnected. From at least Spitta onwards (I pp. 394–7) the setting has been linked with a

Example 246



putative opening of the rebuilt three-manual organ at the Divi-Blasii Church in Mühlhausen in 1709, composed to show its colourful possibilities by the organist who had advised on the instrument. As with the 'Arnstadt Chorales' (see BWV 715), this link is over-simple:

(i) The musical style suggests a date earlier than 1709: the square rhythms, texture, parallel motion of such passages as bb. 50–3, conventional motifs. Also conventional are the running passages leading to the next chorale line and rounding off the pedal point. Yet though repetitive and partita-like, the motifs are treated inventively, e.g. the two *suspirans* in bb. 35 and 51.

(ii) There is no evidence of an opening dedicatory recital on the rebuilt organ, and though the headings and 'Fagotto/Sesquialtera' registration in Walther and Plauen are plausible, they cannot be authenticated. Mühlhausen's three manuals had these stops; but the Fagotto compass may have been only C–c or C–c′ (J. Adlung, *Musica mechanica organoedi*, 1768 pp. 92, 260) and thus unsuitable. A dialogue of Sesquialtera and Fagotto was described by later writers such as Adlung and was common, even generic. Pedal reed for the *c.f.* in bb. 25–32 might reflect the *Gravität* of the new Posaunen Bass as desired by the composer (Dok I pp. 152–5); but pedal reeds of a suitable kind were more common in the area, both then and later, than the *Rückpositiv* required for the section beginning b. 20.

(iii) There is nevertheless a clear opportunity for organ effects: dialogue, manual and pedal *c.f.*, and solo, duo, trio and quartet passages. (Compare

J. N. Hanff's 'Ein' feste Burg', copied by Walther.) It is unusual to find both registration and manual indication so explicit in a source, but in the *Plauener Orgelbuch* at least one movement by Walther ('Hilf, Gott, dass mir's gelinge') was registered even more fully than BWV 720 (Seiffert 1920 p. 373):

Rp (*c.f.*)	*forte*, Prinzipal 4′, Sesquialtera
Ow (accompaniment)	*piano*, Viola da Gamba 8′
Ped (*c.f.* in canon)	Cornet 2′

All four stops were not only at Mühlhausen (a typical if large Thuringian organ of the kind described by Werckmeister) but also in Walther's church at Weimar.

(iv) Nothing proves or disproves the Mühlhausen association. The (wide-scaled?) Fagotto, complete or not, would probably have been at 16′;* also uncertain is whether 'Sesquialtera' meant a stop or a registration. In b. 20, *Rückpositiv* seems to apply to both hands (specified for left hand in P 802), presumably with a *plenum*; this implies that the Sesquialtera was a Brustwerk stop (or registration) and the Fagotto was on the *Oberwerk*. (Rests occur so conveniently as to make it possible for the Fagotto to belong to any manual – hardly an accident?) In b. 24, the lh *Oberwerk* suggests a *plenum* of some kind, the right hand still on *Positiv*.

From b. 25, the two Walther sources have the pedal *c.f.* an octave lower 'to obtain the effect of the 32′ Untersatz at Mühlhausen' (Klotz 1975 p. 386), producing a strange three-part spacing. (To obtain the 32′ effect or to imitate it?) The free lh in b. 34 enables a pedal reed to be taken off, and *Oberwerk* in b. 39 suggests that in b. 35, lh plays *Rückpositiv*, which seems desirable. Whether *Oberwerk* applies also to the rh in b. 41 is unclear; from there to the end, it could play either, but probably *Rückpositiv*. Perhaps from b. 50 the lh plays on the *Rückpositiv* too, since that would probably be the louder manual unless an untypical registration change had taken place near b. 39 or b. 50.

As in the longer works of Bruhns and others, the changing texture of such pieces does allow licence in the use of manuals, and was no doubt meant to. Perhaps Walther was merely adding his own suggestions, as he did elsewhere? – though they would have been close to Bach's too, no doubt.

* This would not make it unreasonable for the opening phrase: the downward run across two octaves would demonstrate any reed, and no organist in 1700 was so dominated by the 8′ norm as his descendants.

BWV 721 Erbarm' dich mein, O Herre Gott

Only copy, by J. G. Walther.

Two staves.

The TEXT of E. Hegenwalt's hymn of 1524 is a translation of Ps. 51, associated with 'penitence and conversion' (Freylinghausen 1741), and with the Third, Eleventh, Fourteenth and Twenty-second Sundays after Trinity (Vopelius 1682).

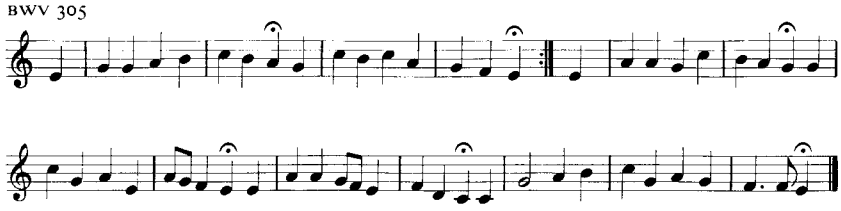
Erbarm dich mein, O Herre Gott,
nach deiner gross' Barmherzigkeit
wasch ab, mach rein mein Missethat,
ich kenn mein Sünd and ist mir leid.
Allein ich dir gesündigt hab,
das ist wider mich stetiglich;
das Bös vor dir nicht mag bestahn,
du bleibst gerecht, ob man urtheile dich.

Be merciful to me, O Lord God;
according to your great mercy
wash away, make clean my misdoing;
I know my sin and am sorry for it.
Only against you have I sinned,
that is constantly against me;
evil cannot exist before you,
you remain just, however one judges you.

The MELODY accompanied the text and, like most hymns in J. Walther's books, was later simplified: Example 247. Listed in the *Ob* and harmonized in BWV 305. The sharpened third note occurs also in Busbetzky (see below).

Example 247

BWV 305



Authenticity has often been doubted because of the texture: repeated three- and four-part chords, without break from first bar to last, below a soprano *c.f.* with interludes. No other example is known by J. S. Bach or contemporaries, even for texts as austere as this. In P 802, Walther specifies neither pedal nor two manuals, and it is playable by two hands on one keyboard – surely not by chance in what is at times a five-part piece? There are no real paraphrases, though the harmony expresses the modal cadence of the melody, and at times the bass does seem to anticipate the chorale line.

Suggestions as to where the style originated include a 'Vater unser' of Böhm (Spitta I p. 212), but the chords there are less constant, and there is a clear pedal line – radical differences. Terry (1921 p. 158) and Keller (1937) point to the movement 'Il tremore degl'Israeliti' in Kuhnau's first *Biblical Sonata* (1700), the passage headed 'their prayer to God' in which repeated chords accompany the melody 'Aus tiefer Noth'. This is much likelier, for Thomascantor Kuhnau held a commanding influence in Thuringia–Saxony. Mahrenholz (quoted by Klotz KB p. 47) claims that the composer was 'stylistically dependent' on the cantata setting 'Erbarme dich mein, O Herre Gott', now known to be by Buxtehude's pupil Ludwig Busbetzky (M. Geck *Mf* 1973 p. 175), and where the string writing is virtually identical. This, or something very like it, was surely known to the composer of BWV 721. So it might have been to Handel, whose setting of the same text in the Chandos Anthem HWV 248.ii (but in English) uses similar repeated quavers 'adagio e staccato'.

The organ-builder Esaias Compenius had noted earlier that a suitable rate for the organ Tremulant was eight times per bar (Blume 1936), which either strings or keyboard instruments could have imitated. Examples given in Krummacher 1978 include Busbetzky (Ex. 35a), Kuhnau (35b and 79a) and Boxberg (87), though in comparison with keyboard techniques from Scheidt to J. K. F. Fischer, or string accompaniment in the Sonatina of Cantata 106, BWV 721 is exceptionally uniform. Scheidt's 'imitatio tremula organi' (*Tabulatura nova*) is a lively bicinium, and its repeated notes, superficially resembling BWV 721, do not accompany a chorale. The wealth of seventh and ninth chords in BWV 721 makes it likely that its composer was familiar with Italian continuo harmonies of *c.* 1700 and earlier: a possible, strong influence is the Adagio in the first of Corelli's *Sonate da camera* Op. 4 (1694).

For a note on the penultimate chord, a particular leading-note seventh approached here most skilfully, see also BWV 727.

BWV 722 Gelobet seist du, Jesu Christ

Copies by J. G. Walther, J. G. Preller and J. C. Kittel.

Headed by Walther 'man' (*manualiter*).

For TEXT and MELODY see BWV 604.

On this type of movement, see BWV 715. The Mempell–Preller copy collects BWV 722, 738, 729 and 732 as 'Vier Weynachts Chorale', in the same order as the simple figured versions in Krebs's P 802: see BWV 722a below. Whether

the two versions had a different origin or purpose – the figured versions a model for students, the fully composed versions free organ-chorales – is unknown, as too is how distinct the group of four was from the similar settings BWV 715 and 726.

In the spacing of the hands, in the ornaments, and in the incipient motifs (bb. 5, 10), BWV 722 approaches an independent organ-chorale. The last four bars correspond to the 'Kyrie eleison' part of the text (see also BWV 604 at this point) and follow on the previous line immediately. They also hint at other G major cadences, such as that in BWV 698. The flourish after each line first keeps the harmony of the previous chord, then anticipates the next. Simpler flourishes preparing the following chord (*Zu-Lenckungen*, 'linkings') were provided by H. F. Quehl for the two chorales in *Der musicalische Versuch* (1734).

Although quick modulatory harmonies are found (b. 2), those of bb. 8–9 suggest a language approaching the *Ob*, where too Advent/Christmas settings were the first to be grouped together.

BWV 722a Gelobet seist du, Jesu Christ

Only copy, by J. T. Krebs.

The harmonies of the figured bass are much like those of BWV 722, and it is doubtful that the bass note is to be held through the second and third inter-line flourishes, as suggested in Zietz 1969 p. 166. The chief difference is that the unbarred BWV 722a gives no sign of the half-speed of the last four bars as they are in BWV 722. But neither version can be presumed to be the earlier: in the case of all four figured hymns in P 802 (BWV 722a, 738a, 729a, 732a), either could be drawn from the other. The figured 'sketches' may be reductions rather than drafts, despite what is usually claimed, and despite their extant source being earlier.

Two further examples of such chorales occur without attribution in Krebs's MS. Again the chorale in minims is interspersed with four sets of runs, alternating treble and bass. Perhaps all six are the student work of J. T. Krebs and not J. S. Bach's teaching models, as is often supposed from Spitta onwards (I p. 586).

BWV 723 Gelobet seist du, Jesu Christ

Copies *via* J. C.Kittel (?), also LM 4708 ('Neumeister Collection').

Two staves. In LM 4708, 'J. M. Bach'.

For TEXT and MELODY see BWV 604.

There is more than a passing similarity here to another (very early?) Christmas setting in G major, BWV 719, but the derivative fore-imitations are closer to Pachelbel, as in his 'Komm Gott, Schöpfer, heiliger Geist'. There is a G-mixolydian key ambiguity to the opening fugue, and the whole movement wavers between C and G major, as too does BWV 697.

Kittel's probable access to Bach's own copies may support the attribution to J. S. Bach (KB pp. 14, 17) but the four parts – playable by hands on one manual, managed more than competently, and without too many formulae – look more like Johann Michael's work. Whether or not the clear perfect cadences at the end of each line affirm the phrase 'that is true' from v. 1 (Chailley 1974 p. 123), they evoke no particular composer.

BWV 724 Gott, durch deine Güte

Only copy *ABB* (J. C. Bach), in tablature.

For TEXT and MELODY see BWV 600. A later hand has added 'Gottes [Sohn] ist kommen' (cf. BWV 600).

Such contrapuntal accompaniment 'with neither sustained motif nor thematic interludes' has long been recognized as 'the most primitive form of organ chorale' (Spitta I p. 595). It has also been claimed to 'correspond exactly' with chorale-types in the 'Neumeister Collection' (Wolff 1992 p. 244), though there is little there in the texture or counterpoint that is similar, except certain 'weaknesses' common to both. Its absence from Weimar sources may be due to its being very early, or never being transcribed from tablature, or its genre having become permanently outmoded.

But the careful four- and five-part texture has points of interest, not only in the tentative canons of bb. 7–8, 12–13, 17–21, 33–4, 38–9, but the easy lines and effortless counterpoint of the whole, at first predominantly in minims, then in crotchets. This must be the result of conscious planning. While according to NBA IV/3 the pedal enters in b. 9 for the fourth (partly free) part, the only cue in the tablature is at b. 34, where it is given for the fifth part, thus for two phrases in canon (see Hill 1991 p. xxvii). Bar 28 suggests short octave in the manual, b. 41 a pedal with F♯. This, if missing, could go up an octave (BG 40). As in BWV 716, the final pedal entry serves as a kind of coda, since the opening and closing lines of the *cantus* are rather alike, and the result has little in common with Pachelbel's treatments.

Despite attempts to show that the canonic imitation somehow refers to the text, the composer seems rather to be experimenting with the technique

itself, as with BWV 716 (opening canon at the fourth) and as eventually perfected in BWV 600. There is also a careful handling of harmony from two to five parts: an 'exercise' well accomplished for a setting that also keeps a certain Christmas-pastoral feel to it.

BWV 725 Herr Gott, dich loben wir

Only source, Peters VI (copy by Forkel).

The TEXT is Luther's version in rhyming couplets of the Te Deum, associated with Mattins and Vespers, later a hymn for New Year's Day (Gojowy 1972) and general 'praise and thanksgiving' (Stiller 1970 pp. 223, 232). The first four of fifty-three lines are:

Herr Gott, dich loben wir.	Lord God, we praise you.
Herr Gott, wir danken dir.	Lord God, we thank you.
Dich, Vater in Ewigkeit,	You, Father in eternity,
ehrt die Welt weit und breit.	The world honours far and wide.

The simplified MELODY (*Liber usualis*, appendix, Hymn for Thanksgiving) appears intact in BWV 725. Listed in the *Ob*, used in part in Cantatas 16 and 190 (New Year 1726, 1724), 119 (Council Election 1723), 120 (wedding, *c*. 1729), 190a and 120b (anniversary of Augsburg Confession, 1730). BWV 725 often agrees with BWV 328 when it does not re-harmonize for a new verse; bb. 188–202 have a different melody. It is not certain that Forkel's MS included the unique text incipits.

The setting appears to be a written-out accompaniment for a repetitious chant (Spitta I p. 588), preserving the phrygian harmonies and admitting contrapuntal motifs particularly for repeated lines, so that the livelier verses bb. 18–37, 183–212, etc. look rather like *alternatim* interludes. However, it seems not to be laid out as verse and response in the way that the Te Deum was still sung in the Leipzig Nikolaikirche at Mattins (Spitta II p. 109). This 'accompaniment' could be for organ alone or (as in cantata chorales) for instruments playing *colla parte*.

This is fine, five-part harmony with some unambiguous references to the text: 'angels' in the scale of b. 18, 'the incarnation and its purpose' in bb. 123ff., 'divine power' in the pedal of bb. 143ff., 'appeal for help' in the chromatic lines of bb. 163ff., and 'the vigour of belief and praise' in bb. 193ff. For passages serving two sets of words the treatment, as too in the cantata settings, is more neutral: bb. 143–52 (223–32), bb. 153–7 (213–17) and bb. 163–72 (233–42). The repeated passages include some of the setting's less conventional harmonies.

The modified repeats, particularly bb. 158–9 as altered in 218–19, may be for continuity rather than word-painting. But the verse structure and the many perfect cadences make it less continuous than usual – a major difference between it and *Ob* chorales which use the same kind of motif as that in b. 153 or 188. Nevertheless, the harmony has striking progressions from time to time (e.g. bb. 133–56) and there is little to say whether, its style being so straightforward, it was written before or after *Clavierübung III*. If one looks for a suitable occasion for a festive performance – a celebration in 1730, or the Thanksgiving on 9 January 1746 after a recent Prussian win (Butler 1992) – more than one can be found, including much earlier occasions around the time of the *Ob*.

BWV 726 Herr Jesu Christ, dich zu uns wend'

Source as BWV 715.

For TEXT and MELODY see BWV 632.

On this type of movement, see BWV 715, which immediately precedes it in P 804. As in other examples of the type, BWV 726's interludes grow progressively more *arpeggiato*; unlike others, it remains strictly in four parts, of which only the bass is unvocal. The chromaticism of the penultimate bar is unusual in G major and its style seems earlier, more elementary, than e.g. Cantata 131's (1707).

BWV 727 Herzlich tut mich verlangen

Copies by J. G. Walther and J. T. Krebs.

Two staves; headed in P 802 only, '2 Clav. e ped.' (J. L. Krebs?).

The TEXT of C. Knoll's hymn was published in 1605, becoming associated with funerals and Resurrection (Freylinghausen 1741).

Herzlich thut mich verlangen	From my heart I am longing
nach einem selgen End,	for a blessed end,
weil ich hie bin umfangen,	for here I am surrounded
mit Trübsal und Elend.	by trouble and misery.
Ich hab Lust abzuscheiden	I have a desire to take leave
von dieser argen Welt,	of this wicked world,
sehn mich nach ewgen Freuden,	longing for eternal joys,
O Jesu, komm nur bald.	O Jesu, only come soon.

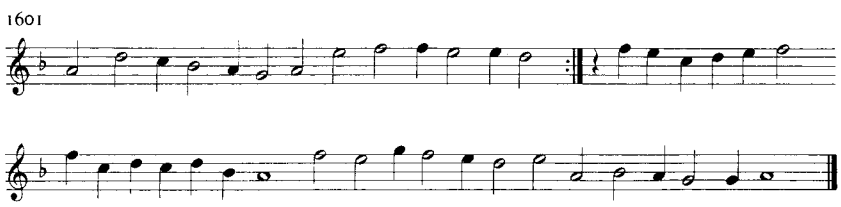
Eleven verses alternate earthly misery and heavenly joy, as in v. 4 (Cantata 161) and v. 5, which is 'obviously represented' in this setting (? – Sackmann 1998 p. 249):

Ob mich die Welt auch reizet . . .	Although the world charms me . . .
das Himmlisch' ich betrachte . . .	I contemplate heavenly things . . .

The MELODY belonged to Hassler's love-song 'Mein G'müt ist mir verwirret von einer Jungfrau zart' (published 1601), attached to this text from 1613 (Example 248) but associated with many texts: 'Ach Herr, mich armen Sünder' (Cantata 135, 1724), 'O Haupt voll Blut und Wunden' (*St Matthew Passion* 1727, Cantata 159, 1720), 'Befiehl du deine Wege' (*St Matthew Passion*, Cantata 153, 1724), 'Wie soll ich dich empfangen' and 'Ihr Christen auserkoren' (*Christmas Oratorio*), as well as 'Herzlich thut mich verlangen' (Cantata 161, 1715); without text in Cantatas 25 (1723), 127 (1725) and 161 (first movement). Listed in the *Ob* as 'Ach Herr, mich armen Sünder'. Mattheson (1739 p. 473) claimed that there were twenty-four different hymns sung to this melody, and asked how such a 'moving death-hymn' ('bewegliche Todten-lied': 1731 p. 71) supported the Greek view of the phrygian mode as inflammatory.

Example 248

1601



The quality of the music, the *suspirans* figures in the decoration (already b. 2), the *tmeses* or gaps in b. 3 etc., the relationship felt between the music and 'longing' ('verlangen'), and its overall conception – accompanied melody without interludes – have all suggested to players that BWV 727 is very like an *Ob* prelude. However, in the virtual absence of motivic development or imitation, BWV 727 could properly be compared only with (at most) 'O Mensch, bewein', minus the coloratura melody. While BWV 727 differs from the *CbWFB* settings BWV 691 and 728, its *suspirans* is found in the former; and while it differs from the Tremulant setting BWV 721 (also in P 802), the spacing and final cadence are similar.

The movement lies somewhere between the simple four-part harmonizations and the *Ob*, though nearer the latter in both style and date, late enough to be known to Krebs and Walther. As a harmonization, its rapt mood is immediate, continuing through telling motifs (b. 5 etc.) and a final

cadence whose special *Affekt* might change from text to text. Obviously, this particular melody and its natural harmonies create an unmistakable aura of 'longing', of whatever kind; the unnecessarily long final pedal point alone plays a part in this.

The penultimate chord, a particular combination of a held tonic and (implied) diminished seventh on the leading note, was something of a fingerprint in early Bach works: see BWV 721 and 'Neumeister Chorales' BWV 1095 and 1105. (A decorated version of it, originally closing the Commandments setting in the *Ob*, was altered to the present reading. See BWV 635.) It is clear from its appearance at the end of the early Fantasia in C minor BWV 1121 that the chord need not be associated with any particular text; but drawn out in a *ritardando*, in such a chorale-setting as this, it compels a response from the touched listener.

BWV 728 Jesus, meine Zuversicht

Autograph: *AMBB*; a later copy *via* C. P. E. Bach.

The anonymous TEXT of the Easter hymn was published in 1653.

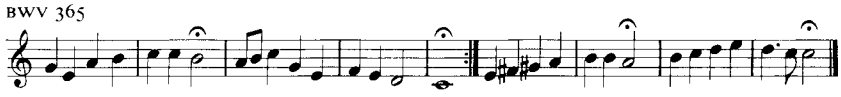
Jesus, meine Zuversicht	Jesus, my trust
und mein Heiland, ist im Leben.	and my Saviour, lives again.
Dieses weiss ich; soll ich nicht	This I know; should I not
darum mich zufrieden geben,	therefore be content
was die lange Todesnacht	with whatever thoughts
mir auch für Gedanken macht?	the long night of death gives me?

The nine verses that follow contrast death with the afterlife.

The MELODY became attributed to J. Crüger (Terry 1921 p. 238); for its version in BWV 365, see Example 249. A varied form appears in Cantata 145, and BWV 728's differences do not all appear to be the result of embellishment.

Example 249

BWV 365



Although in *AMBB* the piece looks like a finished fair copy, perhaps it was written out at the moment of creation, in 1722 or 1723 (NBA V/4 KB pp. 11, 20). In form and type it relates to *AMBB* as BWV 691 does to the

CbWFB. Whether in either the composer intended the decorated melody to convey a subdued mood of death is less certain than that he was incorporating ornaments and figures already familiar from BWV 691 and the Ornament Table in *CfWFB*, and so providing practice in florid melodies (Spitta I p. 585) and ornamentation. For the order in *AMBB*, see BWV 573.

The cadences of both BWV 691 and 728 are their most conventional moments, and here the second half of b. 5 is very like Walther's cadences. On the other hand, the melody of BWV 728 tends to rely more on groups of small notes and varied decorations of the dotted quaver motif. As with BWV 691 only more so, the decorations include important slurs: slurring was a *manière* quite as much as adding ornaments. They are all used to mark the main notes of the original melody on the beat, thus showing both how to paraphrase a melody with beautiful patterns and how they are to be played *cantabile*.

BWV 729 In dulci jubilo

Copies by J. G. Preller and by or *via* J. C. Kittel.

Two staves.

For TEXT and MELODY see BWV 608.

On this type of movement, see BWW 715. The interludes now are not only better integrated but more obviously related to the text, even perhaps to the last verse with its bells and choir of angels (Spitta I p. 587). How suitable it is for accompanying a congregation or even choir is doubtful: the breaking of the melody in bb. 19–21, the irregularly prolonged cadence at bb. 22–5, the unequal lengths of the interludes (2, 2, 2, 3, 3, 2 bars), the break necessary for the congregation to pick up the new line at the end of b. 32, the length of the coda – these suggest an independent organ work, a model improvisation, perhaps a (rather messy) postlude reaching for effect, and something impossible to sing with. Curiously, the first two *cantus* phrases also avoid the obvious cadence: a young man's originality?

Pedal, though nowhere specified, seems to be more necessary than in other 'Arnstadt Chorales', and most clearly at the end, as often in early works. The broken scales of the first three interludes suggest the angel throng (cf. BWV 607) or the purpose of Christmas (cf. BWV 600); the broken chords of the fourth interlude are like those of a bicinium bass; the bass lines of the fifth resemble those of BWV 600 and 607; and the *arpeggio* of b. 46 matches those in Handel's harpsichord preludes pre-1710. The high full chords of

the close are rare outside doubtful or early chorales (cf. BWV 702, 716), but much of the rest looks ahead to maturer work.

BWV 729a In dulci jubilo

Only copy, by J. T. Krebs (no composer's name).

The figures are closely observed in BWV 729; on which came first, however, see BWV 722. Three major differences between the two versions are: (i) like BWV 722a, BWV 729a has no bar-lines, possibly suggesting more freely played interludes than BWV 729; (ii) BWV 729a has no interlude between lines 4 and 5 of the chorale; (iii) BWV 729a gives no hint of the coda.

BWV 730 Liebster Jesu, wir sind hier
BWV 731 Liebster Jesu, wir sind hier

No Autograph MS; copy in Lpz Poel 39 (Kittel) and late sources.

BWV 731, two staves, headed 'à 2 claviers et pédale' in NBA IV/3.

For TEXT and MELODY see BWV 633.

BWV 730's four or five-part harmonization of the melody without interludes points towards the *Ob*, as does the diversionary 6/4/2 of b. 4 and especially the tenor and bass of the third *cantus* line (compare BWV 638). The harmonies are of a higher order than the diminished sevenths of BWV 715, with dominant and major sevenths and ninths (bb. 4, 13). The rising pedal of b. 13 has suggested to some the words 'von der Erden ganz zu dir' of v. 1 (Chailley 1974 p. 185).

Only at times does BWV 731 read like a variation, chiefly in b. 1, where tenor and bass seem to anticipate the *Ob* setting BWV 633/634. Harmonically and melodically, bb. 11–12 of BWV 730 could replace the corresponding bars of BWV 731 if an organist wanted an ornamented chorale based on this version of the melody. The juxtaposition of the two settings in the source allows this.

The inner parts, the moving bass line and the ornamental melody of BWV 731 seem to be 'mere variations' around basic four-part harmony, arising from an imaginative treatment of it. Yet just as the accented passing-notes of b. 3 already hint at the sophistication of the *Ob*, so too does the

melody, especially as it takes flight in bb. 4 and 13, in a manner well beyond the 'Neumeister Chorales'. Perhaps too early to be known by Walther and Krebs, the settings suggest an intermediate step towards the motivic integrity and intensity of BWV 601.

BWV 732 Lobt Gott, ihr Christen, allzugleich

Copies as BWV 729.

For TEXT and MELODY see BWV 609.

On this type of movement, see BWV 715. Like the other settings of this type, this one modifies the conception somewhat:

1	typical interlude figure integrated into the harmonization
2–3	semiquaver lines more in *Orgelbüchlein* or partita style
6–8	*cantus* sinks below soaring top line

Perhaps line 3 pictures 'today opens his Heaven' (Spitta I p. 586), as b. 8's downward-running interlude does Jesus' descent to earth ('and gives us his son'). Whether it is 'a significant forward step' in the evolution of chorales (Keller 1948 p. 142) is as uncertain as the chronology, but it is possible that strict four-part harmonization in BWV 706 came after the full-chord technique of BWV 732, rather than vice-versa. Much here could be improvised upon further: the short-lived motif development of b. 1, the change to quavers in b. 4, the free runs, the drawn-out cadences.

Replacing the hymn's opening upbeat with the demisemiquaver motif need not have confused any congregation it was accompanying (as Sackmann 1998 p. 234 asserts): performance of hymns was surely far from being polished and exact, and the harmony is clear enough. For similar reasons, the burying of the *cantus* in the alto of b. 8 and its following 'disintegration' do not mean BWV 732 could not accompany a congregation.

BWV 732a Lobt Gott, ihr Christen allzugleich

Copy, as BWV 729a (no composer's name).

The figures of BWV 732a are observed in BWV 732; for which came first, see BWV 722a. There is no indication of the long close to lines 1, 2, 3 and 5 in BWV 732 except the fermatas, but the tie to the first note of the first

interlude may well suggest it was taken from BWV 732, with interludes of a kind improvised at the period.

BWV 733 Meine Seele erhebt den Herren (Fuga sopra il Magnificat)

Copies by or *via* J. C. Oley, J. P. Kirnberger and J. L. Krebs (two).

Two staves; headed by Oley and Kirnberger, 'Fuga sopra il Magnificat'; also in Oley 'Meine Seele erhebet den Herren – pro organo pleno con pedale'.

For TEXT and MELODY see BWV 648.

One long fore-imitation based on a melody that is heard briefly at the end is an idea associated with Pachelbel, as it is too with the simpler BWV 716 and Magnificats of other composers, both older (Scheidt's 'Noni toni', also on the *tonus peregrinus*) and younger ('Meine Seele erhebet den Herren' by the Leipziger J. C. Schiefferdecker). In particular, the first verse of Buxtehude's Magnificat BuxWV 205 may have influenced BWV 733. But the setting is greater than its pedigree and beyond possible antecedents, better seen perhaps as a fugal equivalent to the trio 'Allein Gott' BWV 664, i.e. a densely contrapuntal setting based both on a subject derived from the first *cantus* line and on its countersubject, the whole crowned by two phrases of pedal *c.f.* at the close. A further parallel is BWV 661, which also develops quaver patterns, or even BWV 651, where a *c.f.* is introduced by four rising notes, just as BWV 733's is rounded off by them. Perhaps like BWV 651 it was entitled in the autograph 'Fantasia' or 'Fant', the latter misread by an early copyist (J. L. Krebs?) as 'Fuge'?

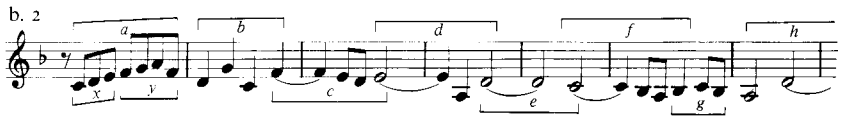
It is not obvious in what sense BWV 733 is a fugue, or how (or even whether) fore-imitation is involved. The *cantus* appears not as a fugue-subject but as a series of intonation-like entries, most of them signalling a new part in the texture:

1	tonic (two parts)
10	tonic (three parts)
30	dominant (four parts, including countersubject)
55–6, 75–6	two stretti
98, 119	augmentation, lines 1 and 2 (five parts)

Though the form is different, the general effect is not unlike (e.g.) Contrapunctus IX from the *Art of Fugue*, in which too the subject is pervasive. The opening seems fugal, owing to the conventional nature of a countersubject

which incorporates useful ideas. See Example 250. It is the motifs that are picked out for development, and the line is neither answered as a fugue-subject nor treated as a regular countersubject. The counterpoint generally is italianate, first two-part, then in three, four, and for the two pedal *c.f.* sections, five parts.

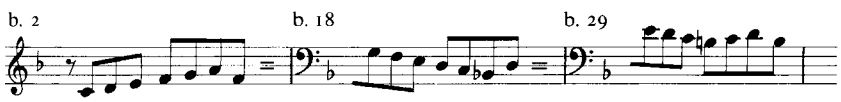
Example 250



Discrete motifs are again open to expansion, inversion, sequence and other kinds of development, and all of them in Example 250 were common in standard *alla breve* counterpoint. Thus *f* is used against the *c.f.* in one of Buxtehude's settings ('Noni toni' BuxWV 205), *e* and *d* in another (BuxWV 204), *d* in the opening movement of Bach's Cantata 10, and so on. More even than moments in Pachelbel's Magnificat cycles, BWV 733 is remarkable for its systematic use of particular motifs. Strictly speaking, *e*, *f*, *g* and *h* are not countersubject motifs, being accompanied themselves by a crotchet line of a kind also familiar in *stile antico* (b. 6).

The sheer profusion of usable motifs seems to force the composer to rely chiefly on one of them (*a*), and apart from such moments as the cadences in b. 43 and b. 65, the others are not much used; those that are (*c*, *e*) are not particularly melodic or striking. But *a* is more or less continuous, and its inversion is either complete or partial, thus a good example of a particular technique: Example 251. It fits in anywhere, in any voice, against any line,

Example 251



sustaining a long movement so effortlessly (from b. 2 to its inversion in the penultimate bar) that it can allow a new counter-theme to enter as if it were a genuine second subject – though quite where it starts is not clear (b. 42 or 43? and b. 63 or 65?). Similar fluent quaver themes are used in mature Leipzig works, and partly because of this quaver theme, there is a family likeness between this Fugue and the C minor BWV 546, the finale to the *Italian Concerto* BWV 971, and the Ricercare à 6 from the *Musical Offering*.

This strong, vivid movement is a stark contrast to the sung settings of the same chant-melody, 'Suscepit Israel' in the Magnificat BWV 243 and

Cantata 10. There, the same theme lends a plaintive colour quite alien to the Magnificat tradition in organ music. Here, the writing is closer to the big organ fugues – compare its close with BWV 540 or 545 – and the two five-part sections are as well conceived as anything in mature Bach. The e♭ of bb. 105–6, the counterpoint written to 'justify' the repeated Gs of bb. 121–5, and the pairing of such bars as 128–9, are especially fine, ingenious solutions to a taxing *cantus firmus*. A standard type of counterpoint has been handled very imaginatively, distracting the ear from the peculiarity of a piece that opens in an ambiguous key and continues to fluctuate between a minor key and its relative major. Other Magnificat fugues too had ended with a major chord prepared in the penultimate bar (Pachelbel), but not after so sustained a fantasia as this.

BWV 734 Nun freut euch, lieben Christen g'mein / Es ist gewisslich an der Zeit

Copies by or *via* J. C. Oley, J. L. Krebs and probably J. C. Kittel.

Two staves; headed by Krebs 'Choral in Tenore', and in Oley's 'manualiter'. Second title from the (late) copies of BWV 734a.

The TEXT of Luther's ten-verse Advent hymn is a 'ballad on Christ's Incarnation' (Stapel 1950 pp. 203ff.), later associated with Ascension and Sundays after Trinity:

Nun freut euch, lieben Christen gmein,	Now rejoice, dear Christians all,
und lasst uns fröhlich springen,	and let us leap with joy,
dass wir getrost und all in ein	that we, confident and united,
mit Lust und Liebe singen,	sing with pleasure and love
was Gott an uns gewendet hat	of what God has given for us,
und seine süsse Wundertat;	and his sweet miracle;
gar teur hat ers erworben.	very dearly has he bought it.

The TEXT of Ringwaldt's Advent hymn was published in 1582:

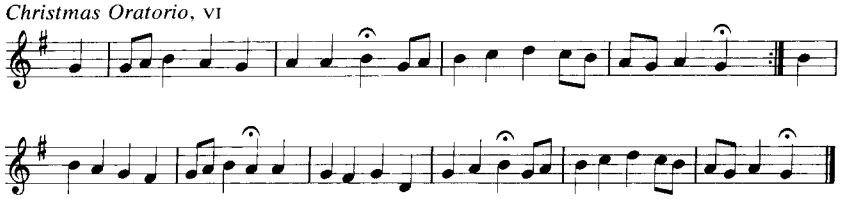
Es ist gewisslich an der Zeit	It is certainly time
dass Gottes Sohn wird kommen	that God's Son will come
in seiner grossen Herrlichkeit,	in his awful splendour,
zu richten Bös und Fromme.	to judge the wicked and the righteous.
Da wird das Lachen werden teur,	Then jeering will cost dear
wenn alles wird vergehn im Feuer,	when everything perishes in the fire,
wie Petrus davon schreibet.	as St Peter writes of it.

The next six verses, ultimately based on the Dies irae sequence, concern Jesus the intercessor. The double title is also used by J. M. Bach in the 'Neumeister Collection'.

The MELODY is said to be derived by Luther from a song 'Wach auf, wach auf du schöne' (Terry 1921 p. 270), associated with both hymns. In the *Christmas Oratorio* it is set to an Epiphany text. See Example 252. Listed in the *Ob*, set in BWV 755, and used without text in Cantata 70 (Sunday before Advent 1723).

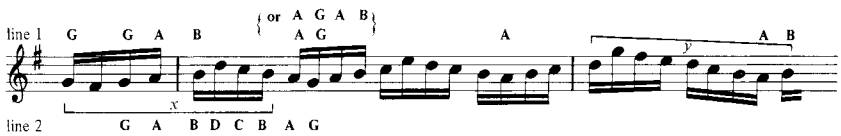
Example 252

Christmas Oratorio, VI



As in bb. 36–8, the three voices are surely written to be played *manualiter*, though pedal *c.f.* is always an option: see remarks on BWV 695. Both the non-stop semiquavers and the continuo-like bass line are unusual. The rh (Example 253) is a paraphrase rather than a variation in the manner of Partita IV of BWV 767, and is built on the turning motifs of Scheidt's *imitatio violistica*. The left hand occasionally augments and inverts the same figures (b. 4), and similar motifs, pursued less single-mindedly, can be found above pedal *c.f.* sections in music of Pachelbel ('Nun freut euch') and of those he taught.

Example 253



The semiquavers seem to gloss more than one line of the *cantus*, whose lines 2, 4 and 7 are in any case the same. Moreover, it appears sometimes as a ritornello: b. 3 dominant, 9 tonic, 30 relative, 36 dominant, 40 tonic, 45 tonic. The closes of each half are also similar. Characteristic of the melody's organized cell-construction is that it consists chiefly of two motifs: the in-turning *x* and the scalar *y* in Example 253. Both are hugely adaptable, as a comparison of bb. 3 and 35 shows. The result is a masterly version of the common *perpetuum mobile* movement included in sets of variations.

That the setting somewhat resembles the final chorale of Cantata 22 is probably because their melodies are rather alike, not because of a connection between Advent and Lent. Nevertheless, one might see in the chorale's exuberance an allusion to the second line. The figured chorale which follows has different harmony; see also BWV 690. It is nowhere clear whether BWV 734 is a prelude to the figured chorale, whether this (with its keyboard-like bass line) was intended by Bach or anyone else to serve organists without hymnbook melodies, or neither. But whoever is responsible for any particular instance of this pairing, a plain chorale following an organ-chorale does give the impression of a prelude leading naturally to a following hymn.

BWV 734a Es ist gewisslich an der Zeit

Late sources only, including P 285 ('a 2 Clav. et Pedal'), without the chorale.

In the *cantus* of bb. 33–5 and 39, BWV 734a differs from 734, taking a form associated with its different text, though not based on any of the extant MSS of BWV 734 (Emans KB). Although the other parts (rewritten as a consequence?) are not unmusical, the lines show occasional infelicities, surely not authentic: uncharacteristic lh tenths b. 33, new (?) rh bb. 32–5, lapse in rh sequence b. 39. Such infelicities have been described as not so marked that the version must be inauthentic; on the contrary, perhaps BWV 734a is the earlier version, 'developed' later by Bach into BWV 734 (Emans KB). But is there a precedent for 'development' from something less grammatical to something more?

BWV 735 Valet will ich dir geben

Reputed Autograph MS 'from Guhr Collection' used in Peters VII; late copies only.

Heading 'Fantasia super' in BG 40 not authenticated.

The TEXT of V. Herberger's hymn was published in 1614.

Valet will ich dir geben,	I shall say farewell to you,
du arge, falsche Welt;	O wicked, false world;
dein sündlich böses Leben	your sinfully evil life
durchaus mir nicht gefällt.	I detest through and through.
Im Himmel ist gut wohnen,	To live in Heaven is good,

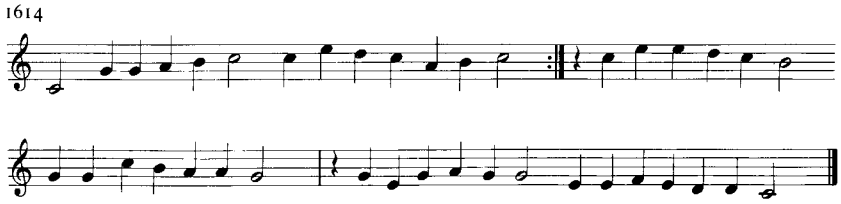
hinauf steht mein Begier,	and on this rests my desire;
da wird Gott herrlich lohnen	there will God reward well
dem, der ihm dient allhier.	him who serves him here.

The following four verses look to the saviour of the soul.

M. Teschner's MELODY, which varied, was published with the text (Example 254). It seems to derive from a melody in the Geneva Psalter (Ps. 3). Listed in the *Ob*, found in BWV 415, Cantata 95 (1723) and the *St John Passion*.

Example 254

1614



The authenticity of BWV 735 is not certain enough to be sure that Bach was picturing 'the soul rising to peace' at the end (Keller 1948 p. 175), as he appears to do in BWV 656: it is suspiciously like BWV 702. But in shape BWV 735 is similar to 'Jesus Christus, unser Heiland' BWV 665:

> irregular exposition of *cantus* lines, each finally in crotchets in the pedal; gap between lines except 6–7 (see BWV 735a) and 7–8; each (except line 7, 42ff.) uses the whole *cantus* line; few motifs, mostly announced in the first bars.

Although BWV 735 and 665 have details in common – see BWV 735 b. 29 etc. and opening of BWV 665 – the former appears to be more 'objective', without textual allusion but with constant reference to one or two semiquaver patterns, familiar in the partitas but here spinning out a decorated chorale line recalling Buxtehude or Böhm. Moments in the final pedal point are more than faintly reminiscent of the end of the C major Toccata, while b. 51 seems to return in more exacting form before the final stretto entries in another fugue (D minor, BWV 538).

The semiquavers from b. 1 appear *rectus* or *inversus* against every line of the chorale (bb. 2, 10, 16, 22, 29, 37, 43, 52) as well as on the pedal point and the 'old' texture at bars 43–7, so called because of the broken-chord figure and the incomplete chorale line. Despite frequent tonics, such economy of means combined with well-harmonized chorale lines (especially in the bass) is credibly the work of Bach. So are the mastered 'tricks of the trade'

(e.g. the a♭ when the final *c.f.* note is reached) – but all these are already in the form shown by BWV 735a, which is without the final rise.

BWV 735a Valet will ich dir geben

Copies by J. G. Walther and in *Plauener Orgelbuch* (J. A. Lorbeer, before 1710).

Two staves; headed 'con Pedale' in *Plauen.*

The main differences are: certain details in the imitation (BWV 735a b. 34, BWV 735 bb. 29ff.) and in accompanying figures (e.g. two upper parts transposed an octave in bb. 39f.); and old patterns in bb. 51ff. which become more contrapuntal in BWV 735, whose final pedal point is also 'bigger'. But 735a already had accomplished fugues on each line, and whether BWV 735a/735 correspond to the early/late versions of 'The Eighteen Chorales' as often suggested (KB p. 11) hangs on whether the changes are reliably attributed to Bach. They become more radical as the piece progresses, unlike those of 'The Eighteen', even in the case of BWV 651a/651.

For a remark on the 'new' coda, see BWV 735 above. Clearly, the final three bars of BWV 735a are older, as is the broken-chord figure from b. 51. This last has precedents in several 'Neumeister' chorales (BWV 1092, 1106, 1107, 1117), and much in BWV 735a resembles Georg Böhm's pedal *c.f.* setting of 'Vater unser'. All such details could well have been consciously rejected/improved in BWV 735, but by whom? The simple sections of BWV 735a, where each line had a distinct beginning, are disguised in BWV 735 by the motif-extension in bb. 42 and 52. Other 'improvements' are also not quite happy, producing repetition (bb. 29–32 and bb. 34ff., also in b. 53), interfering with sequences, and leading to a thin texture at the end. Some of these are changes in conception quite untypical of Bach's revisions as known. A recent view that BWV 735 may be a nineteenth-century arrangement (EB 6589 p. vii) is plausible, since neither the sources nor the musical details – modelled on 'The Eighteen' revisions? – are conclusively against it.

BWV 736 Valet will ich dir geben

Copies *via* J. C. Kittel and possibly other contemporary sources.

Two staves.

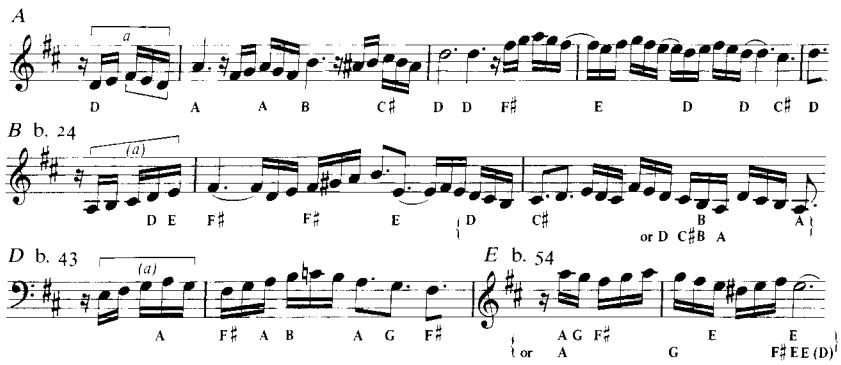
For TEXT and MELODY see BWV 735. For the figured chorale added in some late copies (KB p. 59), see BWV 734. That BWV 736, a very accomplished work, is found in a Kittel source may support the idea that it was intended for the set of 'Leipzig Chorales' as assembled in P 271, after BWV 735a had been rejected.

Highly original in general effect, BWV 736 also combines subtle motif and paraphrase techniques. Its form is:

A 1–12	fore-imitation, paraphrase of lines 1 and 2; accompaniment to pedal *cantus* based almost entirely on *a* (see Example 255)
B 24–36	fore-imitation, paraphrase of line 5 *via a* (modified); *ditto*
C 36–43	fore-imitation, based on theme from *B* (*inversus, rectus*); *ditto*
D 43–52	fore-imitation, paraphrase of line 7 *via* a further derivative of *a*; accompaniment to *cantus* partly based on *a*
E 52–9	fore-imitation, paraphrase of line 8 by means of *a* (*inversus*)?

Quick-moving triplets above a slow *c.f.* may ultimately derive from Scheidt (Dietrich 1929 p. 62), but some idea of the motivic subtlety of the movement can be grasped from the final cadence, where – to look only at the inner parts – the last three bars incorporate *a*, *a* inverted, *a* as modified in section *B*, and *a* as modified in section *D*, the whole cross-referring to the previous pedal-points: see Example 255. The *c.f.* paraphrases become progressively

Example 255



less obvious during *B*, *D* and *E*, and only the plan makes it likely that the composer did in fact have line 8 in mind for *E*. If the main notes of the *cantus* were off the beat, the paraphrases would be less apparent, since the triplets sweep up everything, breathless to the end.

A further example of the work's unity-within-variety is the pedal points. The final cadence refers back but now with brief, 'finalizing' diminished sevenths; the middle cadences (b. 35, b. 42) are quite distinct, despite the similar motifs; and the *cantus*, being in the pedal (unlike the figured chorale), leads to punctuating cadences on D, D, A, A, F♯/B and D. The gigue-like motif *a* suggests that the composer had in mind the second half of v. 1 but also that the setting dates from the Leipzig period: Kauffmann used a similar pattern in his 'Komm, heiliger Geist' (1733), to which BWV 736 could be a response, but now with *organo pleno* replacing Kauffmann's discreet registration of Vox humana + Salicional 8′ + Spillpfeife 4′.

So majestic and exuberant a setting of words that speak of resignation might be explained by a 'striving up towards heaven' (Meyer 1987 p. 21), or it may be a response to the chorale-melody itself, which has little resigned about it. Either way, the note-patterns are familiar in other compound-time preludes, such as BWV 712.

BWV 737 Vater unser im Himmelreich

Copies by J. G. Walther and in Yale LM 4708 (subtitled 'Nimm von uns, Herr, du treuer Gott').

For TEXT and MELODY see BWV 636. Alternative texts are not uncommon in 'Neumeister': 'Nimm von uns' (M. Möller, 1584) is another prayer, against retribution for sins. In some hymnbooks, the two texts share a verse.

Like the doubtful BWV 705 and 707 (both headed *manualiter* in P 1160), the parts are playable by hands, and Walther gives no pedal cue for what is an undistinctive bass. Spitta saw it, like BWV 724, as an example of 'the most primitive form of organ chorale . . . with neither sustained motif nor thematic interludes' (I p. 595), which would suit its position in 'Neumeister'. The patterns are typical of *alla breve* counterpoint in 4/2, and more than once the soprano *c.f.* is anticipated in an inner part (e.g. bb. 19–20). The opening fore-imitation of b. 1 with bass countersubject leads the player to expect a stricter organ-motet of Scheidt's monothematic type, as do the inconclusive cadences (typical of Pachelbel) and the lengthening of the *cantus* as the piece proceeds. Though looser than his, its lines are typical of Scheidt, with consistent but undeveloped motifs – an early work of J. S. Bach.

Effective cohesion is given by the dactyl/anapaest figure, and there is good harmonic tension between the modal moments (b. 3) and the chromatic/diatonic (b. 28). The distinctly modal details in NBA reflect Walther's

copy, resulting in a by no means inappropriate archaism from time to time. Whether Neumeister's several added accidentals (bb. 2, 5, 16) make his version 'superior' (Wolff 1997 p. 160), or merely reflect the diatonic interference of a copyist later and less authoritative than Walther, is not known.

BWV 738 Vom Himmel hoch, da komm' ich her

Copies, similar to BWV 729.

For TEXT and MELODY see BWV 606.

On this type of movement, see BWV 715; on running figures in Christmas chorales, see BWV 607, 697 and 701. While the semiquavers resemble those of other 12/8 chorales – interludes in Vars. 2–7 of the Partita BWV 766, accompaniments in BWV 666 and 667 – there is little attempt at developing a single motif à la *Orgelbüchlein*. Many such patterns fall naturally to hand in extrovert music in compound time, as is suggested by the similar opening of the A major Suite for Harpsichord, BWV 806, which presumably the chorale predates.

Interludes suggest congregational accompaniment, which the differing length of first notes – two beats for the first two lines only – would not unduly complicate, despite claims to the contrary (Sackmann 1998 p. 237). However, without the interludes, the movement would be a useful pointer to the *Ob* conception. At least one of the patterns was used in other connections with the same chorale melody, in BWV 769. Although given in the Preller MS with other Christmas hymns (BWV 722, 729 and 732), the setting is clearly developed beyond the 'Arnstadt Chorale' type, chiefly by means of non-stop semiquaver patterns, and is nearer than most 'Neumeister Chorales' to the *Orgelbüchlein*.

BWV 738a Vom Himmel hoch, da komm' ich her

Only copy, by J. T. Krebs (no composer's name).

The figures of BWV 738a give the harmony of BWV 738; for a remark on the relationship, see BWV 722a. That BWV 738a could be a reduction from, not a draft for, BWV 738 is suggested by BWV 738a having those motifs in BWV 738 unlikely to be readily improvised (b. 3, b. 4) but not those that can be (b. 10, b. 20).

BWV 739 Wie schön leuchtet der Morgenstern

Autograph MS P 488 (see also BWV 764); copies in *Mö MS* (J. C. Bach, similar paper to P 488, a MS he 'slavishly' copied: Hill 1991 p. xxv), *Plauener Orgelbuch* (before 1710, from P 488 before its minor revisions); later derivatives.

Two staves; headed in P 488 (a fair copy) 'a 2 Clav. Ped.'.

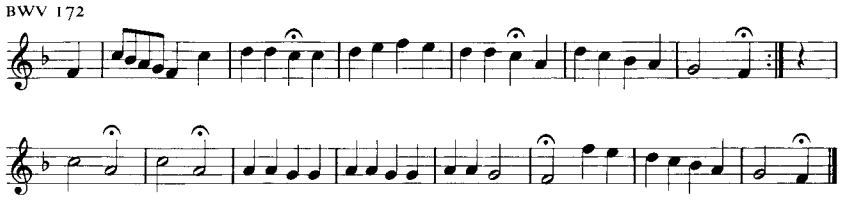
The TEXT of P. Nicolai's seven-verse hymn was published in 1599, associated variously with Advent, Whit, Annunciation and Sundays after Trinity.

Wie schön leuchtet der Morgenstern	How beautiful shines the morning-star,
voll Gnad und Wahrheit von dem Herrn,	full of the Lord's grace and truth,
die süsse Wurzel Jesse.	sweet root of Jesse.
Du Sohn Davids aus Jakobs Stamm,	Son of David from the lineage of Jacob,
mein König und mein Bräutigam,	my king and my bridegroom,
hast mir mein Herz besessen;	you have taken possession of my heart;
lieblich, freundlich,	lovely, kind,
schön und herrlich,	fair and splendid,
gross und ehrlich,	great and faithful,
reich von Gaben,	rich in gifts,
hoch und sehr prächtig erhaben.	exalted to great magnificence.

The MELODY, in part from older material, was published with the text, and varied in detail. See Example 256. Listed in the *Ob*, set in BWV 763, harmonized in BWV 436 and used in Cantatas 1, 36, 37, 49, 61 (1714), and 172 (1714).

Example 256

BWV 172



J. S. Bach's hand in P 488 no more proves that he was the composer than does the *Plauener Orgelbuch* copy. Nevertheless, the setting has hallmarks of the young Bach, perhaps writing in preparation for the Lübeck visit in 1705, even for an audition there (Dürr 1984, plate 1). Either way, BWV 739 and 764 now represent 'the oldest handwriting of Bach' (Kobayashi 1989 pp. 25, 16), from about 1705, or already 1703/4; the paper dates between 1703

and 1709. P 488 could be a fair copy made from tablature, revised (Stinson 1985 p. 236), now with all pedal-entries clearly marked, lh/rh distribution marked when needed (bb. 38, 44), and a bracket to show left-hand notes (b. 55).

It would not be out of the question that some notes are incorrect, and that the distribution in bb. 63ff. (four notes left, four right) does not convey what happens in practice. The direction 'a 2 Clav Ped' (added when?) may be an ideal.

The form and style are Thuringian rather than purely North German. The note-patterns, the manual-changes and the sectional treatment of each *cantus* line are reminiscent of Buxtehude and others, but like Böhm's 'Christ lag in Todesbanden', the setting is succinct; and like Buxtehude's 'Ich ruf zu dir' it remains continuous-but-varied by changing not metre but texture, from two to four parts, including a trio with pedal as *c.f.* The details it shares with the two extant and much longer chorale-fantasias of Reinken (echoes, a certain square figuration) are a little too common-property for it to be unarguably 'indebted to a Reinken model' (Wolff 1991 p. 63), although *Mö MS* does contain various pieces looking like a 'homage to Reincken' (Dirksen 1998 pp. 133ff.). See also the Praeludium BWV 535a.

One can certainly find parallels between BWV 739, the incomplete BWV 764 and a setting of 'Erhalt uns Herr bei deinem Wort' in Rinck's LM 4843 (Krumbach 1985, 5 p. 12). How typical of local Thuringian styles in 1700 the conciseness is, or whether Bach had to learn from Buxtehude (BuxWV 212, 196) about a *cantus* migrating from voice to voice, is unclear. Such contraction and migration seem characteristic of J. S. Bach (BWV 739, 718, 720, 767.ix and 770.x), and in many respects, the closest parallel to BWV 739 is BWV 720. The form is:

1–4	line 1, fore-imitation, *cantus*; unrelated interlude then line 2; much use of a motif from b. 2
14–19	line 3, ditto; similar motif
21–35	lines 4–6, pedal; dialogue (lh *Rp*, rh *Ow*); Pachelbel semiquavers
36–40	echoes, two manuals: harmonies drawn from next *cantus* line
40–54	lines 7–9 pedal; 8–9 anticipated by their harmony (bb. 44–5) or melody (bb. 46–7); alternating manuals (b. 43 = *Rp*?); broken chords
55–64	line 10 anticipated; scale lines derived from motif from b. 2?
65–end	line 10 in pedal with free parts above; pedal point ditto

To vary the treatment is a way of responding to what is a somewhat intractable melody, one which occasions very charming paraphrases in

Cantatas 1 and 49. The scales of the last two sections are typical of fantasias, while other figures are of toccatas and preludes. Those of b. 42 and b. 46 can be found in Buxtehude's Toccata in D minor, other bar-by-bar detail elsewhere: for example, the counterpoint at bb. 22 and 57 of Pachelbel's printed 'Wie schön leuchtet' (*Acht Choräle*, 1693) has an 'astonishing relationship' with BWV 739 and already served Buttstedt as model (Kube 1999 p. 582). But both the tenor of b. 69 and the *arpeggio* close, each a little wild, are original Bach fingerprints.

Two particular questions about the manual changes are: why are there directions for the *Ow* in both bb. 42 and 44? and do the signs suggest the original was tablature? On the first: perhaps the right-hand *O* was a mistake in b. 42; or *R* was omitted (for either hand or both hands) in b. 43; or the *O* signs in b. 44 are merely cautionary, a warning against changing to *R* (*Mö MS* has the sign only in b. 42). There is no compelling reason to take one rather than another in simple dialogues; nor are two manuals necessary in the way that they are for trios.

On the second: it is possible that the copy was made for the trip to Lübeck (where *Rückpositiv* was common), and would have been less suitable for auditioning or for testing a new organ in Thuringia, where chair organs were scarce. Rather, *O* and *R* recall the practice in earlier chorale-fantasias as copied in tablature: they could be typical or conventional terms meaning *primo* and *secondo* manuals, neither of them truly *piano*. With comparable *plena* between the manuals, it would not be mistreating the work to interpret it as one wished, playing any section on either manual, rh or lh, above a pedal reed.

BWV 740 Wir glauben all' an einen Gott, Vater

Late copies only.

The TEXT of T. Clausnitzer's Trinity hymn was published in 1668.

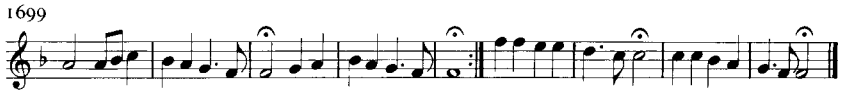
Wir glauben all' an einen Gott,	We all believe in one God,
Vater, Sohn und heilign Geist,	Father, Son and Holy Ghost,
den der Cherubinen Rott	whom the band of Cherubim
und die Schaar der Engel preist,	and host of angels glorify,
den durch seine grosse Krafft,	who through his great power
alles würcket, that und schafft.	accomplishes, does and creates all.

As in Luther's Nicene Creed (see BWV 680), three verses address the Persons of the Trinity.

The MELODY was published in 1699 (Terry 1921 p. 339): Example 257. The title's first six words are listed in the *Ob* – for this text or Luther's?

Example 257

1699



A nineteenth-century editor attributes the two versions of this to J. L. Krebs (see Emans 1997 p. 82), who may well be the composer, though BG 40 thought it an arrangement of a 'piece by his great teacher', perhaps for an organ whose pedal went up only to a much-used middle c′ (Bruggaier 1959 p. 149). Probably both the four- and five-part settings, each in two rather distinct versions, are the work of Krebs, including b. 7, the final melisma, the double pedal, the frequent returns to tonic Fs in the bass, and the well-digested fore-imitation, even the attempt at unity at the close of each half. There is some general resemblance to BWV 653b, also known to the young Krebs. But the four pedal *cantus* phrases are inconsistent (one is missing, one is in both parts) and the harmony a mixture of good and bad (sequence in b. 34). Or perhaps it is optionally laid out to be a four-part organ piece with obbligato *c.f.* for violin, in the Kauffmann style developed further by Krebs at Altenburg? Alternatively, there seems good circumstantial evidence that the five-part version is an arrangement made in the nineteenth century, by J. N. Schelble (Stinson *BJ* 2002, p. 131).

BWV 741 Ach Gott, vom Himmel sieh' darein

Copies by or *via* J. P. Kirnberger, J. C. Oley and later.

Two staves; headed in the first 'in organo pleno'.

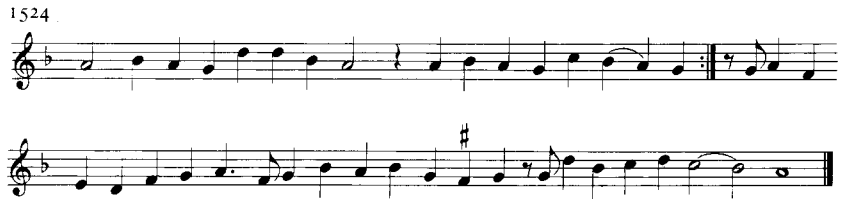
The TEXT is Luther's version of Ps. 12, later associated with various Sundays after Trinity. Like others by Luther, the versification is 'popular', almost folksong-like.

Ach Gott vom Himmel sieh darein	O God look down from Heaven
und lass dich des erbarmen,	and have pity on
wie wenig sind der Heilgen dein,	how few your saints are;
verlassen sind wir Armen.	we wretches are abandoned.
Dein Wort man lässt nicht haben wahr,	Your word is not held to be true,
der Glaub ist auch verloschen gar	faith is quite extinguished
bei allen Menschenkindern.	amongst all the children of men.

The MELODY was published with the text in 1524: Example 258. Listed in the *Ob* and set in Cantata 2 (1724) and (to other texts) 77 and 153.

Example 258

1524



Despite problematic sources, the work is boldly said to be 'obviously one of the rare youthful works of Bach . . . revised between 1739/40 and 1750' (KB p. 40), or directly related to the 'Neumeister Chorales' (Kube 1999 p. 581), or even 'Bach's first chorale-setting known to us' (Meyer 1979b p. 39). Zachow and J. M. Bach are also possible composers (Zehnder 1988 p. 100) amongst those able to stamp some individuality on a mixed genre of fore-imitation, bass *cantus* in same note-lengths, sustained counterpoint, inventive harmony and final double-pedal stretto.

But details in the harmony do not ring true – the major seventh in bb. 8 and 15, unusual resolutions (no third end b. 1, minor ninth b. 2, end b. 46 etc.), strange progressions (second half b. 56), spacing (bb. 45–6), novel chromatics, an ending out of key (with its own perfect cadence), and many others, all signs of a less skilful composer filling out canonic counterpoint in such a way as to sound almost convincing. The form is also unusual: seven *cantus* lines in the pedal, each preceded by fore-imitation, sometimes in stretto, sometimes harmonized but incorporating a *cantus* motif (e.g. soprano crotchets b. 13). The free chromatic tenor to line 5 of the chorale melody (bb. 29–36) suggests a reference to the words of v. 1, as possibly does the harmony of line 6 (bb. 45–7). But only at certain moments, such as the fore-imitation of bb. 29–37, does one hear a composer well in control of the harmony.

It seems unlikely that the pedal should play in the first six bars, despite cues in some copies and despite what does seem to be a final double pedal.

BWV 742 Ach Herr, mich armen Sünder

'Neumeister Collection' (headed 'oder Herzlich thut mich verlangen J. S. Bach') and a late copy (C. Sasse).

For the MELODY, see 'Herzlich tut mich verlangen', BWV 727.

Sasse's copy, perhaps *via* Kittel, does not justify the attribution to J. S. Bach any more than for BWV 752 and 763, which it also contains: the opening melodic gesture is uncharacteristic, as are some of the sequences and the direction 'poco adagio'. However, the three-part working and a rather hectically varied figuration are not untypical of 'Neumeister' and fit in with its intermittent air of experimentation. (Only Sasse gives the manual indications.)

The Sesquialtera-like *bravura* part suits the picture of a young Bach inspired either by Böhm (as at the opening – Seiffert 1904) and/or by the violinists Westhoff and J. J. Walther (as at the close). Imaginative paraphrase technique could also have been learnt from certain French *livres* or even from Pachelbel, who, as here, would have brought in most notes of the *cantus* on the strong beats. The free paraphrase is skilful and imaginative, 'explaining' the repetitive rh from b. 9, and wittily varying the line with slurred *figurae* in bb. 18–19 and a dashing four-bar introduction.

But a good question remains: how young would Bach need to have been to leave the implied parallels over bars 9–10 (Dürr 1986)?

BWV 743 Ach, was ist doch unser Leben

Copy in Lpz MB MS 7 (Mempell–Preller, from J. G. Walther?) and MS R 24.

Like BWV 691a, BWV 743 contains a chorale (harmonization with interludes), prelude and postlude; it is likely to be no more authentic than BWV 691a and 683a, though for different reasons, i.e. a shorter authenticated version is unknown. The figuration is characteristic of e.g. Armsdorff and Kirchhoff, though on an unusual scale, and J. S. Bach's influence may be heard not least in the tone-painting of the victorious end (Luedtke 1918 p. 13). The shape resembles a small chorale-partita, i.e. variations framing a harmonization complete with interludes and (in Mempell–Preller) making use of two manuals. This manual-division is much like that in BWV 739 and as probably intended in BWV 764.

The strong close of the third section is characteristic of many chorales in the 'Neumeister Collection', as is the anonymous two-verse form in MS R 24 (i.e. without the central harmonization, attributed to Bach by Mendelssohn). There is always the possibility that such a piece belongs to the Arnstadt repertory (Krumbach 1985, 5 p. 17), and the stronger the

case for 'Neumeister', the likelier that MS 7's attribution *di J. S. B.* is also trustworthy.

BWV 744 Auf meinen lieben Gott

Copy by J. L. Krebs (P 802, anon) and a late source, P 311.

Two staves; headed 'per Canonem', followed by a second piece (see below), 'alio modo per Canonem'; anon in P 802.

The facing pages in P 802 containing the two movements were insertions made before 1731, originally entitled only 'Chorale, per Canonem' (Zietz 1969 pp. 93, 171). Perhaps Krebs was imitating BWV 714 previously copied in P 802, first in canon at the octave and then at the fifth (fourth below), and doing so very competently as part of studies that included a canonic setting of 'Herr Gott, dich loben alle wir' (Tittel 1966)? Or the early editions independent of P 802 and P 311 were following a reliable source in attributing it to J. S. Bach (Emans KB).

The accompanying motif in the first canon (treated both in imitation and *sine pausa*) is like that of BWV 714, less rigidly applied than in 'Ach Gott und Herr' BWV 693. Only b. 13 seems unsuccessful, and b. 5 in the second canon, both of which could result from study-sessions in canon-writing by teacher and/or pupil. Krebs's authorship is still in doubt (Weinberger 1986), and indeed 'neutral' canons may well have few distinguishing or attributable characteristics. Perhaps they were not even organ-chorales in any usual sense of the words.

BWV 745 Aus der Tiefe rufe ich

Late sources only, including P 285 and a MS of L. Scholz.

BWV 745 is a harmonization in full chords (implying pedal), somewhat similar to but less convincingly handled than BWV 766's or 770's, and followed by a fantasia incorporating chorale lines as soprano *c.f.* The harmonies (e.g. augmented sixth in b. 11), cadences (b. 12), melodic detail (bb. 14–16), form and obbligato-like texture of the whole make no part of it likely to be the work of a composer working before 1750–75. It is largely identical to the allemande of C. P. E. Bach's Suite in E minor Wq 62/12 (1751, published 1761), slightly modified as if optionally for organ. If this allemande was made from a pre-existing chorale-setting by interpolating two-part passages in it – see Leisinger and Wollny *BJ* 1993 pp. 139–40 – then Philipp

Emanuel was adapting a work (by whom?) for a different medium, much as Johann Christian did the (authentic) Praeludium from the Harpsichord Partita in B♭.

No copies mention C. P. E. Bach but some late ones do J. S. Bach. Like strict canons, full chorale-harmonizations have too few distinguishing marks to give reliable evidence for authorship, though such a piece does suggest the way chorales may have been treated, especially for keyboard instruments other than organ.

BWV 746 Christ ist erstanden

Copy by J. G. Walther (attributed to Fischer), anon in later copies (P 311).

This was published in 1702 (or at least by *c.* 1715) as 'Ricercar pro festis paschalibus' (J. K. F. Fischer, *Ariadne musica*), one of five such settings; Fischer's 'Da Jesu an dem Kreuze stund' is also in P 311, implying Bach as composer (Emans KB). Since all are monothematic fugal treatments of a chorale line without *c.f.* or pedal cues, BWV 746 is unlike chorales which it is often said to resemble (BWV 707, 737 etc.).

BWV 747 Christus, der uns selig macht

Copy only in Lpz MB MS 7 (Mempell–Preller).

The confusion of idiom and form between one part of this chorale and another – modern obbligato-melody opening, antique chorale-fantasia close – makes it most likely to be the work of a young composer *c.* 1750. (The usual dating of MS 7 'before 1747' is not firm evidence against this, nor is the fact that this MS may have drawn on Walther–Krebs copies for some genuine Bach.) The texture in the middle of the work and the pedal line throughout suggest no intimate knowledge of the organ, just as the repetition suggests no creative gifts. Two possibilities, not mutually exclusive, are that it is a transcription from an ensemble work, at least for the first half (v. 1), and that an organ composer of mid-century, knowing such works as BWV 718, cobbled together what he could.

BWV 748 Gott der Vater wohn' uns bei

Copies include an album of Walther, to whom it is attributed (Emans 1997 p. 39).

The figuration and its working are similar to Pachelbel's setting of the same chorale, its partial canonic technique typical of Walther. P 285 and a Scholz MS add five introductory bars (= BWV 748a).

BWV 749 Herr Jesu Christ, dich zu uns wend'

Late sources only (e.g. P 285).

With BWV 750 and 756, this is a fughetta somewhat in the manner of the *44 Choräle* attributed to J. C. Bach (†1703). Keller hears the youthful J. S. Bach in its 'suppleness' (1948 p. 144), but in the nineteenth century it or something like it was attributed to Telemann (Kobayashi 1973 p. 338). As yet, there is no known way of tracing the young J. S. Bach's language so as to confirm that BWV 749, 750 and 756 are early, imitative works pre-dating even the 'Neumeister Collection' (suggested in Wolff 1992 p. 249).

BWV 750 Herr Jesu Christ, mein's Lebens Licht

Late sources only (e.g. P 285).

See BWV 749: the language of both is merely common property.

BWV 751 In dulci jubilo

Copies in Yale LM 4708 ('Neumeister') and Lpz MB MS 7 (Mempell–Preller).

Two staves; headed 'di Bach' in MS 7, 'J. M. Bach' in LM 4708.

The Latin title is matched by an unusual italianate setting: the pastoral pedal point accompanies two 'verses', charming in the hint they give of a tonic–dominant musette and in the canonic 'trahe me post te' ('draw me after you'). But the piece is too undeveloped and simple to be likely work of J. S. Bach. Keller already suggested a composer under Pachelbel's influence, and although 'Neumeister' is likely to be right, there is nothing comparable in J. M. Bach's extant music. Frotscher thinks the carillon figure in the third and fourth lines deserves a Glockenspiel stop (1935 p. 934), such as was known in Thuringia.

BWV 752 Jesu, der du meine Seele

Late copy, as for BWV 742.

Although the attribution to J. S. Bach is questioned usually because of the weak canon (perhaps the result of an incomplete source – Emans KB), its weakest points are the harmony and inept keyboard technique.

BWV 753 Jesu, meine Freude (fragment)

Autograph MS: *CbWFB* (probably early 1720).

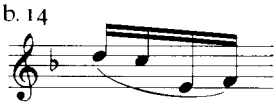
Two staves.

For TEXT and MELODY see BWV 610.

The $8\frac{3}{4}$ bars are not known to have been completed, and the fragment appears to be a first writing-down rather than a fair copy (NBA V/5 KB p. 77). In *CbWFB* the decorated chorales appear as isolated movements. For the order, see BWV 691; for the style, BWV 728; for a remark on incompletes, BWV 573; and for a suggested completion of this one, see Schulenberg 1992 p. 135.

It is possible that BWV 691, 728 and 753 were meant as demonstrations. BWV 753 has long runs of semiquavers, including a fine example of the *figura messanza* in bb. 13 and 14: Example 259. Its inner parts are a model, particularly the long rise in the tenor bb. 2–4, followed by a falling bass.

Example 259



BWV 754 Liebster Jesu, wir sind hier

Copy in Lpz MB MS 7 (by J. N. Mempell, attributed to 'Bach').

Luedtke (1918 p. 20) thought the trio texture and bass quavers suggested J. G. Walther, but the square phrases, continuo-like pedal, melodic detail

and simplistic harmony could well be those of a later generation, perhaps the composer of Anh.II 55 (J. L Krebs?) or a Bach son attempting a proto-*galant* trio on the model of certain moments in BWV 655. See also a remark on BWV 759. The trio technique is elementary, the bass-line not very idiomatic for pedal, the key-plan too dominated by tonic, and the *cantus* so thoroughly paraphrased as to be barely recognizable.

Mempell writes a sharp by an E instead of a natural, presumably like his source (Emans KB).

BWV 755 Es ist gewisslich an der Zeit

Late volumes (e.g. P 285, P1119) naming J. S. Bach only in overall title.

The *c.f.* with fore-imitation resembles Pachelbel's treatment of the same melody, and several composers of his 'school' could have composed it, including the two Bach brothers Friedemann and Emanuel. Seiffert, who knew a source with the title 'Nun freut euch, lieben Christen' (1904) – hence BWV's original title – thought it possibly a very early work of J. S. Bach, with a 'smoothness in the lower parts and certain turns of harmony' not typical of Pachelbel. In this respect the setting matches some in the 'Neumeister Collection'.

BWV 756 Nun ruhen alle Wälder

Late copies only (e.g. P 285).

See BWV 749, 750, 755. Unlike that of BWV 755, the fore-imitation answer (bb. 2–4) does not contain grammatical errors, but can hardly be credited to J. S. Bach, despite a certain 'charm' (Emans KB). And yet again, on the reliability of P 285 hangs the possibility that this might be a very early chorale-fughetta, a genre whose purpose is by no means clear.

BWV 757 O Herre Gott, dein göttlich's Wort

Copies in Lpz MB MS 7 and P 409 (both second half eighteenth century).

For TEXT and MELODY, see BWV 1110. Both MSS sandwich the setting between genuine Bach works: BWV 600, 757, 609 in the first, BWV 993, 651, 723, 736, 737, 540.ii in the second. As in BWV 755, the short imitations,

bass *cantus firmus* and semiquaver figures are characteristic of the Pachelbel 'school' – which could, after all, be taken as including the teenage Sebastian Bach. Having fugal fore-imitations, the piece is unlikely to be a partita movement (as Dietrich 1929 p. 66 asserts), and there is little to distinguish it from countless other pieces of the kind.

BWV 758 O Vater, allmächtiger Gott

Only source, P 291 (late eighteenth century?).

Although the source is careful with its attributions and contains genuine Bach works, BWV 758 is unlikely to be one of them. The techniques displayed in the four verses can be found in works of J. G. Walther, and if the static quality of the first is uncommon after 1650, its archaic harmonies are not, belonging as they do to a conventional genre. The pedal-point (bb. 49–52) looks eighteenth-century but hardly a 'very early work of Bach' (BG 40).

The argument that despite 'not having its own face' (Keller 1937 p. 73) a piece such as this may still be work of Bach (Emans KB), cannot easily be developed further.

BWV 759 Schmücke dich, O liebe Seele

Copies in P 1115 (by G. A. Homilius) and by J. L. Krebs, etc.

The attribution to Homilius in a destroyed Hauser MS (Kobayashi 1973 pp. 76, 162), already noted in BG 40, is supported by the identification of the copyist in P 1115 (Kast 1958 p. 62) and by its presence in the chief sources of Homilius's music (see EB 8541). The bass line, cadences and figuration, plus the general competence, suggest a *galant* composer to whom several spurious settings attributed to J. S. Bach might belong.

BWV 760 Vater unser im Himmelreich

BWV 761 Vater unser im Himmelreich

Three copies by J. G. Walther (attributed to Böhm), one copy each by C. G. Gerlach *c.* 1730 (see BWV 708), and later copies *via* J. P. Kirnberger and J. C. Kittel.

The coupling in P 802 of a bicinium with a fore-imitation setting (not coupled in other Walther copies) accords more with Böhm's chorales with several verses than with full partitas. Though the later copies name J. S. or J. C. Bach (†1703), details conform with other Böhm pieces (see EB 8087 p. 122). Kirnberger may have thought it a Bach work.

BWV 762 Vater unser im Himmelreich

Copies by J. T. Krebs, and e.g. in Lpz MB MS 7 (Mempell–Preller, *via* Walther?).

Two staves; headed by Krebs 'a 2 Clav. e ped:'; anon (therefore JTK?).

For TEXT and MELODY see BWV 636.

The fore-imitation to each decorated *cantus*, whose notes are on the main beats, is 'good school-work but no more' (Keller 1937), and the many returns to the tonic are difficult to ascribe to J. S. Bach at any age. On the other hand, many of the figures in the accompaniment (b. 7, b. 22 etc.) suggest that their composer was acquainted with Bach melodies of the Weimar period; and the pedal line is that of an accomplished player. The later copies have more ornaments. If this part of P 802 is dated 1710–14 (Zietz 1969 p. 100) and perhaps earlier still, the composer may be J. T. Krebs; a later date would suggest other pupils.

BWV 763 Wie schön leuchtet der Morgenstern

See BWV 752 for a note on the source and the canon technique.

BWV 764 Wie schön leuchtet der Morgenstern (fragment)

Autograph MS: P 488 (*c.* 1705 or 1703/4: paper similar to *Mö MS*).

Two staves; headed 'à 4' (only).

For TEXT and MELODY, see BWV 739.

In the autograph, BWV 764 follows immediately on BWV 739, is without title or attribution, does not complete its second page and is followed by empty staves. No completed copy is known, though *in situ* alterations in note-values might suggest that P 488 was being made from another copy (in tablature?), and this could have been complete (Emans KB). The fantasia-like form of BWV 739 makes it unlikely that BWV 764 was versus 2 in a pair of settings, on the analogy of BWV 760 and 761 in P 802, though this is possible. So consistent a figural counterpoint, at least as it is so far in the fragment, is found also in several 'Neumeister' chorales (see BWV 1104).

This might well be an early work of Bach himself, despite repeated rhythms, a square motif partially shaped by the phraseology, and a sound much like Walther's. Its harmonic grasp is firm, there are signs that a new motif is to develop – the first is surely exhausted – and changes in note-value in P 488 give an impression of four parts being moved along. (This is speculative, as is the idea in Stinson 1985 p. 236 that P 488 is the composing score.) The main motif accompanying the first three chorale-lines is not idly repetitious in either its *rectus* or *inversus* forms, and seems to be derived from the opening chorale line, circumscribing the notes G D B.

BWV 765 Wir glauben all' an einen Gott, Schöpfer

Copies by J. T. Krebs (four lines) and Lpz MB MS 7 (Mempell–Preller, two lines only of the chorale, bb. 1–53).

Two staves; headed by Krebs 'à 4 di [–]', in Mempell–Preller 'di J. S. Bach'.

For TEXT and MELODY see BWV 680.

As in BWV 705, 707, 737 and 746, the figures are typical of Scheidt's polyphony and later *alla breve* styles, but now developed farther. On grounds of its competent and by no means simple handling it is frequently thought authentic (Zietz 1969 p. 136). In Krebs's P 802, *Ob* chorales too were normally anonymous.

The form is unusual. From each of the first two *cantus* lines a regular fore-imitation is derived in stretto (cf. BWV 680), and the result is counterpoint in an accomplished *alla breve* style (e.g. bb. 8–12). The expositions are not regular, and cohesion is given more by the counterpoint which, doubtless, includes references to the *cantus*. For example, the second line (*cantus* b. 20) seems to be there in the alto from b. 10. In bb. 49 and 65, quicker, shorter

alla breve themes emerge and are answered *rectus*, *inversus* and in *stretto*, as if someone was consciously running through conventional techniques; but then they become themes more in their own right than is usual in the organ motet. The final little flourish, more typical of Buxtehude's ornamented chorales than organ-motets, is not the least original touch.

Only four of the eleven lines of Luther's chorale appear, a contraction possible because of the virtual identity of lines 4 and 11.

Chorale variations (partitas) BWV 766–771

Whether J. S. Bach ever called such works 'Partita' is not known: 'variatio' or *Veraenderung* are the authentic titles in the *Canonic Variations* and the *Goldberg Variations*. Secondary copies call the chorale-variations *variat.*, *variatio, partie* and *partite* indiscriminately, and Walther used *Partita* for BWV 770 but *variatio* for separate movements in Böhm's 'Wer nur den lieben Gott'. The theme itself is often labelled *variatio*, whether a song (Buxtehude's 'More Palatino', in tablature) or a chorale (Böhm's 'Jesu, du bist allzu schöne' in the *Mö MS*).

What purpose chorale-variations have is uncertain, but presumably they could have been used at home, in church (voluntaries, especially for Communion? Kube 1999 p. 550), as interludes between congregational verses, as models for independent chorale-preludes, or as exercises in different genres or composing by note-patterns. The common plan – a playing over of the hymn, then a bicinium, then figural variations, various dance-types, a final *plenum* chorale – suggests some of these uses more than others. So do other sets of variations on chorales set by Bach, such as Buttstedt's on 'O Gott, du frommer Gott' and 'Sei gegrüsset', which with Walther's imply that Thuringian organists had a common interest in such pieces, whether for church or home. This interest would have been there irrespective of what the young Bach learnt in Böhm's Lüneburg, to which time and place one can still sometimes find his chorale-variations being attributed. Except for the *Canonic Variations*, they presumably date from the time up to the Weimar appointment, BWV 768 perhaps beyond, but in any case never as a group. Although there is no single theme, as there is with Pachelbel's four sets in his *Musicalische Sterbens-Gedanken* of 1683 – all of which deal with death and eternity – BWV 766, 767 and 770 are comparably concerned with Evening, Lent and eternity. Perhaps this suggests some domestic use for such music.

BWV 766 Christ, der du bist der helle Tag ('Partita')

Copies in Darmstadt Mus. 73 (first half eighteenth century), Lpz MB MS 4 (middle eighteenth century, no Partita VI), by or *via* F. Hauser and J. C. H. Rinck (1770–1846, no Partita VI); reputed autograph (Kobayashi 1973 p. 255), probably a copy.

Two staves; headed in Darmstadt 'Partite diverse. . . . manualiter', each movement 'Partita', No. II 'Largo'.

The TEXT of E. Alberus's hymn 'Christe, du bist der helle Tag' or 'Christe, der du bist der helle Tag' is a translation of 'Christe, qui lux es et dies' (Lent), published in 1556 and later used as an evening hymn:

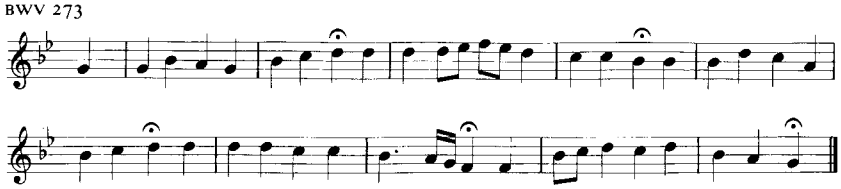
Christ, der du bist der helle Tag, vor dir die Nacht nicht bleiben mag. Du leuchtest uns vom Vater her und bist des Lichtes Prediger, und bist des Lichtes Prediger.	Christ, you who are the bright day, before you the night may not endure. You illumine us from the Father and are the preacher of light.

The six verses that follow are a prayer for safety.

The MELODY was published with the text in 1568, differing from version to version: Example 260. Harmonized in BWV 273 and listed in the *Ob.*

Example 260

BWV 273



The seven movements seem not to 'describe' the seven verses but follow the plan of chorale-variations *c.* 1700, for domestic music-making. Although the variation closest to harpsichord idiom is omitted in some copies (VI, rejected by later tastes?), the key of F minor makes harpsichord likelier than organ to be instrument of first choice. Pedal seems to have been added to the last (see below), as if the original was very early, though not necessarily from the Lüneburg period (see Spitta I p. 207). A new element is the inclusion of interludes between the chorale-phrases, less conspicuous than in BWV 715 or even 738, but not merely in the bicinium, as had become conventional. All the variations belong to types long known, and the comparisons given below are selective.

Partita I (Chorale)

The harmonies of the chorale are fuller and more varied than in 'Sei gegrüsset' or in Böhm and Pachelbel partitas. The four- to seven-part harmonies seem also to be conceived less obviously for the organ than those of e.g. BWV 715.

Partita II (Var. 1)

This is a traditional bicinium without opening bass statement. But it does have the 'anticipatory' first phrase before the melody proper enters in b. 2 (cf. BWV 767 and 768); also, the ends of phrases are repeated (cf. J. G. Walther's 'Schmücke dich', Vers 3) and marked *piano*. Perhaps late sources are untrustworthy and there was and/or should be an opening bass statement.

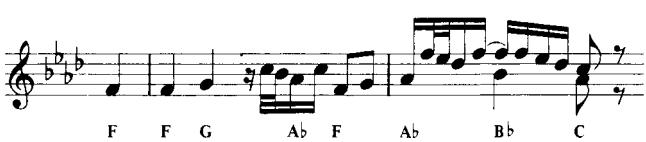
In such ritornello movements the bass line both accompanies and adds its own melody, as in the continuo arias of early cantatas (e.g. BWV 106, 'In deine Hände'), cello-like and slurred somewhat like the bass line in the sixth movement of Cantata 71 (1708). Halfway through the variation (bb. 15–21), the melody is spun out in imitation, as in versus 3 of Böhm's 'Auf meinen lieben Gott'.

The slurs, less consistent in the sources than in modern collated editions, are puzzling. If they are meant to last a beat (KB p. 193), is the line broken up? Are they the composer's, or a copyist's? – one who knew BWV 639 (also in F minor), where an unbroken *cantabile* line is more plausible than here?

Partita III (Var. 2)

The *cantus* is accompanied, embroidered and separated off by a little motif *rectus* or *inversus* in every bar, i.e. with a single-mindedness unknown except occasionally to Pachelbel or Zachow, who however do not demand such finger-dexterity. Other motifs add variety, as does the altered form in the penultimate bar (soprano). A *c.f.* line disguised by its own counter-motif is common in keyboard partitas, e.g. Böhm's 'Wer nur den lieben Gott' Partita 4, and Pachelbel's 'Christus, der ist mein Leben' Partita 1. Example 261 can stand for many.

Example 261



Partita IV (Var. 3)

The rh *perpetuum mobile* variation is traditional (examples in Pachelbel and Böhm); less usual is that the rh line explores one or two motifs and takes in interludes between the *cantus* phrases. While the manner of disguising the theme is also typical of Böhm, the opening passage is moving towards Bach's maturer paraphrases: the notes FFGA♭FA♭B♭C can still be

made out on the beat and yet the line is an independent melody of strong character.

Partita V (Var. 4)
Placing the chorale melody in the middle part (*en taille*), with interludes between its phrases, is familiar from larger-scaled sets of chorale-verses (e.g. Buxtehude's 'Ach Gott und Herr'). In keyboard partitas, *en taille* variations usually have no interludes (e.g. Pachelbel's 'Herzlich tut mich verlangen').

Less common is the density with which a complicated motif is developed, one announced by the rh and appearing several times in each bar, without inversion or disguise. As in Var. 2, the midpoint of the movement sees the fourth line of the melody anticipated and developed before its full entry in b. 13. It is difficult to see such treatment as justifying Terry's view that 'they are not in the ordinary sense Variations at all, but movements in Fantasia form' (Terry 1921 p. 112), except that he meant to praise them as more than mere formulaic variations.

Partita VI (Var. 5)
The influence of such chorale-suites as Buxtehude's 'Auf meinen lieben Gott' on this gigue movement is clear, as it is in others using much the same motifs spilling across the *cantus firmus* (e.g. Partita 9 of Böhm's 'Freu dich sehr'). While the phrase structure of Var. 5 is curiously bicinium-like, the melody itself is completely integrated in a texture even more motif-ridden than Var. 4. The main motif is fragmentary and versatile, open to constant alteration, compelling the *cantus* to change octave, at one point interrupted by repetitious tonic–dominant harmonies (between b. 9 and b. 12).

Partita VII (Var. 6)
The pedal rubric 'con pedale se piace' ('pedal ad lib.') is from the Hauser MSS, and the part may derive only from copyists. While the rhythm of the accompanying figure can be found in (e.g.) Böhm's 'Wer nur den lieben Gott' Partita 5, the idea of a final bass *c.f.* is familiar in sets by older composers (Buxtehude's 'Nun lob, mein Seel') and by Bach himself (BWV 656). Apparent heterophonic doubling of pedal and left-hand bass parts is not uncommon in Pachelbel chorales and surely means no more than an optional alternative, for the piece is carefully conceived for two hands.

The startling treatment of the melody from b. 10 onwards, with broken chords in the Böhm tradition (G minor Praeludium, and also BWV 535), gives the movement an effect greater than expected. Perhaps refers to the doxology of the final verse?

BWV 767 O Gott, du frommer Gott ('Partita')

Copy by J. T. Krebs; Peters V used 'a very old copy' from Forkel's Collection.

Two staves throughout; called 'Partite diverse über O Gott du frommer Gott' in a catalogue of 1781 (Dok III p. 269); movements headed 'Partita' in Krebs.

The TEXT of J. Heermann's hymn was published in 1630; various verses became associated with Sundays after Trinity in Weimar and elsewhere (Gojowy 1972).

O Gott, du frommer Gott,	O God, righteous God,
du Brunnquell guter Gaben,	fount of good gifts,
ohn dem nichts ist, was ist,	without whom nothing is that is,
von dem wir alles haben:	from whom we have everything;
gesunden Leib gib mir	grant me a healthy body,
und dass in solchem Leib	and that in such a body
ein unverletzte Seel	an unviolated soul
und rein Gewissen bleib.	and a pure conscience remain.

Various verses that follow pray for safety in all danger, including death:

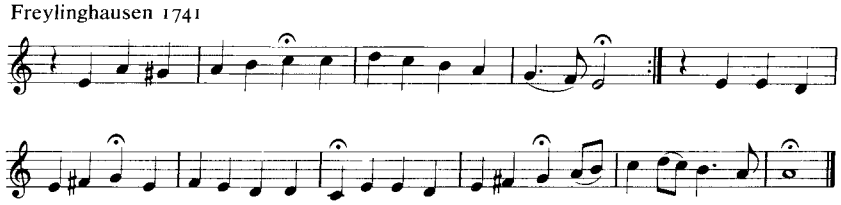
lass hören deine Stimm	let your voice be heard
und meinen Leib weck auf,	and waken my body,
und führ ihn schön verklärt	and lead it, beautifully transformed,
zum auserwählten Hauf.	to the chosen throng.

A doxology was added in some versions. Listed in the *Ob*.

The MELODY was published with the text in 1646; the form here does not appear in Zahn: Example 262. It is one of three with this text: (i) BWV 767; (ii) Cantatas 24, 71, 164; (iii) Cantata 45 (Nos. 64, 94, 128, 129, 197a to another text).

Example 262

Freylinghausen 1741



As with BWV 766, the absence of pedal does not indicate date. Conjectural too is Schweitzer's interpretation of the last three variations in relation to

the hymn (1905 pp. 65–6): the falling line of VII expresses death and burial in v. 7; the chromatics of VIII, a 'sad wait for the signal of resurrection' in v. 8; and IX, the 'animation' of a doxology. Keller heard in the unexpected andante–presto passages of IX the last two lines of v. 8 (1948 p. 137). This last, which is less fantasy-like than the finale of BWV 770, has also been likened to the French *dialogues aux grands jeux* (Klotz 1975), though these have no *cantus* and are rare for actual finales.

Since such variations work with conventional *figurae*, and are so shaped as to increase in complexity, it is unclear how much more they 'express' than similar but less expert sets by Walther or other Thuringers (cf. Ziller 1935 p. 46). Perhaps the copy in MS P 802 is the product of instruction Krebs took with Bach in Weimar (KB p. 196). For comparison with works by Böhm and Buxtehude, see BWV 766.

Partita I (Chorale)
For such harmonies (with strong up-beats), see Var. 1 of BWV 766. The shape of the melody as it appears here (A1 A1 B A2) gives a rounded form to each variation.

Partita II (Var. 1)
With a lh introduction, an anticipated rh first phrase (bb. 2–3), repeats in the melody, and an ostinato-ritornello theme in the bass, the movement has all the hallmarks of the traditional bicinium and can be compared with Böhm's melodic fragmentation or with the bicinium of BWV 768. One individual detail is that the melody is rather more cut up than usual (see BWV 711 and 718 first part): parallels can be made with early continuo arias (such as the ritornello-like movement 4 from Cantata 131, 1707), but a comparison of bb. 2–7 with 31–42 – sections based on similar chorale lines – shows how the idea is developed in an organ bicinium.

Partita III (Var. 2)
The *suspirans* (first four rh notes), a standard figure in German variation-types, is found in other partita movements (e.g. here Var. 5), the *Ob* and other chorales that by this means look rather like a partita movement (e.g. BWV 690). It sustains motion, suggests imitations *rectus* and *inversus*, and can imply a thematic reference, since it passes through the opening fourth (g–c′) of the *cantus*.

Partita IV (Var. 3)
For *perpetuum mobile* variations, see as well as 'Neumeister' BWV 1106, 'Nun freut' BWV 734 and BWV 768 and 766. Note that in detail – number of parts, a continuous or disjointed lh, the violinistic character of rh – the

corresponding movements in the three partitas show three distinct treatments. Another appears in cantatas, e.g. BWV 4.iii. (For the bass motif of Partita IV, see also BWV 644: since this too has continuous rh semiquavers, was it deliberately modifying a type?)

Partita V (Var. 4)
Now the *suspirans* is extended into longer scale sections, as too in partitas of other composers (e.g. Böhm's 'Ach wie nichtig' Partita 4), complete with broken-chord cadences. Less usual is the resulting octave displacement of the chorale melody, migrating down through two (or even three) octaves in the course of bb. 9–12.

Partita VI (Var. 5)
The unusual bass part, like a cello obbligato, may owe its origin to the standard lh *divisio* (i.e. variation with lh passage-work) of the partita tradition, as in Böhm's 'Gelobet seist du'. A bass aria written for keyboard, it paraphrases the harmony more prosaically than Bach's Cello Suites do, but at times anticipates them.

Partita VII (Var. 6)
The triple-time variation seems (like Var. 9 of BWV 768) an equivalent to certain movements in Pachelbel's partitas or earlier composers such as Froberger, who included 3/4 dance-types in their sets. The scale motif of Var. 6 might be a more original touch, while the style of the middle section is not unlike that of the Courante in Buxtehude's 'Auf meinen lieben Gott'.

Partita VIII (Var. 7)
Whatever this movement may be 'expressing', chromatic variations near the close of a work were long familiar: Froberger's in 'Auf die Mayerin' was already within the tradition. The main motif is the bass's chromatic fourth, as found in the last variation of Scheidt's 'Da Jesu an dem Kreuze stund' (the 'choralis in cantu per semitonia', in *Tabulatura nova* 1624), where as here it appears both *rectus* and *inversus*. There are also at least ten appearances of the tenor's opening chromatic motif. (One wonders if BWV 767 is a transcription from D minor, the most common chromatic key?)

The unusual harmonies produced by such chromaticism (e.g. b. 19, second beat) were traditionally associated with chromatic countersubjects. The coda, particularly bb. 17–18, resembles cadences in the instrumental Sonatina from Cantata 106 (1707?).

Partita IX (Var. 8)
The form of this fantasia-like finale, unique to Bach variations, can be expressed:

1–3	line 1/3 of the chorale melody; last phrase extended
8–9	line 2/4
11–14, 19–22	lines 5 and 6, both with echoes in and after the phrase
26–7, 35–6	line 7 (*Andante* in P 802) and line 8 (*Presto* in P 802)

As in French dialogues, the short phrases imply that the whole work is nearing its close, a musical doxology perhaps. They are carefully varied in length, for example four quavers (b. 16), then eight (bb. 16–17), then twelve (bb. 17–19).

The second manual allows complete or partial echoes at the same octave, the octave below or the octave above. Its use from b. 26 on is not clear from Krebs's copy (KB p. 199): it seems that each hand in turn plays a solo phrase accompanied by the other, but the intention could be that a *forte* phrase in one hand is then echoed *piano* by the two hands together. The dynamic markings are too few to show either of these conclusively, though the second is plausible, since each *forte* statement contains an echo-like repeat. Clearly, both hands are *forte* from the middle of b. 31 though not necessarily earlier, and both are *piano* from the beginning of b. 33.

The phrase for the andante section in b. 26 is like some of Walther's, and the echoes recall the Suite in B♭ BWV 821, Finale. As Keller suggests (1948 p. 137), perhaps the andante corresponds to the line of v. 8 'and lead [my body] beautifully transformed', just as the adagio section of Partita 7 of Böhm's 'Wer nur den lieben Gott' (known to Walther) may refer to the line, 'For who puts his confidence in God'. Tempo can act as a reminder of the text and need not imply a change of manual, while extant registrations in BWV 720 are a warning that copyists might sometimes be adding their own suggestions.

BWV 768 Sei gegrüsset, Jesu gütig ('Partita')

No autograph MS; contemporary copies by J. T. Krebs (Vars. 1, 2, 4, 10) and three others: Carpentras MS 1086 (copyist known from *Plauener Orgelbuch*, Vars. 1, 2, 3, 4, 5, 6, 11, 9, 7, 8, 2, 4, 10, 3), Lpz MB MS 7 (J. G. Preller, Vars. 1–6, 10, 7, 9, 8, 12, 11) and Lpz MB III.8.17 (another Leipzig student? Vars. 1–5, 7, 6, 9–12); also a former Königsberg MS (contemporary? Vars. 1, 2, 4, 10, 3, 5, 7, 11, 9, 6, 8); others *via* J. P. Kirnberger and later, ultimately from same source as III.8.17?

Two staves; heading in Krebs 'cum 4 Variat', in Carpentras 'à 11. Part', in Preller 'Partite diverse' (but movements 'Variatio'), III.8.17 'per il Organo', and in MSS *via* Kirnberger 'Variationen'. Also, 'à 2 Clav' in Carpentras for Vars. 3, 7, 9, in Preller for Vars. 3, 10, and in III.8.17 for Vars. 5, 7, 8, 9, 10, where Var. 11 is also marked 'in Organo pleno'.

The TEXT of C. Keimann's hymn was published in 1663; several hymnbooks relate it to the prayer 'Salve [or Ave] Jesu, summe bonum'.

Sei gegrüsset, Jesu gütig,	Hail to you, kind Jesus,
über alles Mass sanftmütig,	Beyond all measure gentle,
ach! wie bist du doch zerschmissen,	O, how you are dashed in pieces,
und dein gantzer Leib zerrissen!	your whole body torn to bits!
(R) Lass mich deine Lieb ererben,	(R) Let me inherit your love
und darinnen selig sterben.	and die happy in it!

The hymn exists in versions of five or seven stanzas, the first (as in the Weimar *Gesangbuch* 1713) with a common refrain (R); vv. 6 and 7 have a different refrain:

Singen immer Heilig, heilig:	Sing always Holy, Holy,
alsdenn bin ich ewig selig.	then I shall be ever blessed.

J. Böttiger's 'O Jesu, du edle Gabe', a Jesus-song for Communion, has the refrain:

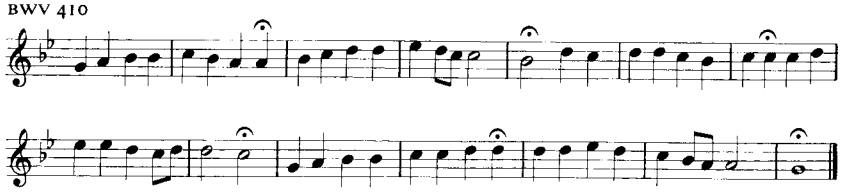
Dein Blut mich von Sünden wäschet	Your blood washes me from sin
und der Höllen Glut auslöschet.	and extinguishes the fires of Hell.

and is throughout less meditative than 'Sei gegrüsset'. On the grounds of supposed text–music correspondences, it is the 'more correct' title (Clement 1993 p. 193).

The MELODY appears with the text in 1682, as Example 263. (Its history is unclear: Grimm 1969 p. 172.) Both texts are listed in the *Ob*. Harmonized

Example 263

BWV 410



in BWV 410 and 499, and used for Walther's chaconne 'O Jesu, du edle Gabe'.

Schweitzer saw that BWV 768, because the number and order of variations differ, would not serve to relate text and setting (1905 p. 66); but he accepted Spitta's conclusion that the variations belong to different periods (I p. 594), as have many later authors: a Weimar set revised later. Luedtke (1918 pp. 47ff.) tried to show that Vars. 8, 9 and 10 referred to a text 'added' to the 'earlier' variations, Zehnder (1995 p. 335) that both longer and shorter version belong to 1711/13, though the cited comparisons to the *Ob* and Böhm would equally suggest half a decade earlier. Ulrich Meyer has argued that of the various orders, 'the latest and most convincing' is 1, 2, 3, 4, 5, 7, 6, 8, 9, 10, 11 (1973 p. 478), given in EB 6590 but not NBA IV/1, and producing a clear pattern: opening chorale, four semiquaver settings, two demisemiquaver, two compound time, two triple, then final chorale. On the other hand, 7, 8, 9, 10, 11 keep the pedal variations together.

Since the point of chorale-variations is to explore conventional genres one by one, only subjectively can they be dated or ordered chronologically. It could be that too much is still being argued from extant sources as to the 'correct' order (Kube 1999 pp. 556ff.) and the way it relates to the text, arguments ruled by later ideas on 'organicism in music'. While some sources do no doubt transmit minor revisions, there is nothing concrete to say that Krebs's first four variations were the 'original' or 'earliest' to which others were added gradually (or at once), or to conclude that there was then a 'second version' with a new, 'cyclic order' (KB p. 206). It is certainly possible that the text is relevant and that this is, in one or other version, the first fully patterned organ cycle. But equally, the text may be less relevant than technical details like number of parts or the presence of pedal or even (for an over-arching conception) the particular sequence of time-signatures.

Chorale

In its four fluent parts, this not only is more organ-like than opening chorales in BWV 766 and 767 but 'opposes' the finale's five parts to make a framework with it.

Var. 1

Unlike BWV 711, the bicinium is organized into three paragraphs, with a motif found in the fugue-subject of BWV 578.

1–12	lines 1 and 2, to relative major
12–22	lines 3 and 4, to subdominant
22–37	lines 5 and 6; with final ritornello (unlike BWV 766, 767)

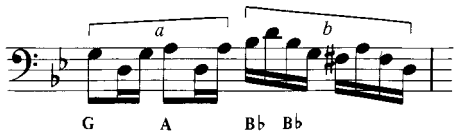
This shape can also be expressed as a regular alternation between an ostinato phrase of three bars and chorale lines of more than three. The result–

3 bars – then $8\frac{1}{2} - 3 - 6\frac{1}{2} - 3 - 9 - 3$

– is much closer to new Italian ritornello-arias than to any early bicinium of Scheidt, and was surely influenced by them. This particular bass is very like that of an aria by Marcello later used by Mattheson as a model; see Williams 1984 p. 113.

Line 1 is anticipated in the rh of b. 4, as in Böhm's 'Vater unser' and certain arias in Weimar cantatas, and the melody matches the ritornello-like bass in having a common close to lines 2 and 6 (Meyer 1979). In its spinning-out of *cantus* lines well beyond their two-bar phrases, this melody is theoretically like that of 'Nun komm, der Heiden Heiland' BWV 659, but its tempo must be livelier, and the ornamental technique, as in the last phrase from b. 28, is not yet so touching and original. The bass contains two important motifs (Example 264) both of which can be found in J. B. Bach's 'Jesus, Jesus, nichts als Jesus'. Though not unreasonably likened to ostinatos, the development and clear returns of these motifs in different keys are merely characteristic of ritornello themes in general.

Example 264



Preller's decorations (NBA IV/1 pp. 155–7) make it yet more like the work of Böhm, and the movement looks later or more developed than such chorales as BWV 718. Flowery melodic lines in Cantatas 12 and 21 suggest a date for it near theirs, thus later than BWV 766 and 767; but dating across genres can be misleading.

Var. 2

In a three- and four-part texture around new harmonies, a pattern first heard in the tenor is exploited *rectus* and *inversus* in the inner parts, three times passing into the melody (i.e. more often than in e.g. BWV 653 or 644). It is present in every bar, but the beat on which it enters, its direction and its intervals are all carefully varied.

Var. 3

A two-part *perpetuum mobile* like many another – Walther's 'Meinen Jesum lass ich nicht', published 1713, or Pachelbel's 'Herzlich tut mich verlangen'

Var. 7 – this is joined by non-stop lh quavers. The semiquavers develop in their own way, and become less dependent on the *cantus*, particularly after the 'interlude' bar (b. 5), where a variant of the basic motif arises.

Var. 4

A texture otherwise resembling BWV 644 (G minor scales) is varied by a second semiquaver motif (tenor, b. 2). When this appears, the number of parts always increases to four. Though only a three-note figure, it is more than a mere harmonic decoration as in Var. 4 of Pachelbel's 'Alle Menschen müssen sterben', also known to Walther. Its harmony varies from beat to beat – each of the three notes may or may not be part of the chord – and is insistent, like a *bariolage*.

Var. 5

Presumably 'à 2 Clav' in III.8.17 is a mistake. The three ideas are *cantus firmus*, bass *divisio* (much the same line as Var. 4) and smooth inner parts, fuller in the second half. Some attempt is made to mitigate the squareness of the bass motif, especially towards the end. Such motifs had remained undeveloped and repetitious in earlier keyboard partitas (e.g. Partita 5 of Pachelbel's 'Christus der ist mein Leben'), as they had too in some French *basse de trompette* pieces.

Var. 6

The opening bass motif of the 12/8 variation occurs widely in music, both for organ (Walther's 'Jesu Leiden, Pein und Tod') and elsewhere (Finales of Bach's F minor and G major Violin Sonatas), but is perhaps nowhere so fully exploited as here. Unlike a similar motif in BWV 626, it also affects the melody. Variety of treatment is achieved not by replacing the motif but by breaking it up into sub-motifs.

To group the pedal-variations together (Vars. 7–11) might seem reasonable, but it is not certain that Var. 6 should precede Var. 7.

Var. 7

This is similar to a trio in Böhm's 'Christe, der du bist Tag und Licht' (also copied in P 802) which, after several verses, introduces pedal *c.f.* below imitative upper parts, at last running together in sixths. Both composers use the little demisemiquaver *suspirans* figure, but the present variation is more continuous, evidently avoiding (like BWV 694 and 710) crossed hands. Something similar is found in Pachelbel's partitas, but the dramatic leap of lines here is unusual.

Var. 8

Once again a motif, here the *circulatio* or familiar curling figure of compound time, is absorbed into the chorale-melody itself, having originated as a paraphrase in b. 1. The motif is presented along with its own inversion, which becomes increasingly prominent, particularly above (or below) the penultimate chorale line (b. 10) and the final pedal point. The 24/16 time-signature is presumably intended to show that this is a different pattern from the one in 12/8 in Var. 6.

The tendency from Var. 4 on for the melody's last note to be drawn out is explored further in Vars. 7, 8 and 9, as if they were deliberately demonstrating three different figural embroideries for a final pedal point. (Perhaps they are.)

Var. 9

Here too, as in Vars. 7 and 10, a second manual is not necessary from the point of view of crossed parts. As in several of Pachelbel's partitas, the *c.f.* sings in the tenor between two highly imitative parts. As in BWV 688, the duo-like manual parts begin to incorporate inversions of both their note-patterns (compare bb. 1 and 15). And as in BWV 661, the final bars include *rectus* and *inversus* together, again in G minor.

Var. 10

Unlike the Preller and other sources, P 802 and Carpentras have no heading 'à 2 Clav e Ped' but mark the rh *cantus* sections 'Choral'. The NBA solution, with rh and lh together except for the solo *cantus*, rather simplifies the scoring: perhaps the MS leaves it to the player (or his circumstances) to decide how it could be laid out.

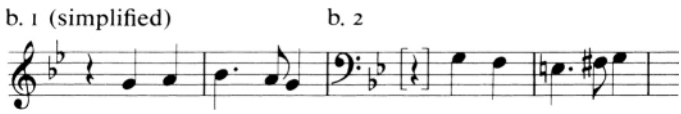
Similarities between Var. 10 and other organ works are striking. In its sarabande-like air it is clearly comparable to three settings in 'The Eighteen' (BWV 652, 653 and 654), with an accompaniment especially like BWV 654's; and in a more general way, the ostinato-like pedal and chaconne-like motion resemble Walther's chaconne on the same melody.

The form is unusual:

> plain *cantus firmus*, each line after an ornamented version on the same notes, lasting six bars; from the first phrase a figure is derived (Example 265) which becomes ostinato-like both in pedal and in ornamented soprano

Canonic treatment of a similar figure can be heard in the Sarabande of the B minor Ouverture BWV 1067.

Example 265



If the rh is played solo, so presumably are the last two lines of the melody when it splits into two parts (b. 75), marked 'forte a 2 voci' in Kirnberger sources (i.e. two parts on one solo manual). Alternatively, the plain rh *c.f.* phrases could be played on the lh's softer manual, the decorated phrases on the louder (a Sesquialtera stop?), though the spacing of the hands suggests the opposite. Perhaps *piano* and *forte* mean a change either of registration or of manual, with a third manual if available playing the echo, as in the later E♭ Prelude.

Mostly, the inner parts accompany simply, with surprisingly little imitation, and they never make use of the ostinato figure that appears nearly forty times in the pedal, not even in the coda, where the top part is coloured by it. The last twenty-five bars in particular have the very mellifluous harmonies, part-writing, motivic bass and melodic flair of an accomplished organ-chorale.

Var. 11

The 'organo pleno' heading matches that for BWV 667: a final tutti hymn without interludes, a richly harmonized finale such as was already established in J. C. Bach's *Aria Eberliana*, 1690. Unlike superficially similar movements in the *Ob* (e.g. 'Jesu, meine Freude'), the five parts do not much develop a motif, either in the pedal or (despite the continuity of the woven lines) in the manual. As in Var. 10, these five parts are more simple and homogeneous than those of *Ob's* 'Liebster Jesu', not paired off but each vigorous and active like a full-throated choir.

BWV 769 / 769a Canonic Variations, Vom Himmel hoch, da komm' ich her

Stichfassung, print version

Published 1747 (Kobayashi 1988 p. 60). Title-page:

> Einige canonische Veraenderungen über das Weynacht-Lied: Vom Himmel hoch da komm ich her. vor die Orgel Mit 2. Clavieren und dem Pedal von Johann Sebastian Bach Königl: Pohl: und Chur Saechss: Hoff Compositeur

Capellm. u. Direct. Chor. Mus. Lips. Nürnberg in Verlegung Balth: Schmids.

Some Canonic Variations on the Christmas hymn Vom Himmel hoch, da komm ich her. For organ with two manuals and pedal, by Johann Sebastian Bach, Royal Polish and Electoral Saxon Court Composer, Kapellmeister and Director of the Musical Ensemble, Leipzig. Nuremberg, published by Balthasar Schmid.

Autograph manuscript version

A section of MS P 271 (before August 1748: Kobayashi *ibid.*), headed 'Vom Himmel hoch, da komm ich her. per Canones. à 2 Clav: et Pedal'.

For TEXT and MELODY see BWV 606.

Origin

In the *Obituary* of 1754, Lorenz Mizler added a note about Bach's membership of the Leipzig 'Society for the Musical Sciences' founded by Mizler in 1738:

In die Societät der musikalischen Wissenschaften ist er im Jahr 1747 Junius . . . getreten . . . Zur Societät hat er den Choral geliefert: Vom Himmel hoch da komm' ich her, vollständig ausgearbeitet, der hernach in Kupfer gestochen worden. Er hat auch den Tab. iv. f. 16 abgestochenen Canon, solcher gleichfalls vorgeleget . . . (Dok III pp. 88–9)

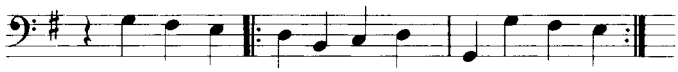
In June 1747 he entered the Society for the Musical Sciences . . . He presented to the Society the chorale Vom Himmel hoch da komm' ich her completely worked out, and this was afterwards engraved on copper; in much the same way he also presented the canon printed in Plate IV Fig. 16 . . . [= BWV 1076]

The canon BWV 1076, written at least a year earlier (Kobayashi 1988 p. 55), not only shows the interest that Mizler's Society took in such music but has a bass much like the melody of 'Vom Himmel hoch' and the opening bass of the *Goldberg Variations* (1741), in a copy of which the composer wrote down this canon plus thirteen others (the *Fourteen Canons*, BWV 1087). See Example 266.* Wolff 1991 p. 177 thinks that 'actually, the thematic relationship [between BWV 769 and 1087] suggests that the idea to celebrate

* The eight-note theme is also found in other guises: the opening toccata-like semiquavers of Buxtehude's C major Praeludium BuxWV 138 or the theme of the *Basse de trompette (septième ton)* in Jacques Boyvin's *Second Livre d'Orgue* (Paris, 1700).

Example 266

BWV 1076



the Christmas *cantus firmus* originated as an afterthought in connection with the fourteen canons'. But as BWV 700 and 701 show, Bach had long explored various contrapuntal ideas with this melody.

Mizler shows no awareness of the possible significance of Bach's being the fourteenth member of his Society (B + A + C + H = 14).

Origin of the *Canonic Variations*

Researches on extant copies, their publisher and engravers conclude that the print was probably engraved and published in 1746 or for the New Year's Fair 1747 (Butler 1990 pp. 91ff.). Perhaps the canons were begun, or at least Nos. i–iii completed, for some special occasion at Advent or Christmas 1745.

Some five stages have been suggested (KB pp. 11ff.):

A composition of the Canon at the Octave, Canon at the Fifth, Canon at the Seventh, the Augmentation Canon
B composition of the largest Canon with Inversions, perhaps with Mizler's Society in mind
C preparation of copy for engraving 'in learned showpiece notation'
D new amended copy of A (known from three copies), based on Mizler's presentation copy and probably becoming part of Breitkopf's collection
E fair copy (P 271)

A is a generalization, B conjectural; C, D and E can be discerned from differences in the order of movements and discrepancies in the text (including ornaments); each stage also includes both 'early' and 'late' readings. Recent re-examination of the print-copies and the autograph fair copy suggests that there was no fixed or 'final' version (Butler 2000 p. 34), as was probably the case too with many a chorale and free work. The print version of BWV 769.i, ii and iii seems to precede that in P 271, vice-versa for movement iv, and for movement v the two were probably contemporary. Also, presumably the canons were originally worked out on paper.

The alto line of the Canon at the Seventh is more florid in E than in C, with details seen now as characteristic of Bach revisions. However, other details suggest that D and E give an earlier reading than C; E also contains

errors suggesting it was not checked. Any date proposed for E and C does not affect the putative sequence, since for C this is the date of publication. Whether or not A and B are discernible stages is open to question, but the answer could have a bearing on the order of pieces (see below); so could a yet different interpretation – that D was the last version, with a simpler alto coloratura made for the Canon at the Seventh when engraved (Emery 1963). From Kobayashi 1989 one could conclude the following:

a original version of i, ii, iii and then v (engraved before summer 1746?)
b iv later, to complete cycle and for copy to Mizler (June 1747)
c copy of title-page etc. for engraving (printed by Michaelmas Fair, 1747)
d revised text, as copied in P 271 (full open score, as throughout this MS)
e composer's copy of the print, with revisions
f new print pulled in 1751

Two conclusions from this, in which c and d could be reversed, are that first, composition took over a year and went through at least two changes; and secondly, the fair copy version (P 271) represents the composer's desired order, while the other came about for one or other mundane reason (see below). However, both are speculative, if plausible. The verses of the chorale's text might be read as corresponding to the engraving's order (Clement 1989), but there are too many unknowns – which is the definitive version of the augmentation canon? – for such speculation to clarify much.

Order

The two major differences between BWV 769 and 769a are the order of movements:

769	i	ii	iii	iv	v
769a	i	ii	v	iii	iv

and the notation:

769	i	2 staves, canonic answer not written after the first five notes
	ii	2 staves, ditto after three
	iii	2 staves, ditto after eleven
	iv	4 staves, open score, four different clefs
	v	3 staves
769a		all movements on three staves, all canons written out

The exceptional nature both of the sources and the music makes the customary distinction between early and late versions, authorized and non-authorized, by no means as certain as often assumed. Canonic chorales in which the canons are not realized demand work 'with the pen at home' (as Marpurg said in 1759 – Dok III p. 127), and the published BWV 769 could not, any more than the *Fourteen Canons*, serve as a playing copy or indeed enforce any particular order.

It is no more certain that Bach prepared the version for engraving (KB p. 94) than he did the almost contemporary open-score *Schübler Chorales*. The idea that Var. v must be the last to be written because the most cumulative rather ignores the ingenuity already displayed in the earlier setting BWV 701. Nor because it ends supposedly with a B A C H reference (KB p. 91) does it mean it comes last: neither the notation (there is no b♮ in the print) nor part-writing (the notes are dispersed between voices) suggests B A C H. Its *forte* close and combination of chorale lines, however, are comparable to the final variation of the *Goldberg Variations*, and clearly, it is a suitable end-piece, its final ingenuity, alas, clearer to the eye than the ear, as D. G. Türk pointed out in 1787 (Dok III p. 432).

The engraving's order may also be notational: it is arranged so that no turn-over is required, and each two-page opening has a different stave system. It cannot be out of the question that the engraver Schmid was responsible for the whole of the appearance, saving space and eliminating page-turns. After all, it is Var. iv that is visually a climax, being laid out in open score, and the one with the indisputable reference to B A C H near its end.

The order of movements in the autograph, though independent of layout, is equally logical, perhaps more to the composer's taste than a modern performer's:

i canon (possibly derived from melody) above *c.f.*
ii canon (certainly derived from melody) above *c.f.*
v various invertible canons from the *cantus*, final stretti and diminution
iii canon (derived from melody) + free part, *c.f.* in soprano
iv canon + free part, pedal *c.f.* (*en taille*)

Each order – (a) progressive and (b) symmetrical – appears to be authentic and reasoned; and whichever came first, the composer seems not to have felt bound to it. For different reasons, the order of movements in the *Musical Offering* and the *Art of Fugue* is also confused, suggesting respectively a progressive and a symmetrical arrangement. The *Goldberg Variations* can be seen to be both, to some extent rising progressively towards the end, to some extent 'rotating' around Variation 16.

The music

Earlier settings of the melody in BWV 606, 700, 701 and 738 had already produced motifs open to imitation or combination above or below the chorale-melody. The early BWV 700 not only ends with the same pedal point but, like 701, combines *cantus* lines 1 and 2 and imitation *per diminutionem*, features found in BWV 769.

At other moments, the canonic idiom recalls the *Goldberg Variations*: compare *Canonic Variation* i with *Goldberg Variation* 3, including the bass line. Melodic lines are occasionally similar (e.g. some phrases of *Canonic Variation* iv and *Goldberg Variation* 13), as are several turns of phrase or actual motifs (e.g. *Canonic Variation* iii b. 13 and *Goldberg Variation* 15 b. 1). Although the resemblance is subtler than a few shared motifs suggest, the ruling difference between the two works – one is based on a melody, the other on a bass – prevents them from being too alike. Clearly, with the strict canons of the *Musical Offering* and two fugal canons in the *Art of Fugue*, Bach's canonic composition was ranging wide at this period.

The *Canonic Variations* offer ground for speculations. Smend counted 49 chorale lines throughout the work (7×7), producing 441 notes ($7 \times 3 \times 7 \times 3$) – though whether this includes ties is unclear (Smend 1969 p. 169). As in BWV 606, 701 and 738, the various scale passages can be seen 'not only [to] represent the ascending and descending angels, but [to] sound joyous peals from many belfries ringing in the Saviour's birth' (Terry 1921 p. 307), if we assume bellringers of Saxony rang in diatonic scales. The so-called dragging motif in Var. iii recalls that of the *Ob*'s 'O Lamm Gottes', thus relating Christmas and Passion (Klotz 1973 p. 14), but it also appears in the *Goldberg*. Naturally, the falling lines of Var. i (particularly beginning and end) can be seen as the Saviour's descent from heaven to earth, and the rising lines closing ii and iv as departing angels, the soul's elevation, etc.

Canons were not uncommon for Christmas chorales, and Schein's *Opella nova* I (Leipzig 1618) had included a setting of 'Vom Himmel hoch' with canonic phrases and intermittent *c.f.* At least one of the *Fourteen Canons* was explicitly symbolic: BWV 1087.xi, 'Symbolum. Christus Coronabit Crucigeros', 'Symbol: Christ will crown the cross-bearers' (referring to the chromatic sharps). Furthermore, despite its jejune harmony, Kauffmann's *Harmonische Seelenlust* could well have been a stimulus of some kind, with its Christmas canon above pedal *c.f.*, a descending motif in C major (as in BWV 769.i), a walking bass in 'Vom Himmel hoch' (as in BWV 769.v), and various syncopations. Perhaps the *Canonic Variations*, the *Schübler Chorales* and *Clavierübung III* were all a response to Kauffmann's volume.

In speculating about rhetoric, Zacher 1981 analyses the variations to show that melodic patterns allude to particular words. The first four verses

underlie the first four variations, so that in Var. ii when the elect Virgin is 'picked out' ('auserkorn'), the alto elects to rise to a dissonant f′ and its line is thus picked out. However, f′ could be a misprint (a′ in the autograph), and there is no reason why dissonance should express 'standing out', or why so important a word as 'auserkorn' is marked so obscurely (a single semiquaver off the beat). As often with such interpretations, Zacher draws other unsupported conclusions: BWV 769a was prepared 'certainly for a later publication', with particular *personae* associated with particular *figurae* (angel in the canon at the octave, shepherds at the fifth, child at the sixth), etc.

Neither the 'some variations' of BWV 769's title-page nor the 'several' of the *Goldberg*'s are variations in the familiar sense (the type Bach elsewhere called 'double'), despite the print calling each movement 'variatio'. Nor is BWV 769 a chorale partita in the sense of BWV 768. While particularly Var. i, ii or iv could serve as prelude to the sung hymn, clearly the work has more scientific aims, as perhaps is implied when the title-page says 'Lied' ('melody'), as distinct from 'Chorale' for the *Schübler*. In their form, the nature and ingenuity of their counterpoint, their complexity of notation, the association of their texts with Advent and Christmas, and above all their musical language, the *Canonic Variations* are an obvious contrast to the *Schübler Chorales*. Perhaps *Schübler* had originally been intended for the same publisher?

The melody, canonically generated harmony and keyboard idiom are as unlike *Schübler* and other organ music as the *Goldberg Variations* are other harpsichord music: at times strangely new, at others very approachable, the style is elusive enough to prompt admirers to search outside music for suitable expressive metaphor. There is certainly nothing quite the same in the cantatas. Wherever one looks, something unusual happens: the stamping bass below short phrases in Var. v changes to a smooth *cantus firmus*; the final C major quodlibet quickly summarizes the proceedings, more so than at the end of BWV 547; the ingenious free lines in Vars. iv and v 'explain' the harmony and counter the other lines. But more than this, there are moments, especially in Vars. iii and iv, that touch the listener, showing how at their best canons create harmonies, melodies and progressions not only otherwise unheard but strangely rapt and intense.

Variation i

BWV 769	'Variatio 1', 'in Canone all'ottava à 2 clav. et pedal'
BWV 769a	'Canone all'ottava', 'à 2 Clav: et Pedal.' (added?)

The canon is a two-part fore-imitation to the pedal's *c.f.*, its subject perhaps paraphrasing both the first and the last lines (cf. BWV 651). Both subject

and counterpoint recall the opening of 'Christe, du Lamm Gottes' in the *Ob*, and the running figure itself is scattered around the literature, from Georg Muffat's Toccata No. 12 (*Apparatus*, 1690) to various sonatas of Domenico Scarlatti.

The canon seems particularly successful when the phrases are short or when the *c.f.* is supplying a clear bass line (e.g. bb. 10–12, 16–18), although compound time enables the composer to deal fluently with the chords as they arise (e.g. b. 3).

Pedal 8′ is called for, since the style does not demand 16′ tone (as for *plenum*) nor the spacing 4′ (as for a solo). Subjectively speaking, BWV 769a supplies the better text across the barline 7–8, neutralizing the chromatic motif of BWV 769.

Variation ii

BWV 769	'Variatio 2', 'Alio Modo in Canone alla Quinta à 2 Clav. et Pedal'
BWV 769a	'Canone alla quinta', 'canto fermo in Pedal'

The canon takes the form of a two-part fore-imitation before the pedal *c.f.*, based on the first line (bb. 1, 16) and the second (b. 10). Like the Canon at the Second in the *Goldberg Variations*, a canon at the fifth produces a more natural line – with sequences – than a canon at the unison or octave. Bar 12 resembles a sequential figure in 'Wir glauben' BWV 680 (bb. 72ff.), and the imitative use of scales (b. 5 etc.) and leaps (b. 20 etc.) is characteristic of chamber trios. In b. 16 the theme returns in the tonic, recapitulation-like (though here syncopated), as in b. 13 of Var. i.

Pedal registration is as in Var. i. Now the pedal point (which by itself makes both 16′ and 4′ unlikely) has ascending figuration above in the manual parts, which leave the canon incomplete at the close. The versions do not differ in ways significant to the performer; but note that the print (because the canons are not written out) does not direct left-hand sharps in b. 3.

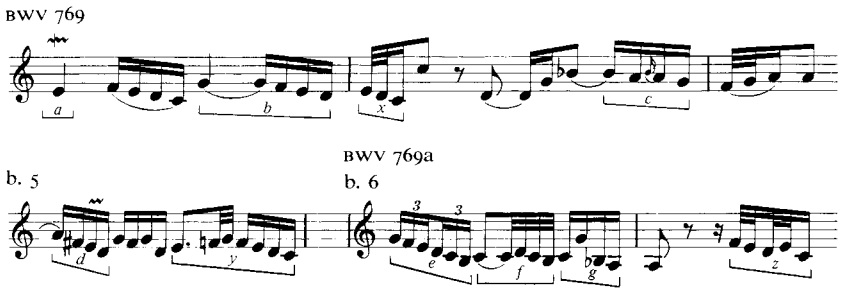
Variation iii

BWV 769	'Variatio 3 Canone alla Settima', 'cantabile'
BWV 769a	'Canone alla settima', 'cantabile'

The canon takes the form of a pair of lower voices running as a kind of ostinato with 'interludes', against a free melody in the alto and *c.f.* in soprano. The canonic parts begin with the first line of the melody and continue to allude to it. The interludes become somewhat ostinato-like, occurring approximately when the *c.f.* lines appear in the top part, rather as episodes in a ritornello chorale (compare BWV 662 etc.).

The alto melody, though not formally an aria, sounds at times as if it were – see, for example, several motifs introduced in the first few bars (Example 267). Those labelled *a b c d e f* and *g* can all be found in other highly

Example 267



embellished pieces, such as the slow movement of the F minor Harpsichord Concerto BWV 1056, while many *cantabile* cantata and keyboard movements contain the motifs labelled *x*, *y* and *z*. Some, like the 'dragging motif' *c*, may have textual connotations; and the varied appoggiaturas increase the aria-like effect, adding gratuitous clashes (e.g. bb. 10, 25, 27) as if to 'explain' those that arise through the canon. At other moments, the free alto line hints at the chorale melody (e.g. b. 10), as do the inner parts in the final bars. Neither version – nor any other reading produced by juggling with accidentals – softens the effect of b. 19, which is both logical and very striking, the more so as it precedes a simpler passage leading to the lovely *cantabile* close.

The chief difference between the versions is that the autograph has a rather more ornate melody and more motif-exploitation as the movement proceeds, and a little more apparent freedom of line (e.g. b. 6) made easier by being on three staves – a revision or the original? While a diatonic interpretation of the unwritten canon in the print is no doubt correct, some notes are more unexpected than others (e.g. f♯′ in b. 8, c♯′ in b. 23). The *arioso* alto makes a 16′+8′ pedal possible, and 'Canon at the Seventh' does not mean that it cannot be a 'Canon at the Fourteenth'.

Variation iv

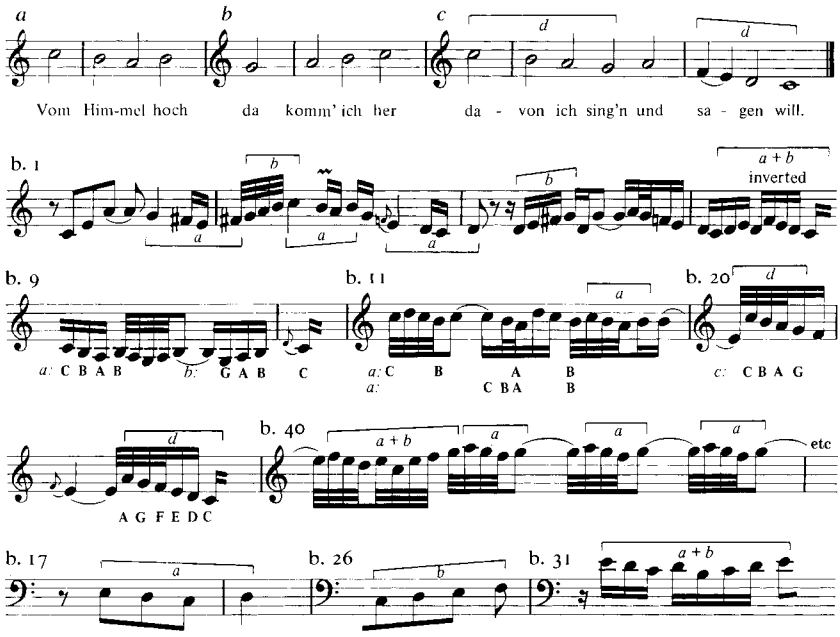
BWV 769	'Variatio 4 à 2 Clav. et Pedal per augmentation. in Canone all'ottava'
BWV 769a	'Canon per augmentationem', 'à 2 Clav: et Pedal'

The canon takes the form of a new, long, melismatic subject in the soprano followed in doubled note-values in the manual bass, against a free alto

and the tenor *c.f.* in pedal (which came first?). There are no significant differences between versions except placement. Using three manuals, if the keys are short, is not impossible.

The variation's four parts cross more than is usual in BWV 769, and while the free line often imitates one or other of the canonic parts (as do free lines in the *Goldberg*), all three refer to the theme from time to time. Example 268 gives a few instances; those in the soprano are later augmented in the bass, and the whole variation becomes a dense tissue of allusions. Those meandering in the soprano part are inconspicuous and mostly *en passant*, becoming clearer when they appear in augmentation in the bass.

Example 268



The weight of reference is hardly oppressive: references to themes are woven in without seeming repetitive or contrived, and lines 2 and 3 of the melody never appear in undecorated form because their leaps of a fourth could not so easily have been integrated.

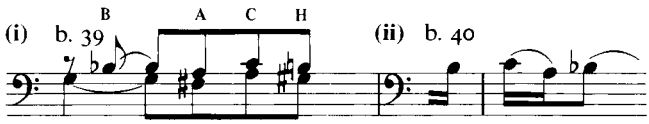
While therefore in Vars. i, ii, iii it is the harmonic implications and in Var. v the canonic potential of the original melody that occupied the composer, in Var. iv it is the melody's simple cells. Significantly, lines 1 and 4 are similar to each other in their scale fragments, lines 2 and 3 in their fourths and repeated notes. Moreover, if lines 2 and 3 are expressed in a more 'fluid' form with passing-notes, they begin to resemble lines 1 and 4. However conscious the composer was of this, its results can be seen throughout the unusual soprano part. Every scale passage, every fourth (e.g. b. 32) invites

the listener to hear the chorale melody, even to ponder and admire the manner in which a given theme can be spun into a long melody.

In some respects this is more like *Goldberg* Var. 13 than *Canonic Variation* iii – i.e. the right hand is more in the style of Bach's mature harpsichord music than organ. The soprano ranges widely from c to c‴, and the whole of its second half (from the latter part of b. 21) is free, working towards a rich close with special spacing for the last chord, full of thematic allusion. As in Vars. i and ii, there is a quasi-ritornello return of the opening melody towards the end (b. 34, top line, in diminution). The final bars, whether derived or not from the *cantus*, are in the coloratura tradition, a developed form of the final pedal point known from (e.g.) Buxtehude's 'Durch Adams Fall ist ganz verderbt'. On the other hand, the dragging motif in bb. 38f. (*c* in Example 267) and the fact that the pedal point begins in the 'wrong' key are unlikely elsewhere. The one dry moment of the melodic line (b. 14) produces a very good bass line in bb. 27–8, implying that the composer's technique in writing canons was to find the bass-line first, or to give it priority when problems arose.

The final B A C H might be twofold (Example 269, both parts) and comes in the last bars to be written by Bach himself in the MS P 271. Especially these bars show how immense motivic ingenuity need not dehydrate the music, for in b. 39 are heard the 'dragging' motif, two or three motifs *a*, the *c.f.*, the augmented canon, and a melodic line in b. 20 so managed as to allow the canonic bass part of b. 39 to combine with B A C H (or vice versa). But the end-result is one of the best bars in the whole of P 271.

Example 269



Variation v

BWV 769	'Variatio 5', 'L'altra Sorte del'Canone all'rovercio [rovescio], 1) alla Sesta, 2) alla Terza, 3) alla Seconda è 4) alla Nona'
BWV 769a	'Canto fermo in Canone', 'alla Sesta è all' roverscio [sic]', then 'alla Terza', 'alla Seconda', 'alla Nona'

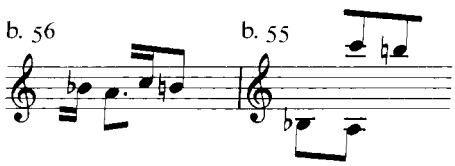
Now the canon passes to the chorale-melody itself, but a canon of another kind in that its answers are *per giusti intervalli*:

1 *cantus* in inverted Canon at the Sixth, line by line; pedal continuo bass
14 *cantus* in inverted Canon at the Third (thus like the preceding canon – line 3 also drawn out to a four-bar phrase); pedal continuo bass
27 *cantus* in inverted Canon at the Second, bass and tenor; occasional free part in alto, quasi-imitative; free part in soprano
40 *cantus* in inverted Canon at the Ninth between outer parts (therefore like the preceding canon); free part formerly in soprano, now in tenor
52 *cantus* line 4 in pedal, plus *diminutio recta* and *inversa* of line 1; pedal point plus stretto of lines 1, 2, 3 and 4, with *diminutio* as before

The *giusti intervalli* produce the f♯ in the canon of b. 32.

The build-up of Var. v is unmissable, but this description does not do justice to all the coda's musical subtleties. The pedal statement of line 4 acts as a confirmation of the previous soprano phrase (compare BWV 664); the variation's pedal point produces the lowest note of the five movements (compare it with BWV 547), and of the organ; the chromatics are slight but telling (Example 270); and there are finally six parts, the number having risen from one/two/three (bb. 1–2) to four (b. 28) and five (b. 53). Moreover, all six parts are thematic, i.e. including the second soprano running in thirds (*canon sine pausa*) and the first tenor altering line 3 in the final bar or so.

Example 270



A further detail is that just as the five movements become gradually longer, so the chorale melody changes: the *c.f.* is almost the same in the first two canons and identical in the last two. The free parts may ultimately derive from melodic cells (e.g. line 1 in b. 36, now minor), but there is a clear change in character between the free semiquavers of b. 51 and those of the *diminutio* in b. 52. The free opening pedal-line is less conventional than the derived bass in Var. iii, and looks like a more thorough version of the kind of walking pedal-part sometimes found elsewhere, e.g. Kauffmann's 'Vom Himmel hoch' already mentioned. Very striking is that the two-bar phrase structure of the chorale melody is emphasized throughout by the canonic

answer appearing at the same point in each line, i.e. halfway; to counter any unwanted dryness, line 3 is expanded into three bars, and later on non-stop semiquavers and syncopations are introduced. Mizler's phrase 'completely worked out' is no empty description.

The versions do not differ significantly, but the *forte* signs are problematic. Of versions C, D and E, only E (P 271) has *forte* at b. 27; in b. 39, all versions have *forte*, but the print puts it between staves, and not below the left hand as in NBA IV/2. Whether *forte* means a louder manual or extra stops, it is difficult to see why it should appear in b. 27, for any or all the parts; at the end of b. 39, it would apply to both manuals. If, however, it suggests merely a second manual, it would be especially relevant to the section bb. 27–39, and either way, the hands must be on the same manual at the beginning of the *diminutio*.

BWV 770 Ach, was soll ich Sünder machen ('Partita')

Copies in P 802 (J. G. Walther, movements 1 and 2 now missing), P 489 (first half of eighteenth century), Brussels Cons. XY 15.137 (nineteenth century).

Two staves; 'Partita terza' etc. in P 802; in P 489 'Partite diverse'. Manuals 'Organ:' (*Ow*) and 'R' or 'Rückpos.' in P 802.

The TEXT is J. Flittner's seven-verse Jesus-hymn of 1661:

Ach! was soll ich Sünder machen?	Oh, what should I, sinner, do?
ach! was soll ich fangen an,	Oh, where should I begin?
mein Gewissen klagt mich an,	my conscience accuses me,
es beginnet aufzuwachen;	it begins to awake.
dies ist meine Zuversicht,	This is my confidence:
meinen Jesum lass ich nicht.	I do not forsake my Jesus.

The MELODY was published with the text. Harmonized in BWV 259.

The attribution in P 802 may be the work of J. L. Krebs (Zietz 1969 p. 101) for what is possibly the earliest of the authentic chorale partitas, an Arnstadt work (? KB p. 177). However, in being very like harpsichord variations of the late seventeenth century, this work is not quite like the others. The bottom C♯ in Partita IX might suggest a later date were it not that in the *ABB* the Fantasia BWV 563 also has this note, and the passage following the C♯ recalls the early keyboard Sonata in D major BWV 963. At any given date the harpsichord compass is likely to be less narrow than the organ's, and the full harmonies of the opening hymn, in the Böhm manner, certainly look like harpsichord music.

P 489 comprises only BWV 770, the Brussels MS also BWV 739. The copy P 802, though more weighted towards organ music than P 801, contains Pachelbel's similar variations 'Was Gott thut, das ist wohlgethan', just as Walther's MS Kö 15839 contains both BWV 768 and seven of Böhm's and Pachelbel's (harpsichord?) partitas. The running bass of Partita V does not appear in Bach's organ variations, though it is common in Pachelbel, while the running soprano of Partita VI ('reminiscent of J. K. F. Fischer': Löffler 1923) is not much like comparable movements in BWV 766, 767 and 768. However, the extant copies, apparently independent of each other (KB p. 176), transmit at least the possibility of reading Partita X as organ music, with appropriate manual-change.

Whether the *forte–piano* directions in Partita IX mean the same as manual-changes, or originated in the same source, or are reliable/authentic and more than optional, is unknown. The Adagio implies something approaching a Böhmian sarabande. Apart from echo passages (bb. 17ff., 25ff.), the two manuals are used for a question-and-answer that is known in later harpsichord music (e.g. B minor Ouverture BWV 831, Echo) and in principle different from that of the last movement of the Variations BWV 767. The technique might be derived from French dialogues, as in Grigny's *Livre*, and such a passage as bb. 44–9 is characteristic of the French style as transmitted most significantly by Johann Kuhnau.

Doubt has also been expressed about the manual directions in Partita X, which were probably added later in P 802 (Emery 1970 p. 168); if so, the intention may have been to make the movement conform to short fantasias such as BWV 718, which make use of various organ-chorale techniques, commonly supposed to be in response to the *Affekt* of each line of text. The fantasy of the movement, however, again seems rather to suggest a harpsichord piece, borrowing or adapting treatments from the 'northern' chorale-fantasia in its own terms.

Partitas II and III are so like corresponding variations in Böhm's 'Ach wie nichtig' as to 'seem to copy Böhm directly' (Zehnder 1988 p. 92), specifically his harpsichord style. It is striking that there is no bicinium, as in the organ variations BWV 767 and 768. The planning of the set, however, is surely more thoughtful than in regular variations of the period, as the detail of contrapuntal or motivic working results in richer harmony than usual. Particularly the final movement looks farther afield than conventional sets. It is certainly possible to consider BWV 770 one of the composer's first masterworks and one as versatile in genre as other early works, such as the Sonata BWV 963. To be versatile in this sense means to be both domestic/for harpsichord and liturgical/for organ.

There are many details of musical interest in the fine keyboard effects of BWV 770, filling out the picture of a young Bach as it was sketched in

BWV 771 and in the 'Neumeister Collection', where the settings differ from chorale variations in having inter-line interludes. Thus the 'harpsichord harmonization' in Partita I, rather reminiscent of the *Aria Variata* BWV 989, is followed in Partita II by the kind of Corellian bass that colours many a two-part variation, as in Var. 4 of the *Aria Variata*. The rh part in Partita III could be the violin obbligato in a chorale-based cantata *c*. 1690, while there are analogies to Partitas IV and V in many other harpsichord variations, particularly those influenced by Froberger. Just as from time to time the Sonata BWV 963 anticipates much maturer pieces in D major (see Prelude BWV 532), so bb. 2–3 of Partita VI are like the opening of the G major Prelude BWV 541 – a violin solo making much of crossed strings. It is difficult to believe that the present Partita VI, the 'Neumeister Chorale' BWV 1106, and even the G major Toccata BWV 916 (cf. the Adagio), were written many years apart.

The gigue idiom of Partita VII is familiar both in suite-finales of Buxtehude, Böhm or others and in works of Handel (see HWV 429, 432, 438, 443, 450), which draw on similar traditions, probably in much the same period. The principle behind the motivic consistency of Partita VIII might have been picked up from Buxtehude (e.g. BuxWV 250). But like the early Sonata BWV 963 and Fantasia BWV 563, Partita IX suggests more cosmopolitan influences perhaps *via* Kuhnau, such as the question-and-answer phraseology of early concertos (bb. 1ff.), the frenchified paraphrase and imitation of bb. 29ff. (= bb. 7–8 of the theme), the chromatic fourth (bb. 37ff.), the common-property theme of bb. 44ff., and so on.

The last Partita expands freely on phrases of the melody, which is heard more or less straightforwardly at certain points (bb. 1, 9 end, 17, 25, 33 end, 40/62), and the resulting fantasia is one that aims at looking afresh at the conventions. Though shorter, 'Neumeister' chorales BWV 1092, 742, 1102, 1114, 1115 are still similar enough to seem even earlier in the composer's development. It is clear that the composer of Partitas III, VI, X and perhaps VIII (compare this with the Adagio of the Sonata in F minor for Violin, BWV 1018) was very familiar with pre-Vivaldian violin idioms, while the opening paragraph of Partita IX would not be out of place in Handel's *Concerti grossi* Op. 6 or any other concertos imitating Corelli.

BWV 771 Allein Gott in der Höh' sei Ehr' ('Partita')

Copy in P 1143 and Brussels Cons. XY 16.142 (eighteenth century?).

Though under Bach's name in P 1143, this is more likely to be the work of Nikolaus Vetter (1666–1734) to whom Vars. 3 and 8 are attributed in SBB

Mus. MS 40035. But these movements show a more primitive use of motif than do others, for which Spitta proposed young Bach under the influence of Pachelbel (I pp. 250–1) – as shown in the number of parts and the treatment of the *c.f.* in Vars. 2 and 11.

But weaknesses are evident: Vars. 1, 2, 11 and 13 are less developed than trio or melodic treatments in (e.g.) Böhm's 'Herr Jesu Christ, dich zu uns wend'. There is a reliance on simple, undeveloped motif in Vars. 3, 4 (cf. a figure in the anonymous BWV 743), 5, 6, 7, 9, 13, 14 and 17, while the Pachelbel influence on Var. 12 seems to have led to nothing special when compared with BWV 768, Partita iii. Yet while the fughetta of Var. 8 has none of the hallmarks of shape, motif and harmony of BWV 716, despite the latter's simpler texture, it does have a partial *c.f.* in the bass at the end, rather suggesting that examples of this very feature, found in mature Bach settings of 'Allein Gott', were traditional.

BWV 790 Trio in B minor

Copy, Lpz MB MS 1 (*via* Kellner?).

Headed 'Trio ex H mol di J: S: Bach'.

A transposed version of the Sinfonia in D minor BWV 790, perhaps this was made from J. P. Kellner's copy of the Sinfonias in P 804 (see Stinson 1990 p. 47). Along with other trios copied or owned by organists in Kellner's circle (BWV 1027 or 1039), it typifies activities of a Bach pupil and/or his pupils, as perhaps does the arrangement BWV 131a, known from more copies.

Four Duets from *Clavierübung III* BWV 802–805

Published 1739, no Autograph MS. Later copies only.

'Duetto'

Some uncertainty as to a suitable name for imitative two-part pieces is suggested by the term 'Praeambulum' for works in the *CbWFB* later called 'Invention' in the fair copy of 1723. Theorists understood 'duetto' as (i) a 'petit duo' above a bass (Walther's *Lexicon* 1732, after Brossard's *Dictionaire* 1703), (ii) a dialogue aria with an 'opportunity to introduce and develop two *subjecta opposita*' (Mattheson, *Critica musica* II, 1725, p. 28), (iii) an instrumental or vocal piece above a bass, 'skilfully fugued' (*ibid*. I, 1722, p. 131), and (iv) a two-part piece incorporating more than mere 'imitation at the unison and octave' (*ibid*. pp. 305, 360). Although the last comes closest to BWV 802–805, it refers less to technique than to a form.

Only in general terms do the *Four Duets* allude to French organ duos, which in Grigny, Raison, Boyvin and Du Mage have no more than a loosely organized counterpoint. Similarly, in length and idiom they go far beyond the two-part fugal verses in Pachelbel's *Magnificats*. In Cantatas 140 and 110, 'duetto' is a dialogue or duet plus bass. In the search for wider significances in *Clavierübung III*, Lutheran devotional dialogues have been invoked to explain the term: that between pastor and pupil in the catechism (Humphreys 1994 p. 48), or between the Soul, the Word, Cross, Death and Heaven in the influential *Geistliche Erquick-Stunden*, 1672 (Clement 1999 p. 320).

The instrument

J. E. Bach remarked that *Clavierübung III* was 'mainly' for organists ('hauptsächlich': Dok II p. 335), and much in the *Duets* looks quite unlike organ music: spacing and countersubject in No. 1, spacing and figuration in No. 2, the opening bass of No. 3, answers at the twelfth in Nos. 2 and 4, etc. The two-part sections in the E♭ Fugue are much more conventional organ textures, as are the Two-part Inventions which, despite frequently made claims, the *Duets* do not much resemble in any way – in texture, form, themes or length. Duet to No. 1 is only superficially similar to the Courante
[529] of the E minor Partita for Harpsichord, and of the four, No. 4 most resembles

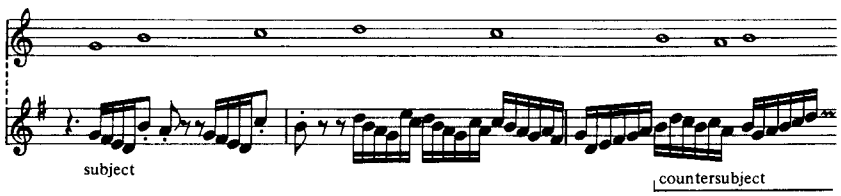
the mature harpsichord music. But none feels as idiomatic as two-part music in *Clavierübung II* and *IV* (B minor Gigue, *Goldberg Variation* No. 1).

Nevertheless, as also for the canons of the *Art of Fugue*, a harpsichord or (as then new) a fortepiano is a good contrapuntal worktool for such music. Although the compass CDE–c‴ looks more organ-like (as in the *Canonic Variations*) than GG–d‴ (as in the *Goldberg Variations*), it is also an 'ideal' counterpoint compass.

As part of *Clavierübung III*

Although in performance the *Duets* can intersperse the chorales (Albrecht 1969), there is no evidence for them as 'Communion music' (Keller 1948 p. 198), nor is it certain that *Clavierübung III* was as liturgical in practice as on paper. Even less certainly do the *Duets* allude to the book's chorale-melodies (Ehricht 1949–50). Is it really significant that like the fughetta BWV 679, No. 3 is in G major and 12/8 time, or that selective sieving can find 'Allein Gott' in it? See Example 271.

Example 271



Extra-musical speculation has been popular partly because the *Duets* plus the six *manualiter* catechism settings make ten pieces, and Vopelius's *Gesangbuch* has the same six catechism hymns (Commandments, Credo, Lord's Prayer, Baptism, Confession, Communion) plus four prayers (morning, evening, before and after eating). However, any idea that the *Duets* somehow represent these or the four table prayers in Luther's Small Catechism (Leaver 1975) or refer to the cross (Clement 1993 pp. 209ff.) can never be pursued with concrete evidence. A more musical question is: are the changes of key – E minor after the last chorale's F minor, then A minor before the Fugue's opening b♭ – so extreme in order to mark them off?

Purpose

Perhaps the *Duets* were slipped into *Clavierübung III* for the convenience of the book-maker (to complete the page-gatherings) or to make the number of pieces twenty-seven ($3 \times 3 \times 3$). The first seems unlikely, since the duets

take up exactly eight pages, four openings left and right, with space before the next (pp. 63–70); the second is possible, but organists would have found more useful other pairs of organ chorales on Luther texts, such as 'Christ lag in Todesbanden' or 'Ach Gott, vom Himmel sieh darein'. That each takes two sides of paper (left and right), neither of them filled to capacity, does suggest some practical reason for their inclusion, however, especially as they were probably added late, shortly before publication (Butler 1990 pp. 19–20). The many imaginative and imaginary explanations found for the *Duets* do not take into enough account such mundane circumstances.

The kinds of symbolism often proposed seldom if ever match the more verifiable allusions in *Clavierübung III*, such as that canons represent divine Law. The significance of other well-known fours – Gospels, Elements, stages in the life of Jesus (Birk 1976) – is far less certain, nor can it ever be more than a guess that the *Duets* mark the dualities of Bread/Wine and Saviour/Grace at Communion (Chailley 1974 p. 267). More likely is that the composer, in adding to a big collection, was offering musical skill 'ad majorem gloriam dei', and alluding to music's history. As to the first, any Golden Section in No. 3 could be alluding to its traditional name, the Divine Proportion. As to the second, E F G A are the top four notes in the tetrachord-scale of classical theory as illustrated in Walther's *Lexicon* of 1732 p. 601, and they may appear more often than is now recognized. The first four keys in Krieger's *Clavier-Übung* of 1699 are E minor, F major, G major and A minor.

Techniques

Techniques included are regular fugue, double fugue, *ABA* fugue, fugue with bass; strict invertibility, canon, inversion, stretto; motivic derivation (scales, triads, chromatics); and different modes (major/minor), rhythms and metres (duple, triple, compound). It is possible that as with the *Italian Concerto* in *Clavierübung II*, there is a common pulse: 3/8 quaver = 2/4 crotchet = 12/8 dotted crotchet = 2/2 minim.

Invertibility is part of the composer's interest in melodic counterpoint free of species formulae, and such details as the falling augmented octaves in No. 1 and the effect of an augmented triad in No. 2 – both of them quite logical *in situ* – contrast with the *stile antico* of the movement following in *Clavierübung III*, i.e. the fugue in E♭. They may also hint that here the composer was investigating 'the consequences of equal temperament' (Eck 1981 pp. 21–5), though that could equally be said of any advanced music of the 1730s. Throughout, as with the *Canonic Variations*, the strictness of counterpoint results in a musical language recognized immediately by the listener to be both distinct – like nothing else – and 'other-worldly'.

BWV 802 Duetto I (Clavierübung III)

double fugue, 73 bars; all material invertible; chromatic, scale-like, angular and syncopated elements; one-bar phrases; tonic–tonic–relative–dominant–tonic

The subject modulates in order to be answered ('rare' – Souchay 1927), but only in b. 6, which is not strictly part of the subject. The row of parallel major thirds produced by the stretto scales has an effect comparable to the 'augmented triad' in No. 2: the false relation between minor and major sixths comes from the two forms of the melodic minor scale. The strange, consonant harmonizing in two chromatic parts resembles that of the (contemporary?) A minor Prelude *WTC2*.

The two subjects are very different. The lower has a paraphrased descending chromatic fourth (cf. E minor Fugue BWV 548), the upper a more modern chromatic appoggiatura. The top subject's extension in b. 6 is developed in a highly original way in bb. 12ff. and 40ff., and equally unusual are the final tonic entries (bb. 61, 66): the first in the course of the overlapping scales, the second in place of the original b. 6. Their invertibility is exact, unlike pairs of final tonic entries elsewhere (e.g. Two-part Invention in E♭), and the counterpoint is new, free of old formulae.

BWV 803 Duetto II (Clavierübung III)

ABA fugue, 149 bars (37, 75, 37):
A regular exposition; most material invertible; triadic and broken chords; little syncopation; various phrase-lengths
B canonic second theme; stretto treatment of first theme; *inversus* of it (74); shifting tonality, minor, chromatic; syncopations, slurs

A2 returns in one hand across a running line in another, as it does in another *ABA* Fugue, the (contemporary?) BWV 548.

B differs in its mode, stretti, chromatics and phrase-lengths, a 'learned' or 'hard' section contrasting with the lighter *A* and built up of thirty-one, thirteen and thirty-one bars. Even its slurs across the beat are distinctive, clarifying the canon (especially from b. 52) and contrasting with *A*, where such slurs would be inappropriate. Very like Bach's late canons is the right-hand of bb. 57–60 and its many returns. From the shifting tonality of the second theme a new, chromatic countersubject emerges (bb. 69–72), casting new light on *A* and propelling it to an inversion in the minor. The middle section is extensive, twice as long as the outer sections and producing symmetries: its opening and closing stretti begin with the right hand,

its middle stretto with the left, and the inverted minor version of *A* appears almost exactly halfway (b. 74).

Quite the most startling effect is the augmented triad progression in one particular stretto, bb. 62–3, 90–1 and 105–6, giving a new aspect to a theme that was brightly triadic in its original version. Throughout, there is a tension peculiar to this piece between its quasi-naiveties (four-bar opening theme, triads, broken chords, the last bar) and the calculated counterpoint. The listener senses a theoretical idea being played out, especially in the 'strain' of *B*'s counterpoint: its canonic subject and stretti, the inversion *per giusti intervalli* of both theme and countersubject at b. 74, the steady 'denials' of basic four- and eight-bar phrases. *A*'s sunny major triads contrast with *B*'s dark augmented triads.

Perhaps one also senses the proportions: the 1 : 2 of sections *A : B* and the five- and eight-bar division of the middle section (5, 8, 13: see Glossary under Fibonacci). When Siegele 1992 observes, however, that the sections subdividing the 149 bars (37 + 31 + 13 + 31 + 37, all prime numbers) can be juggled so as to produce 81 bars (37 + 31 + 13) or 75 (31 + 13 + 31) which 'equate' with the words 'mediator' and 'passio'; or that the notes on which *A*'s fugal imitation appear (f′, c, c′, F) produce the cross figure; or that the main theme appears fourteen times (counting a stretto as once), thus making B A C H; or that in the number-alphabet JSB is anyway the same as 'SDG', 'soli deo gloria' – then one passes from the actual-perceptual to the conjectural-conceptual.

BWV 804 Duetto III (Clavierübung III)

invention fugue, 39 bars; non-chromatic, non-modulatory subject; rolling sequential figures; staccato elements; non-invertible bass

Although in form, melody and harmony (see the tonic across bb. 1–3) Duetto III is the simplest of the four, it is no more conventional than the others. The detached bass is not a theme, is not found in the right hand, and does not lead to much in the way of development. The fugal answer plus countersubject in bb. 3–4 could conceivably be accompanied by a third part, though this is no trio manqué. A piece similar to it is the B minor Two-part Invention, which in turn resembles some Three-part Sinfonias more closely than it does the other Two-part Inventions.

As b. 3 compared with b. 9 shows, one version of the invertible counterpoint is more successful than another; but where the piece is in its element is in developing the rolling semiquavers of 12/8 time in a clear diatonic G major, taking in the regular fugal entries and a seemingly natural stretto. The middle section, bb. 12–21, brings minor more to the fore, by way of

contrast. Broken-chord sequences will resemble those elsewhere in Bach, such as the G major Sonata BWV 530, first movement or even (from b. 13) the Third Brandenburg Concerto. Like Nos. 4 and 2, No. 3 has an early tonal answer (b. 3); but here, a tonal answer is not strictly necessary and results in a much-altered subject. The rather tiresome amount of tonic over bb. 28–31 arises because the long tonic subject is duplicated in stretto.

BWV 805 Duetto IV (Clavierübung III)

fugue, 108 bars ($=3^3 \times 2^2$); subject with minim head and quaver tail; chromatic element throughout; almost total invertibility

Like those of Nos. 2 and 3, No. 4's answer is tonal, which is not obviously necessary. But between them, the *Duets* are also surveying the ways to treat *dux* and *comes*, as if anticipating, even participating in, the new didactic interests signalled by Mizler's translation of Fux and by Marpurg's book on fugue. Two modern touches given to this interest in strict counterpoint are the slow harmonic rhythm of the long subject's second half and the notes' penchant to sink a semitone, in subject (b. 4) and episode (b. 18). The result is a movement whose visage says 'constant invertible counterpoint' but which reminds one at times of a bourrée in *Clavierübung II*.

Although sometimes called a regular fugue, No. 4 explores several unusual intricacies in its two-, four- and eight-bar phrases. The lines are constantly exchanged; all entries are either tonic or dominant; a stretto at bb. 31–5 returns inverted at bb. 94–7; and various symmetries can be discerned:

1	*A1* (lh), *A1* (rh), *A2* (lh), to dominant
17	*B1* (rh), *B2* (lh), to relative
26	*C1* (rh), *C2* (lh), to tonic
31 (end)	*A1* (stretto); then b. 33 *A1*, b. 35 *A2*, b. 41 *A1*, b. 43 *A2*, to dominant
49	*B2* (rh), *B1* (lh), to relative (or G major)
58	*C2* (rh), *C1* (lh), relative (or G major) to dominant
64	*A3* (rh), *A4* (lh), to tonic
70	*A1* (rh), b. 72 *A2* (lh), section identical to bb. 9–17
78	*B2* (rh), *B1* (lh), to relative; 79–85 as 18–24 (partial inversion)
86	*A4* (rh), *A3* (lh), to subdominant
93	link
94 (end)	*A1* contracted (for stretto), b. 96 *A1* (lh), b. 98 *A2* (rh)
104	coda

The subject appears on tonic and dominant only, countered by a chromaticism that takes the forms of flattened notes in the melody, including Neapolitan sixth (b. 105), and raised semitones in the passages that modulate. Thus old and new elements are contrasted. Only the bourrée-like coda is not inverted, and even that, with some modification, could be made to invert.

BWV 943 Prelude in C major

Copy: P 804 (W. N. Mey, by 1727? – Stinson 1990 p. 33).

Mey probably worked for Kellner, though perhaps later than proposed, and some of their joint copies are of authenticated works (BWV 535.i, BWV 827). Because of the (simple) final pedal point the work was published for organ by Peters in 1852, but neither counterpoint nor harmony have authentic hallmarks. Nevertheless, its composer was familiar with authentic keyboard works (*WTC*, Inventions, possibly suites), to judge especially from bb. 9ff., 16ff., 30ff., 40ff. (F major *WTC1*?), the hemiolas at cadences and the diminished seventh of b. 56. Also, the subject looks curiously like a contraction of the first $1\frac{1}{4}$ bars of the *Canonic Variations* – is that how it originated?

BWV 957 Machs mit mir, Gott, nach deiner Güt

Copy in LM 4708 ('Neumeister') with chorale (b. 25); without it in other late copies.

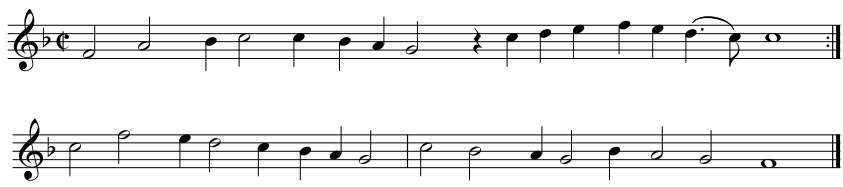
The TEXT, evidently by J. H. Schein, Leipzig Thomascantor, was published as a five-verse Hymn for the Dying in 1628, probably based on psalms (EKG p. 477).

Machs mit mir, Gott, nach deiner Güt,	Do with me, O God, according to your goodness,
hilf mir in meinem Leiden,	help me in my suffering.
was ich dich bitt, versag mir nicht,	What I ask you do not deny me
wenn meine Seel will scheiden,	when my soul wishes to depart,
so nimm sie, Herr, in deine Händ',	so take it, Lord, in your hands.
ist alles gut, wenn gut das End.	All is good if the end is good.

Schein's MELODY (Example 272) appears in the *St John Passion* and Cantatas 139 and 156 (triple time); also BWV 377 (D major) and listed in the *Ob*.

Although the piece was one of '140 variirte Choräle' in the late Schelble–Gleichauf MS collection (EB 4322), and is not regularly fugal, Schmieder 1950 called it 'Fugue in G major' with reason, since the chorale melody is not obvious in those first twenty-five bars, and Scholze's MS calls it 'fuga' (Emans 1997 p. 59). The 'Neumeister' version is without certain infelicities found in this version.

Example 272



Paraphrased, the *cantus* first line supplies a running theme in the style of old canzonettas, with octave imitation like an invention, dominant answers and long derived episode before final entry of b. 23. Perhaps the crotchets of bb. 16–19 or the rh descent in 24–5 allude to the last *cantus* lines, though it is the opening paraphrase G A B C D D C B A that seems to operate at different levels, even perhaps twice (in two phases) in the subject itself. To a well-articulated harmonization which includes a canon at the fifth for the last line, the canzonetta serves as an apt prelude, raising the question whether other fughettas could/should be followed by four-part chorales.

In theory, the semiquaver scale-runs anticipate those of the *Ob*'s Hymn for the Dying, but the passagework is closer to various types of fugue, especially in G major (e.g. Buxtehude Canzonetta, Pachelbel 'Magnificat octavi toni'). For the insistent little figure of bb. 9–10, see a minor version in BWV 1114, b. 7. The texture at bb. 15, 23f. is not quite conventional, perhaps suggesting an articulation more common than most notation implies. The mixolydian flavour of the last bass entry (bb. 23–5) and final cadence (b. 33) is found in a much later G major fughetta, BWV 679.

BWV 1027a and 1039a Trio in G major

Movement 1: copy in P 804 (J. P Kellner) = BWV 1039.i

Movement 2: in P 288 (2nd half eighteenth century) = BWV 1039.ii

Movement 4: in Lpz MB MS 7 (1730s, for J. N. Mempell?) = BWV 1027a

The movements are versions for two manuals and pedal of the Adagio, Allegro ma non tanto and Allegro moderato known in the Sonata in G for Viola da Gamba and Harpsichord BWV 1027 or for Two Flutes and Continuo BWV 1039. Both BWV 1027 and 1039 may derive from a version for two violins or flutes, all of them from the Leipzig period (Wolff 1991 p. 234). The organ version of at least the last movement seems to have been

made from one or other sonata (Eppstein 1965), probably the flute version (Siegele 1975 p. 69). Whether the third movement was ever transcribed for organ is not known, but as a transcription in Stinson 1992 shows, it could be played directly on the organ from a chamber score.

Of all the miscellaneous trio movements, BWV 1027a is closest in melody, harmony and form to the Six Sonatas. As well as a length of phrase and a melodic charm typical of J. S. Bach's sonata work of *c*. 1730, the pedal goes some way towards variety of motif, and the fugal ritornello introduces simple episode material very much *huius generis*. Compare bb. 26ff. with the first movement of the G major Organ Sonata bb. 37ff. On the other hand, there is not the same careful interchange of parts, the pedal is not always well handled (though more organ-like than continuo-like), and some bars are omitted.

Good reasons, based on sources and details of the transcription, have been exhaustively set out for concluding that perhaps J. P. Kellner, but in any case not the composer, was the transcriber (Stinson 1990 pp. 75–99 and Bartels 2001).

BWV 1029.iii (Trio in G minor)

Only source, London RCM MS 814 (Benjamin Cooke, *c*. 1770).

Headed 'Trio a 2 Clav: e Pedal', second subject 'cantabile'.

The work is a version of a movement known as the finale of the Sonata in G minor for Viola da Gamba and Harpsichord BWV 1029, itself possibly a version of a three-movement concerto for unknown forces (Siegele 1975 p. 9). For its position in 'BWV 545b', see above: it cannot be certain that the composer had nothing to do with the form and key of this organ version (Emery 1959 p. viii).

The versions differ in figuration, in length (only the gamba version has two coda bars) and other details; two-part passages imply that the organ trio is 'an arrangement of a string trio of some kind' (Emery 1959 p. iii) and that its source is not the gamba version BWV 1029 but another (note the chord in b. 93, and KB pp. 144, 302). The awkward spacing and missed contrapuntal detail look inauthentic rather than an early attempt at trio writing, though this has been done with some thought as to its medium. When motion is required, the alternate-foot motif for pedal is applied indiscriminately, unlike its carefully placed appearances in the development sections of the first movement of the G major Sonata BWV 530.

BWV 1079.ii Ricercar à 6 from the Musical Offering

Organ score: copies in P 667 (? J. F. Agricola), P 289 and P 565 (eighteenth century), etc.

Title in P 667 'Ricercata a 6 Voci . . . sonabile sull'Organo col Pedale obligato'.

The similarities between its *alla breve* counterpoint and the middle section of the Fantasia in G major, and the tradition of open-score organ music, were such as to encourage Bach students to arrange this for organ with pedals, perhaps with the composer's tacit approval (EB 6584). Although the engraved chorales BWV 645–650 and 769 suggest that open score could be read in various ways to include pedal, in the case of the *Art of Fugue* the open score is conceived for manual alone. Adding pedals (and presumably 16′ tone) to the bass line of BWV 1079.v distorts the nature of the original counterpoint, and moreover, Agricola's simplified bass-line omits quavers that are part of the motivic counterpoint.

BWV 1085 O Lamm Gottes, unschuldig

Copies by J. G. Walther (first movement) and by J. C. Bach of Gehren (LM 4983).

Two staves; for headings, see below.

For TEXT and MELODY see BWV 618.

Walther attributes it to 'J.S.S.', LM 4983 to 'Giovan. Sebastin. Bach', where the two movements occupy different pages but 'obviously belong together' (see Kobayashi 1983 pp. 170f.). Walther has no second movement ('Choral'), but some empty staves follow; each copy omits ornaments given by the other.

The two pieces treat the chorale melody in distinct ways, somewhat like BWV 760 and 761, also copied in P 802. In the first movement, lines 1–3 are ornamented *cantus* answers to fore-imitations; line 4 is without interlude; line 5 follows without fore-imitation and dissolves into a quaver paraphrase, bb. 46–9, all in three parts. The second is no chorale in the sense of the figured hymn accompanying BWV 695 etc. but a four-part harmonization with ornamented melody, again 'dissolving' towards the end. This is not uncommon in Böhm ('Christ lag in Todesbanden', known to Walther) and may, somehow, allude to 'have mercy on us' or 'give us peace'.

The harmony of the first movement is more sophisticated than Walther's, whose style it otherwise resembles. Questions are whether it is the first of three settings written or intended as an 'Agnus dei partita', like BWV 656a; whether it might be even a fore-study for BWV 656a (Meyer 1987 p. 14); and how inauthentic the dissolved final line can be (Meyer 1974 p. 82), when its cadence is only a major version of those in BWV 721 and 727. For a remark on the many E♭**s** in the last twelve bars, see BWV 703 (p. 443 above), also in F major.

Chorales now called The Neumeister Collection BWV 1090–1120

'Neumeister Collection' is the name given by NBA, BWV and Wolff 1985 to a set of chorales in Yale University, MS LM 4708, called *Das Arnstadter Orgelbuch* when they were first publicized as 'Bach works' in 1984 or earlier (Krumbach 1985), and published in connection with the tercentenary year 1985. Twenty-seven other chorales in the manuscripts LM 4843 ('Rinck Collection') and Leipzig MB MS R 24 were also attributed to J. S. Bach by Krumbach, but these MSS have no comparable likely lineage: see below, works listed under '[no BWV]'.

Neumeister's MS

Johann Gottfried Neumeister (1756–1840) was a pupil of G. A. Sorge in Lobenstein, probably making his collection while assistant organist to a Herrnhuter congregation in Hessen, from 1790 (Krumbach 1985). The ultimate source could well have been an early collection of chorales corresponding to collections of free keyboard pieces made by Johann Christoph Bach (*ABB, Mö MS*) or by Johann Michael Bach, father of Maria Barbara (Krumbach 1985 p. 7). Thirty-eight of eighty-two pieces are attributed to J. S. Bach, including six known from elsewhere; and since various others of its attributions agree with other sources (J. M. Bach, Pachelbel, Zachow and Sorge), there is a *prima facie* case for thinking it reliable. It is not certain whether some extra accidentals in Neumeister's version of BWV 737 mean that he copied reliably (assumed in Wolff 1997) or updated wilfully, but nothing argues against Neumeister himself being the copyist, for most chorales compiling or selecting from a single source (Sackmann 1991 p. 168), and doing so over a brief period in the 1790s.

Probably Neumeister imitated the handwriting of both music and titles from his source, and preserved its order though not, presumably, any blank pages it may have contained. There is nothing to say as to whether the ultimate source contained many more pieces than Neumeister knew, but it may have been in tablature, partly (Wolff 1992) or entirely (Krumbach 1985). Neumeister's archaisms such as occasional flats cancelling a sharp suggest that what he copied was already an early transcription. Sorge's five chorales are from his *Vorspiele* (Nuremberg *c.* 1750), but whether the two

from the *Ob* (BWV 601, 639) were already in Neumeister's main source cannot be known, nor, therefore, can they suggest anything reliable on the *Ob*'s dating. The version of BWV 601 may be earlier than the autograph's, but musically BWV 639 has always seemed one of the most modern of the *Ob* settings. Both are freer of errors in 'Neumeister' than are many other pieces.

Quite why such a collection was made in the 1790s is an interesting question. Perhaps Neumeister was a modest player needing his own selection – particularly for funerals? – but the period was also one in which many sects required simple, concise music, as is clear from J. C. Kittel's *Der angehende praktische Organist* (Erfurt, 1801). No doubt most organists would find Neumeister's selection more practicable than later Bach collections, which must often have been copied as ideals or optimum models, and so preserved more carefully than simpler settings. The presence of Sorge's pieces suggests too that Neumeister needed easy music: see above, concerning *Clavierübung III*, p. 394. But since not all pieces are easy to play, perhaps his aim was also to include older styles and the authority they brought.

J. S. Bach

Musically, few if any of these pieces are more obviously authentic than those in other collections, such as MS R 24 (mentioned above) or P 285 (Anh.II 78 etc.). The very idea that they 'equal or surpass' such masterpieces as BWV 697 and 703 (Wolff 1985 p. vii) shows how treacherous subjective responses can be, and one could just as well claim that few of the settings give any sign of the enormous gifts of, say, the young Handel. On the other hand, if one were to postulate how the teenage Bach treated organ-chorales in the light of what he had learnt from local organists of Thuringia, the result might well resemble several 'Neumeister' settings.

One can make various suggestions about problematic pieces of an 'early' nature and apply them to many works listed from BWV 690 onwards. One is that settings in which the actual chorale is well harmonized in four parts but its inter-line interludes are less expert were arrangements by someone else of a Bach 'chorale nucleus'. Another is vice-versa: J. S. Bach could have arranged or made versions of works circulating under other composers' names, particularly Pachelbel (Emans 2001).

A certain roughness, even eccentricity, allows some of the chorales to stand out from the music of a J. M. Bach or from other doubtful works in the Bach canon, such as the partita 'Herr Christ, der einig' Gottessohn' Anh.II 77. Such characteristics – changing textures, a tendency to end dramatically,

some spinning-out of phraseology, adventurous or infelicitous harmony or turns of phrase far from the 'norm' – could well be the work of an immature but promising composer aiming for originality. An attempt to contract the normal long-winded chorale variations of the day by bringing into a single movement their changing metres, wandering melody and various paraphrases would produce unconventional music.

The very variety of pieces attributed to J. S. Bach speaks for their authenticity, for they have an air of experimentation in an idiom that is rarely complex. The final chords of BWV 1113 make a simple coda, but what an original touch! Here surely is a young composer's reaction against the anodyne style of Pachelbel and those he influenced in the Bach family, such as J. M. Bach, whose cadences are uniformly calm and formulaic. The various surprises are close to the 'wildness' Hermann Keller heard in early Bach and which one can also glimpse in Buttstedt's works, where, however, eccentric originality seldom results in genuine harmonic tension. Some of the *44 Choraele* attributed to J. C. Bach (†1703) are also whimsical at their cadences, with some unexpected touches at the final pedal point, suggesting that there was a local tradition for treating this moment with an original touch.

One negative sign of youthfulness in 'Neumeister' is faulty grammar – parallels in BWV 1109, 1111, 1113 and 1117, empty fifths and doubled thirds in other chorales – though open fifths are still quite common in the early *Ob* settings BWV 604 and 605. Nevertheless, I agree that 'if authentic they must be very much earlier' than the *Ob* (Dürr 1986), very few of which show signs of being as early as 1708 (as proposed in Wolff 1991 p. 427). Since so spectacular a maturing is inconceivable in less than ten years, 'Neumeister' would have to be dated to about 1700. It is no argument against a very early date that from time to time some of them resemble settings by J. G. Walther (see remarks on BWV 714).

One positive sign of youthfulness is the obvious enthusiasm for a certain discord described as a 'diminished seventh chord on the seventh degree of the scale' (Stinson 1993 p. 464) but whose real distinction is that a tonic in the treble is held over the leading-note diminished seventh. A held tonic in the bass is not so piquant, as one sees by comparing the ends of BWV 1105 and BWV 1113. Such 'enthusiasm' is less known to staid talents, and the same chord's return at the end of chorales BWV 721 and 727 certainly argues for J. S. Bach's authorship. It seems that the Neapolitan sixth was not yet so beloved by Bach as it became in the Weimar years.

Clearly, if authentic, 'Neumeister' offers many insights into influences and the maturing of style. The idea that it includes music played by Bach in Arnstadt is reasonable (Krumbach 1985) but cannot be substantiated.

Assuming the order is original, some of the sequences in it, such as from BWV 1095 to 1099, suggest that the composer was engaged in a 'learning process', working with imitation, fugato and then canon (Sackmann 1991 p. 170). In accepting that the chorales are all authentic, Breig 1991 points out how traditional are the correspondences between texts and music, especially in the use of two particular *figurae*: the chromatic fourth in BWV 1113, 1114 and 1093 and the 'sighing motif' in BWV 1099. Both motifs anticipate the *Ob* and therefore suggest a line of development.

Musical context

A few differences between Neumeister's copy and the (later?) autograph version of two *Ob* chorales suggest that as his style matured, Bach thought out the note-patterns and the accented passing-note harmony more carefully. The original structures and gestures in earlier settings give way in the *Ob* to a reliance on harmony so subtle as to convey alone, without structural experimentation, an original and unique *Affekt*, even with more-or-less standard cadences.

Generally, the chorales attributed to J. S. Bach have counterpoint more carefully conceived and sustained, and chorale-melodies more integrated (same note-values), than those by Johann Michael Bach, whose treatment of harmony and motifs is closer to that of BWV 1100. In such a setting, decorations embellish the harmony but do not move it on in new directions. Details typical of Böhm, including his phraseology, have been recognized in BWV 1120, which, like some others, gives a vocal impression as if imitating (older) choral music, including work of Bach-family members (Sackmann 1991 p. 169). But priority is not always certain – are Böhm settings, or the relevant choral works, always earlier than 'Neumeister'?

Some of the chorales attributed to J. S. Bach seem to anticipate moments in the Chorale 'Partitas', as if the latter were a stepping-stone on the way to the *Ob*, as perhaps they were. But comparisons with first-class music might not always be appropriate: the idea that some 'Neumeister' chorales borrow elements from characteristic North German chorales – changes of metre, migration of *c.f.* – misses the likelihood that broken-up settings of a simple kind were known throughout Lutheran provinces, easily improvised or composed by minor organists, polished somewhat by a J. M. Bach but given their grandest form only in the work of the northern masters, who are therefore not quite representative. Just as the modest if voluminous collection of chorales by Daniel Vetter of Leipzig (1709, 1713) is likely to have prompted the *Ob* project as much if not more than finer music by Buxtehude (see p. 235), so local hymn-collecting in Thuringia would have

been the context for Neumeister's source, as for other collections like the *Plauener Orgelbuch* (*c*. 1708).

Texts, layout

The texts of all chorales uniquely set here, except BWV 1094, 1104, 1106, and 1119, are in G. C. Schemelli's *Gesang-Buch* (Leipzig, 1736), edited in Zahn 1889–93, in Bighley 1986 (with further bibliography) and in the EKG. Most of the thirty-eight settings attributed to J. S. Bach are of hymns listed but not set in the *Ob*, whose presumed plan makes clear their associations, which are cited below in brackets. Although there are only three settings of hymns by Luther, 'Neumeister' includes sectarian Lutheran texts otherwise rare ('Erhalt uns Herr', 'O Herre Gott'), and it is possible that in Thuringia such hymns as 'Du Friedenfürst, Herr Jesu Christ' and 'Gott ist mein Heil' were still sung regularly in memory of the Thirty Years War. Whether so many settings related to death and dying reflect the nature of Neumeister's source or his own needs as an assistant organist is unknown.

In the following remarks, no further note is made of the layout of the chorales in LM 4708 (two staves, rh soprano clef) or of the form of attribution ('J. Seb: Bach', 'Joh. Sebast. Bach' and, mostly, 'J. S. Bach'), although the ambiguity of names that occurs so often in problematic sources – Bach/Pach/Pachelbel – might now and then bear on the question of authorship.

BWV 1090 Wir Christenleut ('Neumeister')

For TEXT and MELODY, see BWV 612.

While the first half's three-part harmonization does little with its semiquaver figure that could not be matched in chorale-variations by several composers, or its subsequent triplets and dotted-note fughetta by music of Zachow or Kuhnau, the overall conception is striking. The triplets and fughetta are based on repeated lines of the *cantus*, whose final line rounds off the setting with a kind of Amen cadence. The shape results from contracting two variations of a conventional chorale-partita towards a half close,* followed by an irregular fugue complete with a sequence like that in another dotted-theme fugue (compare b. 29 and D major Fugue *WTC1*). In principle, the setting is a miniature equivalent of BWV 718 or 720.

* BA 5181 p. 5 (b. 22) fills in the chord as D minor, but if it is to have a third (uncertain), it should be f♯?

BWV 1091 Das alte Jahr vergangen ist ('Neumeister')

For TEXT and MELODY, see BWV 614.

To begin with the melody is to anticipate an *Ob* characteristic, indeed a conspicuous detail in BWV 614 itself. After this opening, the setting is an unexpected mixture of harmony (*via* note-patterns in a consistent contrapuntal style) and fore-imitation of the soprano melody (*c.f.* in b. 5 bass and b. 15 tenor), all preserving the modal or mixed tonality of the melody. The little dactyl figure is rather indiscriminate, but the cadence is drawn out again as a long *Amen*, with yet another apparently much-relished E major chord at the end (compare BWV 4 and 718). The well-conceived four-part harmony anticipates the *Ob*, and the interludes between lines are not very different from those of very much later chorale-settings.

BWV 1092 Herr Gott, nun schleuss den Himmel auf ('Neumeister')

For TEXT and MELODY, see BWV 617.

BWV 1092 differs from what seems to have been a particular interest of the young Bach – the 'miniature chorale fantasia' (Stinson 1993 p. 459) – in having the hymn-melody only in the top part (unlike BWV 739, 718, 720, 767.ix and 770.x) and in being on a yet more modest scale. But in growing out of a hymn-like start it is more like other 'Neumeister' chorales than it is BWV 739 or 764: less a miniature fantasia than a hymn with interludes, echoes and coda. Its originality lies in freely using whatever traditional means of harmonization appear: 'northern' octave-echoes (bb. 1, 19–22), *suspirans* patterns (b. 10 etc.), broken chords (b. 5), four-part chorales (bb. 8, 13), long final melisma (in effect repeating the cadence – cf. BWV 617), all rather disjointed and yet intense.

The form is not much like BWV 739 but its texture and figuration have a lot in common with it, so that bars 17 or 10ff. might appear in BWV 739 or 720. The sustained, rolling continuity of BWV 617 looks like a reaction to this setting, and a comparison of the two modal endings is instructive: both play with the final alternating es and d♯s, one broken up and dramatic (with two manuals?) and yet simple, the other continuous and much more sophisticated in harmony, canonic *cantus*, rhythm, motion, pedal-bass and texture.

BWV 1093 Herzliebster Jesu, was hast du verbrochen ('Neumeister')

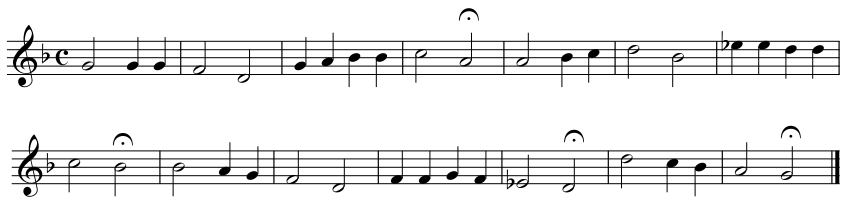
The TEXT is a Passion hymn by J. Heermann, published in 1630 and formerly said, in error, to be based on Chapter 7 of the *Meditations* of St Augustine:

Herzliebster Jesu,	Heart's dearest Jesus,
was hast du verbrochen,	what crime have you committed
dass man ein solch scharf	that such a severe
Urtheil hat gesprochen?	judgement has been spoken?
Was ist die Schuld?	What is the guilt?
In was für Missethaten	What kind of trouble
bist du gerathen?	have you fallen into?

Fifteen verses move towards the hope inspired by the Passion story.

The MELODY, published by J. Crüger in 1640, is found in both the *St John* and the *St Matthew Passions* (first chorale) and listed in the *Ob*: Example 273.

Example 273



After a potentially solemn opening, the most striking musical gesture is the conversion of the last line of the hymn-melody to a descending chromatic fourth momentarily in D minor, thus a *passus duriusculus ex tono primo* (see also BWV 614). Although the whole text concerns suffering there is nothing to compel a subdued *Affekt* at this point, which is defiant rather than melancholy, so perhaps it alludes to the last line of v. 1. As often in 'Neumeister', the chorale's close is 'conceived as a final musical climax' (Breig 1991 p. 297) – rhythmically and harmonically, having progressed from crotchets to quavers to dactyls and finally continuous semiquavers. The conventional chromatic fourth is anticipated by equally conventional rising chromatics (b. 30), and the accompanying figuration's

semiquavers could belong to the early seventeenth century (Scheidt, Sweelinck, Bull).

BWV 1094 O Jesu, wie ist dein Gestalt ('Neumeister')

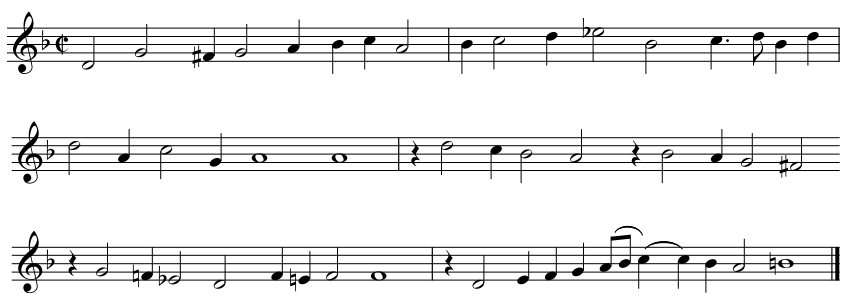
The TEXT of the anonymous Jesus-hymn, headed 'for Lent', was published in 1627 with music by Melchior Franck:

O Jesu! wie ist dein Gestalt	O Jesus, how is your physical form,
In Marter hoch und mannigfalt,	in great and manifold torment,
Mit Wunden tief versehret,	injured deeply with wounds,
Von Heiligkeit der Leib so gross,	this body so great with holiness
Am Creutz ist ausgespannet bloss,	is stretched out naked on the cross,
Hat seinen Glantz verzehret,	has exhausted its splendour.
Hertzlich, schmertzlich	Heartfelt, painful
Ist dein Liebe,	is your love,
Heiss und trübe,	ardent and troubled,
Reich von Gaben,	rich with gifts,
Die dich an das Holtz erhaben.	which raised you on the cross.

The following nine verses contemplate Jesus' wounds. Listed in the *Ob*.

The syllabic MELODY had the form in 1627/8 of Example 274.

Example 274



The harmonization of the *cantus* resembles others in 'Neumeister' by being freely created by an obviously able musician, hinting at the melody from time to time and moving from quaver figures to dactyls. Only on its repeat is the first *cantus* line introduced with fore-imitation (bb. 12ff.), or rather, obscurely anticipated; these fore-imitations are irregular, not at all on the Pachelbel model. The falling and finally rising lines of the melody might be discerned in the counterpoint, and the four parts remain well-wrought,

with moments not so far from the *Ob* (bb. 21–2). The final cadence is both phrygian and of a particular kind described above (see p. 543), therefore doubly dissonant.

BWV 1095 O Lamm Gottes unschuldig ('Neumeister')

For TEXT and MELODY, see BWV 617. On the triple time, see also BWV 1109.

Particular similarities with BWV 1085 (both parts) include key and metre, harmony replete with E♭s, and the tendency to increasingly active note-patterns (more quavers). But the fluent four-part writing is found in neither part of BWV 1085, and since the melody seems to be slightly different in line 3, it is unlikely that they belong together as three 'Agnus dei' verses on the analogy of BWV 656a.

On the long seven-bar interlude heard only when the first line is repeated, see also BWV 1094. In no obvious way could this interlude have also originally been an introduction now missing, i.e. one wilfully cut out by Neumeister: to begin with the first note of the hymn, to go on to include clear interludes, and to close with a long final all suggest a hymn as actually sung. Although in theory the accompanying lines, neither derived from the *cantus* nor exploiting a clear motif, could be those of many another composer *c*. 1700, there is a noticeable sureness in the harmonic direction, especially in the second half.

BWV 1096 Christe, der du bist Tag und Licht / Wir danken dir, Herr Jesu Christ ('Neumeister')

One copy of the first ten bars and another of the first twenty-nine (this by J. G. Walther) ascribed to Pachelbel (see Emans 1997 p. 28).

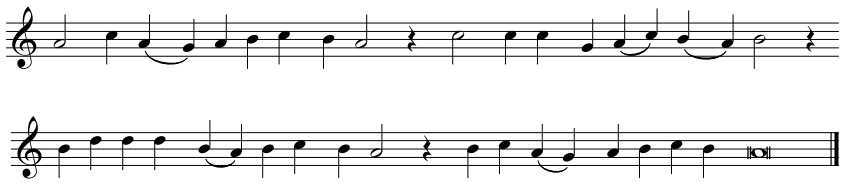
The TEXT of the anonymous Lutheran hymn (Erfurt, 1526) is based on Ps. 91 and the sixth-century hymn 'Christe, qui lux es et dies' (as are BWV 1120 and 766).

Christe, der du bist Tag und Licht	Christ, you who are day and light,
für dir ist, Herr, verborgen nicht,	before you, Lord, is nothing hid,
du väterliches Lichtes Glanz,	you, lustre of the Father's light,
lehr uns den Weg der Wahrheit ganz.	teach us fully the path of truth.

The hymn is a prayer for evening (vv. 2–6) with doxology (v. 7). Listed in the *Ob* (Evening). Perhaps the second TEXT 'Wir danken dir' was not the one used for BWV 623 but another: 'Wir danken dir, Herr Jesu Christ, dass du das Lämmlein worden bist', a title also listed in the *Ob* (Evening).

For all three hymn-texts, the MELODY (1535) would require melismas and to be less simple than in BWV 274. Example 275 is as Bapst's hymnbook of 1545.

Example 275



On the strength of Walther's attribution (a later addition by him?), the first half of BWV 1096 was included in the Pachelbel edition DTB IV/1 (1903) as No. 12. Hartmann 1986 supports this attribution for a piece in which nothing can be identified as proof of authorship; but it could be that the Walther fragment is simply corrupt (see Wolff *Facsimile*, 1986 p. 9). The idea of a fugal fore-imitation before the melody could equally indicate a Thuringian imitator of Pachelbel such as J. M. or J. S. Bach, as too might the coupling of different treatments:

1–26	(in Walther) fughetta on line 1, seven entries; episodes; mostly three parts
28	further dominant answer, as fore-imitation for:
31	the four *cantus* lines in minims (soprano), with interludes, long final; mostly four parts

The counterpoint accompanying 'section 2' is apparently not derived but explores patterns familiar elsewhere in 'Neumeister'. Such bars as 47–9 or 14–15 are conventional and would go on appearing for many decades.

The possibility that one Thuringian organist added a section to a pre-existing fughetta composed by another, so as to give the hymn's full *cantus*, is plausible, and perhaps something met again in the case of a setting 'Ach Herr, mich armen Sünder' (see Emans 1997 p. 13 and KB). But neither the musical style nor the sources of either longer piece makes this more than conjecture. The double versions BWV 631/667 and probably BWV 714 are not comparable, being presumably work of the same composer.

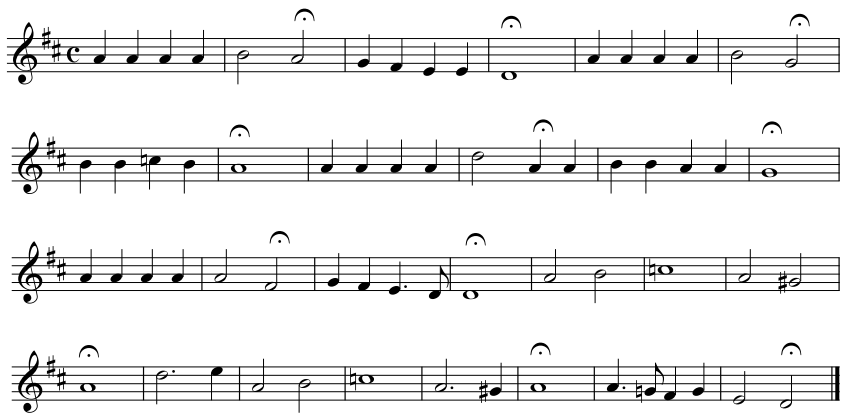
BWV 1097 Ehre sei dir, Christe, der du leidest Not ('Neumeister')

The TEXT (1560) is based on 'Laus tibi, Christe qui pateris' and is the last verse of 'O wir armen Sünder' of H. Bonnus. Listed in the *Ob* (Passion).

Ehre sey dir, Christe,	Honour to you, Christ,
der du littest Noth	you who suffered distress
an dem Stamm des Kreuzes	on the trunk of the cross,
für uns den bittern Tod,	bitter death for us,
und herrschest mit dem Vater	and reigns with the Father
dort in der Ewigkeit,	there in eternity,
hilf uns armen Sündern	help us poor sinners
bald zu der Seligkeit.	soon to blessedness.
Kyrie eleison! Christe eleison! Kyrie eleison!	

Both the MELODY (1527) and its treatment in BWV 407 ('Ach, wir armen Sünder') are similar to the *cantus* sections of BWV 1097, with yet richer melismas for the 'Kyrie' section: Example 276.

Example 276



The rubric 'Choral' by the first full line of the hymn – a clear *cantus* at the top of four-part counterpoint – raises the question whether such settings are congregational hymns, with the organ playing prelude and interludes between the lines. Although the 'prelude' (fugal with five entries) and the 'interludes' (canonic bb. 25, 31, 37, 47) are contrapuntally worked, with further imitation or stretto, the chorale's harmonization line by line is quite

distinct and could even be extracted and played separately. A comparison with BWV 407 underlines this.

The four-part harmony is straightforward and the exploration of motifs modest, thus raising a further question whether the composer was J. M. Bach, as for the next but one chorale in the MS as a whole ('Jesus Christus, unser Heiland'). There seems little to choose between BWV 1097 and a setting of 'Gott hat das Evangelium' attributed by Neumeister to J. M. Bach (see HE 30.650), except perhaps the penultimate bar.

BWV 1098 Wir glauben all an einen Gott ('Neumeister')

For TEXT and MELODY, see BWV 680.

The final phrase has two particular points of interest, both of which reappear in *Clavierübung III*: a cadence with diminished seventh (though the chord is more dramatic at the end of BWV 1097) and a final clear statement of part of the *cantus*, as at the end of BWV 680. The 'Lesser' Commandments chorale BWV 679 also has a diminished seventh cadence, and the 'Greater' chorale BWV 680 is a fugue whose final entry is a more complete statement of the subject than has been heard clearly before. This is the case too in BWV 1098, where the subject–answer of bb. 16–21 and the first cadence of bb. 47–51 positively disguise the hymn-line before it is eventually made quite clear in b. 52. G. A. Sorge too incorporated the final chorale line in the closing bars of his 'Wir glauben all' (see Heinemann 2000 pp. 13–14).

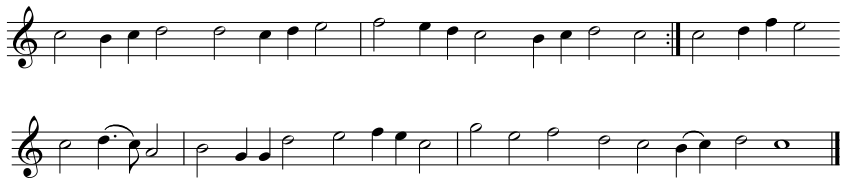
Despite a wavering tonality hard to attribute to *c*. 1700, the four-part harmony at the first complete *cantus*-line (bb. 16–27) is accomplished, as are the *allabreve* details (quaver dactyls, suspensions), varied stretti (crotchets b. 27, in augmentation bb. 52/53), episodes lengthening as the piece proceeds, and a promising quaver countersubject in the final bars. The fugal answers beginning in bars 16 and 29 paraphrase a longer stretch of the chorale-melody. There is a harmonically weak passage in bb. 31–5, but the plan of a fugal exposition rounded off by *c.f.* either established a precedent for Bach or was copied from him by another composer. The section beginning in b. 38 might even recall, though coincidentally, what Parisian composers had produced in a similar style (F. Couperin, *Messe des Paroisses*, first Kyrie fugue).

BWV 1099 Aus tiefer Not schrei ich zu dir ('Neumeister')

For the TEXT, see BWV 686. The MELODY is not that found in Cantata 38 or BWV 686 and 687 but a hymn-tune of 1525 (Zahn Nr. 4438), the

only organ-setting by Bach: Example 277. Perhaps this was intended for the unset *Ob* chorale (Atonement).

Example 277



The technique, found elsewhere in 'Neumeister', of treating the hymn-melody with changing note-values is taken to great lengths here:

1	crotchets, harmonized (soprano-bass = *inversus*)
3	minims, canon
10	crotchets, quasi-canon
14	minims, canon, up to five parts
24	dotted crotchets, after fore-imitated paraphrase
31	mixed quavers and crotchets, a form of paraphrase
coda	semiquaver *figura*, no hymn-melody unless the top line bb. 33–end is a protracted paraphrase of D B C A G F♯ G A G

The canon produces unusual but logical harmony, such as the 6/4 in the contraction of b. 17 (deemed a fault in Wolff 1985 p. vii). The final triplets are presumably a written-in *rallentando*, as in the second movement of Cantata 106, and it is possible that 'adagio' (an early use, if authentic) implies 'freely, at one's ease'. Certain similarities between this chorale and settings by J. G. Walther – metre-change, the choral harmonies, the motifs – seem more marked than usual, suggesting either common precedents or Walther's acquaintance with such pieces.

As with BWV 1093, the setting becomes more intense as it proceeds, moving away from the expected cadence in b. 35, not towards *durezza* chromatics but towards a perfect cadence decorated at length by the 'sighing motif' (cf. BWV 622 and 619). The appoggiaturas do not produce expressive harmony, and it looks as if they bring *Affekt* simply by being slurred and played accordingly. Presumably, the motif transforming the last line of the melody (bb. 31–4) had some conventional *Affekt* associated with it, sufficiently telling for the melody to become quite lost. But the disparate treatments of the melodic lines look like miniature sections of a chorale-fantasia

and may be just as 'objective' in the use they make of conventional note-patterns.

BWV 1100 Allein zu dir, Herr Jesu Christ ('Neumeister')

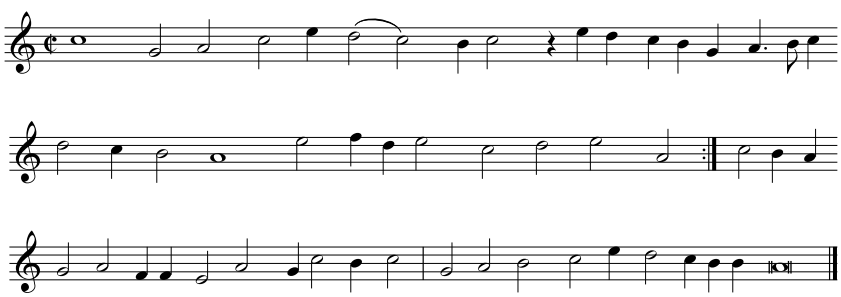
K. Hubert's TEXT is an early Lutheran catechism hymn, published in 1540. In Bapst's hymnbook of 1545 it is headed 'a general confession'.

Allein zu dir, Herr Jesu Christ,	Only to you, Lord Jesus Christ,
mein Hoffnung steht auf Erden,	does my hope on earth turn.
ich weiss, dass du mein Tröster bist,	I know that you are my comforter,
kein Trost mag mir sonst werden.	no other solace may be mine.
Vom Anbeginn ist nichts erkorn,	There is no Elect from the beginning,
auf Erden war kein Mensch geborn,	there is no earth-born person
der mir aus Nöthen helfen kan,	who can help me in my need,
ich ruf dich an,	I call to you,
zu dem ich mein vertrauen han.	to whom I have entrusted myself.

V. 4 (the last) is a doxology. Listed in the *Ob* (Atonement).

The MELODY reprinted in Bapst's hymnbook (1545) is simpler by the time of BWV 1100, 261 and Cantata 33 (C major). Example 278 follows Calvisius, 1597.

Example 278



A canzonetta subject, typically beginning off the beat and paraphrasing the *cantus*, introduces a three-part setting that seems little different from some of Walther's. The various note-patterns, the harmony with only a few turns, conventional syncopations, a constant semiquaver motion, might equally be the work of J. H. Buttstedt or a Pachelbel student. Only the final *figura* (bass b. 28) seems possibly derived from the *cantus* (last line), though not

much ingenuity would have been necessary to unify all the motifs and/or derive all of them from the chorale.

BWV 1101 Durch Adams Fall ist ganz verderbt ('Neumeister')

For TEXT and MELODY, see BWV 637.

As elsewhere in the collection, a complete four-part fughetta on a derived theme prefaces the *c.f.*; the fore-imitations are based on the following chorale lines, but less patently than usual – e.g. b. 21 is derived from the *cantus* of bb. 24–6. Other themes or patterns treated imitatively – chromatics b. 15, repeated notes b. 25, broken chord b. 36 – are either new or yet more remotely derived. (Line 3 is diminished to produce a fugue subject, then further diminished to produce a counter-motif.) The patterns themselves are not yet original, the dactyls and *suspirans* being common property. Accordingly, the music has no obvious *Affekt*.

But there is a great variety in the note-patterns, a familiar sense of accumulation towards the end, and a well-wrought four-part harmony that conveys an impression of the hymn as a distinct whole, including its modal cadence. Unusual touches (bb. 20–1, 26, 41) make it credibly attributed to J. S. Bach, though certainly early (see bb. 36, 16, 20a). Pedal is not required.

BWV 1102 Du Friedefürst, Herr Jesu Christ ('Neumeister')

The TEXT is J. Ebert's prayer for peace in time of war, published in 1601:

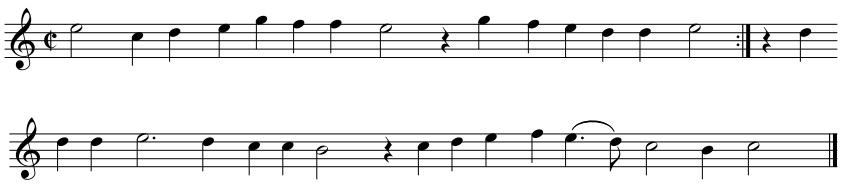
Du Friedefürst, Herr Jesu Christ,	You Prince of Peace, Lord Jesus Christ,
wahr Mensch und wahrer Gott,	real man and real God.
ein starker Nothhelfer du bist	you are a strong helper in time of need
im Leben und im Tod.	in life and in death
Drum wir allein,	Therefore we alone
im Namen dein,	in your name,
zu deinem Vater schreyen.	cry out to the Father.

Verse 7, the last, begins:

Erleucht auch unser Sinn und Herz,	Enlighten also our mind and heart,
durch den Geist deiner Gnad,	through the spirit of your grace,

The MELODY, by B. Gesius, 1601, appeared often in the hymnbooks, and in three cantatas (67, 116, 143): Example 279. Listed in the *Ob* (In Time of War).

Example 279



The setting has two verses, the first a bicinium, the second a further two-part paraphrase, shorter (briefer interludes), lively (allegro) and more like a variation. Comparable pairs are found elsewhere in 'Neumeister'. Particular Böhmian characteristics are the ritornello elements in the first verse (recognizable returns of material), particular motifs, the *luthé* style (bb. 29f.), excerpts of the chorale-melody, and certain repetition (Sackmann 1991 p. 169). If the first section is what it seems, a conscious imitation of contemporary aria-like bicinia, then not the least unusual detail is the ambiguity of its opening beat – 3/4 or 4/4?

In the second section, all three patterns will be found in other early Bach work: the *luthé* (bb. 29f.), the triplets, and b. 37. In particular, the *luthé* is like that in BWV 1092, 1106, 1107 and also 735a, except that here there is no *cantus* but instead a soprano paraphrase of the melody (D B E D F E E D etc.). The augmented octave in b. 32 is not a fault (Wolff 1985 p. vii) since there is a phrase-break between them.

The setting's version of the *cantus* is close to that of BWV 67.vii but seems to have paraphrased it in both verses with more licence than usual, with some fantasy-like development, various references to the various phrases, and a new plagal cadence at the end, as if depicting 'Amen'.

There is nothing to say that a change of manual is likely in b. 29, from Sesquialtera to a *plenum*, though the word 'allegro' might imply it, since a change of actual tempo does not appear necessary.

BWV 1103 Erhalt uns, Herr, bei deinem Wort ('Neumeister')

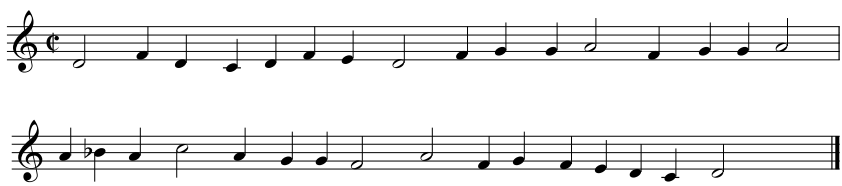
The TEXT's first three verses by Luther were a Children's Hymn against the pope and Muslims (EKG p. 245); also a closing hymn in services (Bighley 1986 pp. 283f.).

Erhalt uns Herr, bey deinem Wort,	Sustain us through your word, Lord,
und steur des Pabsts und Türken Mord,	and check the murder by pope and Turk,
die Jesum Christum deinen Sohn	who would hurl Jesus Christ your Son
stürzen wollen von seinem Thron.	from his throne.

All seven verses appear in Cantata 126 (1725).

The MELODY, published by J. Klug in 1543, appears in Cantatas 6 and 126: see Example 280 for Bapst's version (A minor), 1545. Listed in the *Ob* ('The Church').

Example 280



A three-part fughetta on the first line opens out to four parts for the last line at the end, as a *c.f.* (b. 24) and then codetta (last three bars), between which is the final entry (b. 27). The last line of the *cantus* is paraphrased and stated simply over the course of the last seven or eight bars of the soprano part. (For a fugue written in such a way as this to imply snatches of the melody, see BWV 1098 as well as BWV 681.) While the unimaginative harmony matches J. M. Bach's, and the formulaic suspensions, the easy quaver lines and the conservative fugal technique match Pachelbel's, the conception is once again unusual.

Pedal is not required, though presumably optional for the final tonic entry. Perhaps the final minor chord is a copyist's error?

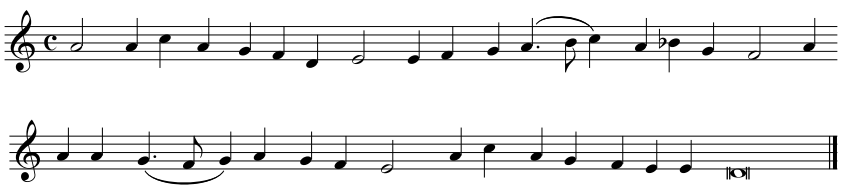
BWV 1104 Wenn dich Unglück tut greifen an ('Neumeister')

The TEXT is an anonymous hymn of 1609, for times of trouble:

Wenn dich Unglück thut greiffen an,	When misfortune has you in its grip
Und Unfall will sein Willen han,	and mishap has its way of you,
So ruf zu Gott im Glauben fest,	then call to God in firm faith,
In keiner Noth er dich verlässt.	in no distress will he leave you.

The MELODY is one of several tunes for the hymn, Example 281 being as published by Vulpius, 1609 and Schein, 1627. Listed in *Ob* (Persecution).

Example 281



The preface to the *c.f.* of b. 3 is unusual – perhaps some bars are lost, and these twenty-six bars are the final *cantus* statement of a longer setting whose key was clearer than it is in bb. 1–2 here. Comparable questions arise in connection with the chorales BWV 957, 714, 1096 and the anonymous three-part 'Ich ruf zu dir' in 'Neumeister': has this or its source preserved only part of a setting? Although this 'Ich ruf' has also been proposed as the work of Bach (Stinson 1993 p. 456), the four-part BWV 1104 is harmonically richer and more inventive.

A harmonization which gradually admits figuration in lower voices seems to have been familiar to J. M. Bach (cf. 'Warum betrübst du mich, mein Herz'), and to him probably *via* Pachelbel. The note-patterns emerging in bb. 4–5 and 7 were common property, and yet the form the first of these takes in bb. 20–1 produces something very like the opening of the early autograph chorale BWV 764.

BWV 1105 Jesu, meine Freude ('Neumeister')

For TEXT and MELODY, see BWV 610.

This stopping-and-starting chorale is rhetorically effective in performance and more than a theoretical working out of ideas, which include a *cantus* that wanders (soprano, alto, bass, as in 'Jesu, meine Freude' BWV 713), imitative *figurae* (bb. 3, 5), echoes, *tmeses* (breaks), chorus-like beginnings and ends, and *Ob*-like phrases (b. 11). The general effect is cut up but undeniably striking, as again is the penultimate chord, for which see BWV 1113, 1097 and various harpsichord allemandes (suites BWV 806–808, 811).

It is difficult to agree that the last five bars are simply an out-of-proportion 'final cadence' (Wolff 1992 pp. 246f.): rather, they draw out and paraphrase the final line of the hymn in a manner comparable to bb. 7–10's treatment of the corresponding line. As the movement becomes increasingly

drawn out in this way, however, one can certainly picture a young composer striving to make something new, even fervidly responding to the text.

Since pedal seems indispensable for one or perhaps two of the *cantus* lines, presumably it is optionally used throughout. There is also a clear potential for a second manual, in the echoes of bb. 7–8 and 14–16. Neither is indicated in the source, any more than for BWV 742 (q.v.).

BWV 1106 Gott ist mein Heil, mein Hilf und Trost ('Neumeister')

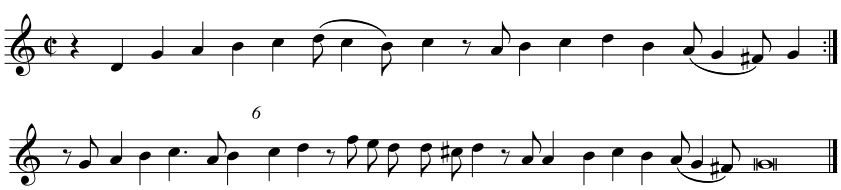
The TEXT was published 1592 as an anonymous 'song of solace in the cross':

Gott ist mein Heil, mein Hülff und Trost	God is my salvation, my help and solace
mein Hoffnung und mein Vertrauen,	my hope and my trust,
Der mich mit sein'm Blut hat erlöst,	Who has redeemed me with his blood,
auf ihn will ich fest bauen.	on him will I firmly build.
Denn ich hab all mein Zuversicht	For I have placed all my reliance
zum lieben Gott gericht,	on the dear God,
denn er verlest die Seinen nicht.	for he does not abandon his own.

Four verses share the last line.

The MELODY was published by B. Gesius in 1605 and is found in major hymnbooks of the seventeenth century (Example 282). Listed in the *Ob* (Persecution).

Example 282



Patterns of semiquavers run in the soprano or middle voice or bass as the case may be, and create no more than three parts until the full cadence – a detail typical of this early repertory. But there is also an ingenious play with the chorale:

1, 4, 7, 9	tenor line 1, tenor line 2, soprano line 1, soprano line 2
11, end	soprano, line 3 broken up with unison echoes
15, end	line 4 between soprano and alto, then octave echo
18, end	soprano line 5, answered in 22, tenor in 27

The melody is handled inventively, and at moments (e.g. bb. 7–9) gives an impression of stretto. A second manual is possible for the echoes, though unspecified.

The prevailing feel of G-mixolydian means that the two strong dominants are important (in b. 16 and again the answer in b. 22); otherwise the harmony is not yet very sophisticated (e.g. last six bars). The figuration of bb. 7–8 is not distant from moments in the chorale BWV 735a, although the fluency of BWV 1106 might be thought superior. Both the echoes and final cadence suggest a vivid, imaginative response to setting a chorale.

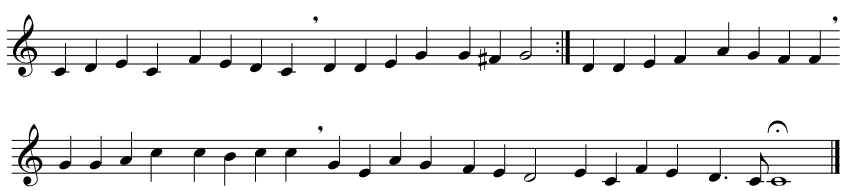
BWV 1107 Jesu, meines Lebens Leben ('Neumeister')

The TEXT by E. C. Homburg (1659) is a typical Jesus-song – hence is not listed in the *Ob* – see p. 235 above? Eight verses describe the Saviour's suffering, each ending with thanks:

Jesu, meines Lebens Leben,	Jesu, life of my life,
Jesu meines Todes Tod,	Jesu, death of my death,
der du dich für mich gegeben,	you who gave yourself for me,
in die tiefste Seelennoth,	into the deepest distress of soul,
in das äusserste Verderben,	in the most extreme undoing,
nur dass ich nicht möchte sterben.	merely that I might not die.
Tausend, tausendmal sey dir,	A thousand, thousand times,
liebster Jesu, dank dafür.	dearest Jesu, thanks be given you for it.

The MELODY (W. Wessnitzer, 1661) is one of ten known for this text. BWV 1107 corresponds only to lines 1, 2, (3, 4) and 6 of Zahn No. 6795: Example 283.

Example 283



The repeat of lines 1 and 2 is unusual: a three- or four-part harmonization of the melody without interlude is broken off for a kind of variation before two further phrases in the soprano are harmonized. The result is a kind of miniature fantasia, followed in turn by a 12/8 continuation for the other lines, first in a fugal paraphrase, then the two last in the bass, then a final Amen pedal point under wild and freely composed triplets. The final result is unique, although theoretically the opening section is much like some of the settings by J. M. Bach. The sectionality recalls other chorales (BWV 1090, 1099, 1111, 1115, 1118), as do the triplets (BWV 717, 1099, 1110). Throughout, the note-patterns are conventional, unlike the turn to G minor near the end.

BWV 1108 Als Jesus Christus in der Nacht ('Neumeister')

The TEXT of J. Heermann's Communion hymn was published in 1636:

Als Jesus Christus in der Nacht,	When Jesus Christ, in the night
darin er ward verrathen,	that he was betrayed,
auf unser Heil war ganz bedacht,	was wholly intent on our salvation,
dasselb uns zu erstatten.	in order to retrieve it for us,

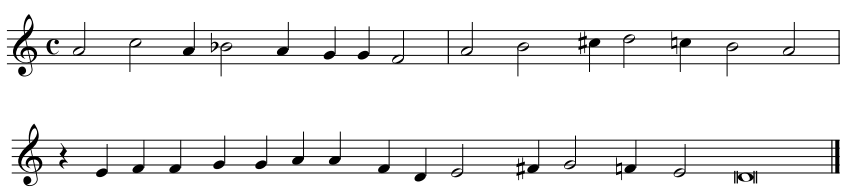
v. 2:

Da nahm er in die Hand das Brodt,	as he took bread in his hand,
und brachs mit seinen Fingern . . .	and broke it with his fingers . . .

Eight verses draw on the four eucharist texts (Matthew 26, Mark 14, Luke 22 and I Corinthians 11), followed by doxology.

The MELODY, published by J. Crüger in 1649, is virtually identical to that of BWV 265, a later simplified form (Zahn No. 258): Example 284.

Example 284



The two verses offer an interesting view of attempts to control an idiom (four-part with quavers, three with semiquavers) and give it free rein. The

quaver motif is not merely imitative but often extended, and the harmonic progressions are sure, though the conception is not much of an advance on J. M. Bach. The alternation of crotchet and minim *c.f.* in the 'Variatio' is unusual and suggests a reaction to Pachelbel's uneventful continuity, as does the accumulation of semiquavers in the last two bars. While the sequence of bb. 38ff. is not one of J. S. Bach's (?) best, the two sections' very different cadences are original.

Perhaps Neumeister or his source selected two variations from a longer work, hence the unusual heading 'Variatio' for the second setting.

BWV 1109 Ach Gott, tu dich erbarmen ('Neumeister')

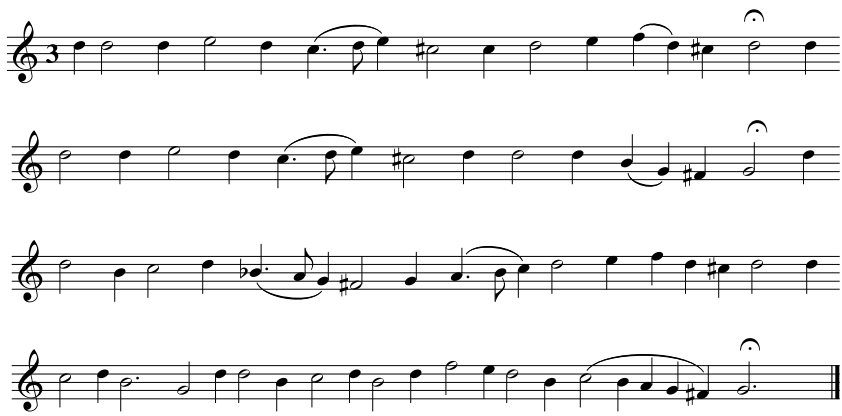
M. Müntzer's dramatic TEXT was published in *c*. 1550:

Ach Gott! thu dich erbarmen,	Oh God, have mercy
durch Christum deinen Sohn,	through Christ your Son,
Über reich und über armen,	on rich and on poor,
hilf, dass wir busse thun,	help us to repent
und sich ein jedr erkennen thut,	and for each to recognize himself.
ich fürcht, Gott hab gebundn ein Ruth,	I fear that God has bound a whip
er will uns damit strafen,	with which he will punish us,
den Hirten mit den Schafen,	the shepherd with the sheep,
es wird ihm Keinr entlaufen.	no one will escape him.

Listed in the *Ob* ('Day of Judgement').

The MELODY was published by S. Calvisius in 1597 (Example 285).

Example 285



How far BWV 1109's composer was responsible for simplifying the melody is not known, or whether he put it into triple time to give it 'weight and

staidness' (Breig 1991 p. 295), for it was already so in Scheidt's *Görlitzer Tabulaturbuch*, 1650. Marking the chorale lines *Choral*, as elsewhere in the volume, might be to clarify structure after long fore-imitations, but it could also indicate the hymn-lines as they were sung by the congregation, i.e. usually with simpler harmony accompanying their unison melody.

The four-part harmony of these lines is mostly well done, especially for the last line. 'Blemishes' in the form of parallels in bars 48 and 70–1 have made it difficult to accept as the work of young Bach (Dürr 1986 p. 310), though neither parallel is ordinary or difficult to avoid. Similarly, evidence that the copy is garbled is not obvious from the passage beginning b. 7 (suggested in Wolff 1985 p. vii) since in fact the four-part harmonization of what is anyway not a straightforwardly diatonic tune is rather more successful than the opening two-part. One can hear, especially in the *Choral* sections, an attempt to control a somewhat intractable melody, partly with a crotchet line typical of 3/2 chorales (BWV 1095).

BWV 1110 O Herre Gott, dein göttlich Wort ('Neumeister')

The TEXT, published in 1531, was written with reference to Luther's sermon 'On the freedom of a Christian' (EKG pp. 211f.):

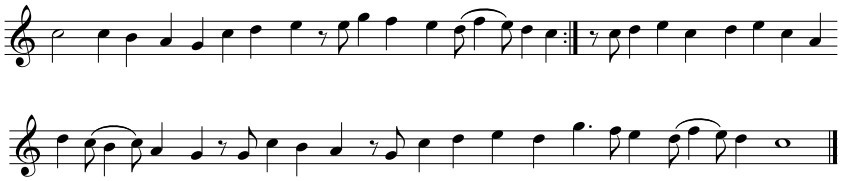
O Herre Gott, dein göttlichs Wort	O Lord God, your divine word
ist lang verdunkelt blieben,	long remained obscured
bis durch dein Gnad uns ist gesagt,	until by your grace we were told
was Paulus hat geschrieben,	what Paul has written,
und andere Apostel mehr,	as too other apostles,
aus deinem göttlichen Munde;	from your divine mouth,
des dank ich dir	for this I thank you
mit Fleiss, dass wir	assiduously, that we
erlebet habn die Stunde.	have witnessed the hour.

Listed in the *Ob* as the last of the *de tempore* hymns (for the Saints).

The MELODY is as for BWV 757 and Cantata 184. Its triple-time form may be owed to Praetorius (see Zahn 5690); Bapst's 1545 version as in Example 286.

As in other settings such as BWV 1117, subsequent figuration suggests that it begins more slowly than appears at first. Only in three parts, like comparable chorale-settings of Pachelbel or J. G. Walther, the setting shows neither an advanced working with motifs nor unusual harmony, except for the final

Example 286



cadence. The opening paraphrase keeps the chorale's notes on main beats (an 'early' sign) but moves on to new themes after the first line is repeated. Since this line appears three times in the chorale, there are three different harmonizations for it (see bb. 2, 21 and 42), with motifs shaped accordingly. A 'defiant' performance (see the text) could be appropriate.

BWV 1111 Nun lasset uns den Leib begraben ('Neumeister')

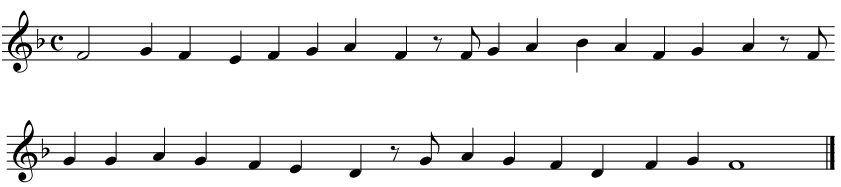
The TEXT is a seven-verse hymn by M. Weisse, sung at the place of burial and known also in a version with alternate verses, i.e. as responses.

Nun lasst uns den Leib begraben,	Now let us bury the body,
daran wir keinen Zweifel haben,	of this we have no doubt but
er wird am jüngsten Tag aufstehn,	that it will rise up on Judgement Day
und unverwesslich herfürgehn.	and go forth incorruptible.

Luther's added v. 8 is a prayer to Christ. Listed in the *Ob* (Burial).

The MELODY in a hymnbook of 1544 (Zahn 352) is as Example 287.

Example 287



The form of BWV 1111 is puzzling. Line 1 is set fugally (bb. 1–20, complete with coda); line 2 has a new countersubject (bb. 20–30); line 3 is a new fugue in triple time and therefore with change of *Affekt* (from b. 30). The fugues

gradually become shorter, so that line 4 (A B A G E G A G) is probably to be heard in the soprano from b. 35 and again in the last few bars. The gauche and uninteresting final cadence might suggest that something is missing.

The music is rarely distinguished by much melodic flair and could be the work of J. M. Bach, though details both formal (the unpredictability) and figural (the common dactyls, then running semiquavers) conform with other settings attributed to J. S. Bach.

BWV 1112 Christus, der ist mein Leben ('Neumeister')

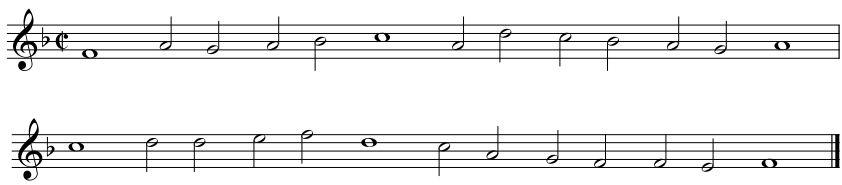
The TEXT, an anonymous hymn published before 1608, is a prayer of the dying:

Christus der ist mein Leben,	Christ is my life,
sterben ist mein Gewinn,	dying is my gain,
dem thu ich mich ergeben,	to him I make over myself,
mit Freud fahr ich dahin.	with joy I depart.

For line 4, see the Nunc dimittis (BWV 616). Listed in the *Ob.*

The MELODY is by M. Vulpius 1609, found in BWV 281 (similar to BWV 1112) and Cantata 95 (cf. BWV 282, in triple time): Example 288 is as in 1666.

Example 288



A plain fore-imitation in two parts is followed by the first chorale-line and then the other lines, each of which is harmonized in four parts. The brief interludes are not derived but worked from a simple figuration typical of Pachelbel or J. M. Bach, including the omnipresent dactyls, except that halfway through, the *c.f.* is anticipated (end b. 16). The formula is simple, but the well-handled harmonizations, the sequences developing in unexpected ways, and an interesting final cadence, all suggest a composer working beyond formulae.

BWV 1113 Ich hab mein Sach Gott heimgestellt ('Neumeister')

For TEXT and MELODY, see BWV 707.

The echoes faintly recall those in J. T. Krebs's copy of the variations BWV 767, last movement, while the chordal phrases are like those in other 'Neumeister' chorales, such as J. C. Bach's 'An wasserflüssen Babylon' or, better, J. M. Bach's 'Allein Gott in der Höh'', registered *Rückpositiv/Oberwerk* in a copy by J. G. Walther (HE 30.650 p. 36). According to the *f* and *p* marks, BWV 1113's hymn-lines and introductory passages are played on the main manual, only the echoes on the second.

As it stands, BWV 1113 offers the clearest layout in 'Neumeister' for a chorale as performed in church: the sung lines are harmonized simply, being prefaced and followed by organ interludes appropriate to the chorale's phrases but not actually derived from them. The effect is another kind of fantasia, like BWV 714. Unspecified 'compositional weaknesses' in the chorale caused Breig 1991 to regard it as 'very early' work, but given that its plan mirrors one way of performing chorales, there are many felicitous touches – in the harmony of each *cantus* line, in the chromatic fourth bb. 29–30 (to the text's 'ohn Widerstreben'?), and in the way that the usual build-up towards the end (cf. BWV 1099) stops for the sake of simple final statements, including a climactic codetta. The concept of the whole has character and originality: a fresh way of setting a chorale.

BWV 1114 Herr Jesu Christ, du höchstes Gut ('Neumeister')

The TEXT is B. Ringwaldt's hymn 'for the forgiveness of sins', 1588:

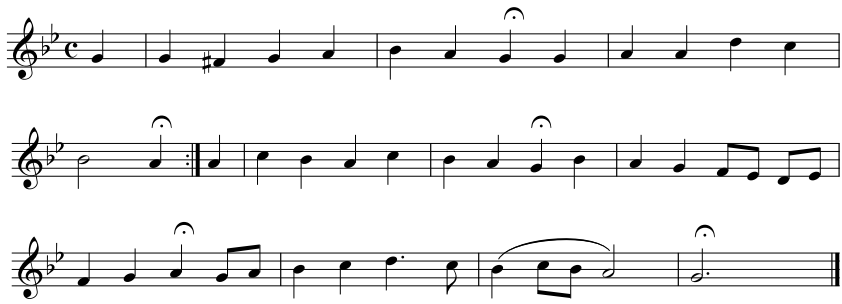
O Jesu Christ! du höchstes Gut,	O Jesu Christ, you highest good,
du Brunnquell aller Gnaden,	you source of all grace,
sieh doch, wie ich in meinem Muth	see how in my spirit I
mit Schmerzen bin beladen,	am weighed down with pains
und in mir hab der Pfeile viel,	and have many arrows in me,
die im Gewissen ohne Ziel	which oppress me without purpose,
mich armen Sünder drücken.	poor sinner, in my conscience.

Eight more verses hope for forgiveness.

The MELODY was published in 1593 and appears in Cantatas 131, 166 (minim *c.f.*, G minor, C minor), 48, 113 and 168 (final chorale, G minor,

B minor, B minor); also BWV 334, see Example 289 (BWV 48.vii). Listed in the *Ob* (Atonement).

Example 289



The two halves offer another example of the 'paired setting' (cf. BWV 1102, 1107 and 1116), again so written as to give a sense of progression and build-up. The first half has fugal fore-imitation either derived from (b. 1) or independent of (b. 10) a melody which is decorated and, probably, to be played 'un poc' adagio'. The second half has a new and more brilliant fugal imitation, far less restricted in compass, against which the melody is more like a *c.f.*

There are many points of interest. The theme, which in the first half is surely so written to have its own manual, is at first almost as decorated as those in the albums for Wilhelm Friedemann and Anna Magdalena. It stops and starts like an aria, its notes (F F E F G A♭ G F) only gradually emerging, which they do against a rising chromatic fourth in the bass of b. 8. It cannot be as lively as conventional **c**-time chorale-fugues, though whether the second half is faster is unclear. One could view that half's angular figuration as alluding in some way to the sharp arrows of conscience, though musically their interest lies in being so different from the first half's. The *cantus* sings out (bb. 15, end, b. 20) before being decorated once again for the last line, paraphrased with *tmeses* and therefore conveying a sense of hesitation.

Like the harmonized versions, BWV 1114 ends in the major, as if the *Affekt* of F minor (sin) moves at the last to the major (atonement). That F minor is gloomy is suggested by comparing any bar in BWV 1114 with any bar in BWV 1115.

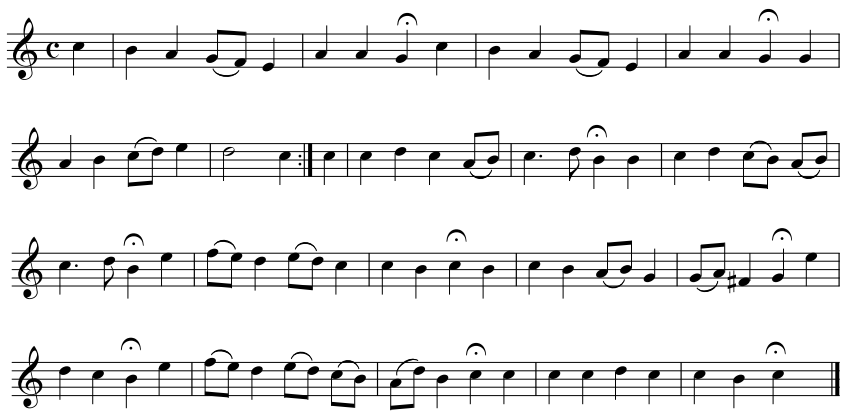
BWV 1115 Herzlich lieb hab ich dich, O Herr ('Neumeister')

The TEXT of M. Schalling's three-verse hymn was published in 1569:

Herzlich lieb hab ich dich, O Herr,	I love you with all my heart, O Lord,
Ich bitt, du wollst seyn von mir nicht fern	I ask that you will not be far from me
mit deiner Hülf und Gnaden,	with your help and grace.
die ganze Welt erfreut mich nicht,	The whole world delights me not,
nach Himmel und Erden frag ich nicht	I do not ask after heaven and earth
wenn ich dich nur kan haben.	if only I can have you.
Und wenn mir gleich mein Herz zubricht,	And were my heart even to break
so bist du doch mein Zuversicht,	you are still my confidence,
mein Heil und meines Herzens Trost,	my salvation and my heart's solace,
der mich durch sein Blut hat erlöst.	who has redeemed me through his blood.
Herr Jesu Christ, mein Gott und Herr,	Lord Jesu Christ, my God and Lord,
in Schanden lass mich nimmermehr.	let me never be shamed.

The MELODY was published by B. Schmid in 1577. It appears in Cantatas 19 (*c.f.*, in G), 149, 174 and the *St John Passion* (final chorales, C, D and E♭); also BWV 340 (C), as Example 290. Listed in the *Ob* (Dying, Burial).

Example 290



The setting exemplifies ideas current *c.* 1700. Beginning like a bicinium, the first line uses a bass figure similar to BWV 601's (*Ob*), also found elsewhere in 'Neumeister'. This is a broken-chord figure familiar to J. M. Bach, Pachelbel, Böhm and others, merely decorating, without propelling, an unadventurous harmony. (Bar 11 is also less than successful.) For such reasons it is hard to see BWV 1115 as being more than superficially similar to Buxtehude's

Praeludium BuxWV 137 (Krumbach 1985, Wolff 1986), since just as likely an influence is non-organ music like the new continuo aria-basses, as seen too in Walther's chorale 'Herzlich lieb hab ich'. Perhaps BWV 601 entered the collection, in 'Neumeister' or its source, because its figuration is similar on paper to BWV 1115's.

Although different sections explore different techniques, they do not make it feasible to change registrations. The opening two parts become three, suggesting that the composer did not yet know the organ bicinia that imitated solo arias; the gigue would suit a *petit plein jeu* but is short; manual-changes are possible in bb. 21, 28, 32 but would break the line. Perhaps such breaking was more acceptable than now assumed, as is suggested too by 'Wie schön leuchtet' BWV 739, a larger version of the fantasia-miscellany here. In other respects, the second half shows the weakness and strength of one particular 'Neumeister' type: although each section is short, yet this helps produce a typical touch of wild originality (e.g. the obsessive thirds over bb. 28–32).

While the junction at b. 21 can be rhetorically handled by the performer, b. 18 is hard to accept as it stands – better evidence than bb. 16f. that the copy is garbled? The gigue section might be recalling Buxtehude's 'Gelobet seist du' but only briefly. More striking, perhaps, is that the in-turning, equally 'obsessive' soprano line at the end has something of the positive outlook one hears in the same chorale at the end of the *St John Passion*. Even the awkward moment at b. 18 corresponds to the *cantus*, and indeed the whole chorale-melody of an unusually long hymn-verse can be found faithfully observed from beginning to end.

BWV 1116 Was Gott tut, das ist wohlgetan ('Neumeister')

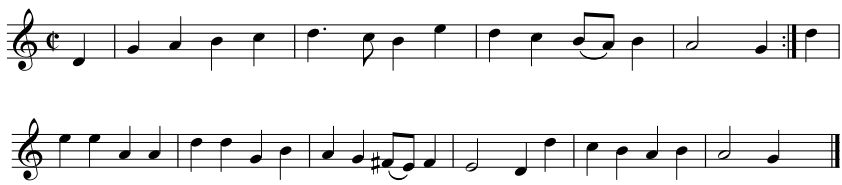
The TEXT of S. Rodigast's hymn was published in 1675.

Was Gott thut, das ist wohl gethan,	What God does, that is done well,
es bleibt gerecht sein Wille,	his will remains just,
wie er fängt meine Sachen an,	as he originates my affairs,
will ich ihm halten stille;	I will hold quietly to him.
er ist mein Gott, der in der Noth	He is my God, who in my need
mich wohl weis zu erhalten,	knows well how to support me,
drum lass ich ihn nur walten.	Therefore I let him alone hold sway.

Six verses begin with the same line. Listed in the *Ob* (Persecution).

The anon MELODY, 1690 (Example 291), appears in BWV 250 (Wedding), Cantatas 12 and 98 (B♭), 69a, 99, 144, 75 and 100 (G), the last in six movements.

Example 291



Though superficially with conventional fore-imitations, the setting is rather a free-for-all contrapuntal tapestry in which lines of the *cantus* appear in a variety of ways. So an octave imitation at the beginning is joined by a stretto (b. 3) and then after a codetta by the pedal, which is answered with the rest of the line by the soprano (b. 8); stretto diminutions introduce the conspicuous repeated notes of the next two lines (bb. 11ff., 16), the second of which is answered by the soprano; and the last line is paraphrased with dactyl figures, imitated in their own right. Again, there is more activity towards the close, which is marked by an original cadence.

BWV 1117 Alle Menschen müssen sterben ('Neumeister')

For TEXT and MELODY, see BWV 643 (*alio modo*).

Despite the array of charming ideas, from semiquaver accompaniments through fast decorations to big adagio chords at the end, this setting follows the *cantus* as strictly as – perhaps more strictly than – any other 'Neumeister Chorale'. The notes of the melody can be discerned, without interludes and usually on the beat, as follows:

1, 3	lines 1 and 2, tenor
5	line 1, dispersed
7, 9, 11	lines 2, 3 (decorated and dispersed) and 4, soprano
13	lines 5 and 6, soprano, decorated, ending an octave above
17, 19	lines 3 (decorated) and 4, soprano
21	lines 5 and 6, soprano, partly decorated
25	coda incorporating the last line

The setting is therefore like a chorale-partita contracted into one movement, in principle not unlike the longer 'contracted chorale-fantasias' BWV 720 and 739.

Yet despite the undoubted charm and originality of BWV 1117, the texture, largely in two or three parts, is anything but intricate. Nor do the simple motifs have a clear *Affekt*: whether the new figure at b. 17 is alluding to the 'withering away' in text-line 5, and the scales of b. 21 are alluding to the 'great splendour' of text-line 7, is uncertain. But it is hard to see them as meaningless figuration.

The final three bars resemble the coda to the finale of the Suite in B♭ BWV 821, also marked 'adagio' and effective in performance; they are also not unlike the end of another early work in B♭ major, the Capriccio BWV 992. The parallel fifths of b. 25 are puzzling, since they could be easily avoided: nothing is obviously miscopied, and the progression is acceptable as it is, thanks to the doubled chords.

BWV 1118 Werde munter, mein Gemüte ('Neumeister')

The TEXT of J. Rist's hymn 'seeking the protection of the Almighty' (1642) is:

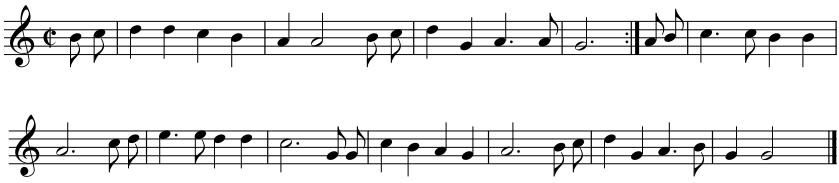
Werde munter, mein Gemüthe,	Be cheerful, my soul,
und ihr Sinnen, geht herfür,	and you senses, go forth
dass ihr preiset Gottes Güte.	so that you praise God's goodness
die er hat gethan an mir,	which he has done me;
da er mich den ganzen Tag	since the whole day,
für so mancher Sorg und Plag	against so many cares and afflictions,
hat erhalten und beschützet,	he has sustained and protected me
dass mich Satan nicht beschmützet.	so that Satan does not defile me.

Twelve verses, like BWV 1096 and 1120, are related to Luther's Evening Blessing.

The MELODY was published by J. Schop in 1642 (Example 292) and used in Cantatas 55, 146, 147 (triple time, G), 154 and the *St Matthew Passion*, also BWV 359 and 360 (other texts). Listed in the *Ob* (Evening).

This is another more or less continuous setting of a chorale-melody, with different note-patterns every other line, a keyboard piece offering little opportunity either for introducing pedal or for accompanying a congregation. The opening four bars prepare for the *Ob*, even in the fermata of b. 2; the

Example 292



next four, evidently an exhortation to be cheerful, shape triplets like those in Handel's early gigues except now with a tenor *c.f.* Each line is set as if for the sake of the *Affekte* implied in v. 1, and the second half is drawn out and developed as follows:

9, 11	lines 5 and 6, tenor, soprano
13, 15	lines 1 and 2, dominant, alto
9–17	repeated
18, 20	line 7 and 8, tonic, soprano

BA 5181 has several doubtful readings: in b. 8, the triplets surely fade away, requiring no ties at the end; and b. 15 appears to be garbled. The problem is due to too far a modulation, which the following passage (b. 17) does not entirely solve. Hence, perhaps, the tonic triads of b. 18?

Two details look forward to other chorales: b. 17, a texture found in BWV 735 and 665; and a final G-mixolydian cadence, as in BWV 719 and 723.

BWV 1119 Wie nach einer Wasserquelle ('Neumeister')

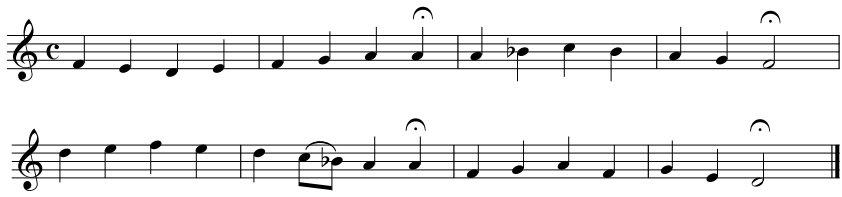
The TEXT is uncertain. The title surely alludes to Ps. 42, on which several texts were based, including 'Ach wann werd ich dahin kommen', v. 2 of which is:

Wie nach einem Wasser-Brunnen	As for a spring of water
Ein Hirsch schreyet mit Begier,	a hart cries with desire,
Also auch mit meiner Zungen	so too with my tongue
Lechs' ich, O Herr Gott, zu dir.	I pant with thirst for you, O Lord God.

The title is the first line of other texts too long for the present melody (Bighley 1986 p. 328). Listed also in the *Ob* ('Christian Church').

The MELODY's origin is not known and perhaps had no single or fixed form; one or other version was used by six further texts in eight Leipzig cantatas. A simpler version appears in Witt's hymnbook of 1715 for the text 'Ach wann werd ich dahin kommen' (Zahn 1294): Example 293.

Example 293



The trochaic phrase-ends of the *cantus* are unusual, but for a remark on triple-time versions of melodies, see BWV 1109. Imaginative harmony and a very competent handling of motif suggest that this setting belongs to the same composer as most of the others in 'Neumeister', though it is in three parts only. The main motif (a dactyl figure) is familiar from chorales composed in Weimar, not only the *Ob* but settings by J. G. Walther, D minor having particular associations with it. The coda and final cadence must be amongst the most original passages in any three-part chorale, though there are other moments too of adroit figural harmony.

BWV 1120 Christ, der du bist der helle Tag ('Neumeister')

For TEXT and MELODY, see BWV 766. Listed in *Ob* (Evening).

If some bars look like J. G. Walther's handling of a *cantus*, the disjointed references to the hymn-melody have an effective rhetoric and pleasing melos suggesting Georg Böhm. Amongst the elements in common between this setting and such other early works as BWV 533, 700 and 741 are the chords and a sectionality which might be corresponding to the text's *Affekt*, as too perhaps was BWV 1117.

Though not much more than a playing-through of the chorale, BWV 1120 in fact surveys many different treatments: chords and potential echoes of a kind found in choral music, with fore-imitation (lines 1 and 2), brief fughetta (line 3 in b.12), pedal *c.f.* (lines 4 and 5), and a striking pedal-point cadence. The idea of a 'miniature survey' alone matches others in 'Neumeister', so that one could see the fantasias BWV 720 or 739 as expanded

versions of BWV 1115, 1117 or 1120 rather than as contracted versions of long northern fantasias.

The piece seems to require pedal (a *c.f.* reed) and a second manual for echoes, if not perhaps as many as suggested in BA 5181 (but is b. 1 all *piano*?). Neither pedal nor echo is cued, but as with the longer fantasias BWV 720 etc., both are feasible.

Further works, in part of uncertain origin

BWV 1121 Fantasia in C minor

Autograph MS: in *ABB* (*c.* 1706? Kobayashi 1989 p. 17; December 1708? Hill 1987; possibly as late as 1710: Schulze 1984 p. 50).

Tablature (only complete extant example of J. S. Bach); headed 'Fantasia ex C dis' and 'adagio'.

Although its being a tablature of J. S. Bach does not prove this to be a work of his, he would surely have attributed it otherwise in *ABB* had this been the case (Kilian 1983 p. 166). Seiffert's edition in 1925 already guessed the composer to be 'one of the great masters' (meaning Buxtehude?) and Keller thought its counterpoint close enough to the Canzona in D minor to date it to Bach's Weimar period (1948 p. 71). Nothing makes it specifically for organ, although the Prelude in C minor BWV 921 that precedes it in the *ABB* (copied by J. C. Bach, also anon, but last three bars autograph) is less contrapuntal and more exclusively for harpsichord. These two pieces, being notated differently, do not obviously belong together, yet as a pair they do anticipate the Fantasia and Imitation in B minor BWV 563, also in *ABB*. Since the bass of the C minor Fantasia enters as a contrapuntal voice, pedal might be supposed, although as in the Canzona, everything can be played by hands.

Some points made about BWV 563 can also apply here, including comparison with Böhm. But the character of melody at bb. 20–2 is close to that of the Sonata in D major BWV 963.i, just as the imitation at bb. 37ff. also recalls BWV 563. The less than completely imitative counterpoint is unusual and at first glance not more than competent, hardly in an obvious 'Italian contrapuntal style' despite recent references to it as such. But with BWV 563, the chorale BWV 724 (also in tablature in *ABB*), the G minor Praeludium BWV 535a and the Passacaglia, the Fantasia makes its own contribution to the composer's survey of contrapuntal working, as if now 'combining various musical ideas in one genial movement' (Kilian 1983). Certain thematic resemblances to the much later unfinished Fugue in C minor BWV 562.ii are not entirely superficial.

The chromatic elements noted by Kellner are interestingly different from those in the Canzona, which has a conventional chromatic fourth. Even if the composer had much to learn about where to place perfect cadences – here still rather arbitrary – there are nevertheless moments of harmonic interest:

the interrupted cadence at b. 43 (recalling Böhm's G minor Praeludium?), a certain harmonic drive at bb. 46f., a final cadence using a Bach 'fingerprint' (leading note diminished seventh plus treble tonic, see BWV 727). One would have expected the final chord to be major, as in the preceding Prelude in C minor.

Anh.I 200 O Traurigkeit, O Herzeleid (fragment, Orgelbüchlein)

Two staves in P 283, headed 'molt'adagio'.

See above, p. 238. The fragment, probably added in the late Leipzig period, suggests a different technique from the rest of the album: all parts begin in one operation, the melody is soon modified as the *Affekt* of key and tempo inevitably takes over. The passing-notes added to the *cantus* recall those instances in cantatas in which Bach 'composed to some extent in half-note values [minims], "dissolving" the individual lines subsequently' (Marshall 1989 p. 120).

Anh.II 42 Fugue in F major

Copy in P 817 (*c*. 1800).

The subject has a post-Bach ring to it such as one also finds in BWV 580 or in the subject said by A. F. C. Kollmann to have been given his brother by C. P. E. Bach at an audition in Hamburg (quoted in *An Essay on Practical Musical Composition*, 1799, p. 35). Perhaps it owes something to Handel's Six Fugues (1735), as many keyboard fugues of the mid-eighteenth century appear to do: a general italianate contrapuntal style, somewhat as in Johann Christian Bach's Fugue on B A C H also in P 817, competently handled but without any obvious sign of J. S. Bach's working.

Anh.II 46 Trio in C minor

Copy in SBB Mus. ms. 12011 (J. L. Krebs) and later.

Headed by 'Trio a 2 Clav: e Ped: di J. T. K.'.

Although P 833 ascribes the movement to J. S. Bach and more recent authors to J. L. Krebs (Keller 1948 p. 58), the title in BB 12011 seems to point

conclusively to Johann Tobias Krebs (Tittel 1962). The supposed resemblance to the subject of BWV 585.i, the plaintive quality of the melody and the curious avoidance of strong cadences are all characteristic of trio-writing in the wake of the Six Sonatas.

Anh.II 49 Ein feste Burg ist unser Gott
Anh.II 50 Erhalt uns, Herr, bei deinem Wort

Copies in P 285, P 1119 (*via* Breitkopf) and later.

An attribution to Bach comes only from the MSS's general titles for a collection of miscellaneous chorales. Though the technique in neither setting would be out of place for Walther, and any infelicities in the second may be due only to faulty sources (Emans KB), nothing in the music points clearly to authorship.

Anh.II 52 Freu dich sehr, O meine Seele

Late sources only (P 285).

As often with P 285, this has little in common with authenticated works, especially here the weak opening. But 'on second look' there are a charm, drive and keyboard idiom such as to remind one of Bach, and perhaps the first three bars were added by someone (Emans KB)? The questions thus raised are typical of the doubtful works.

Anh.II 54, 68 Helft mir Gottes Güte preisen / Wer nur den lieben Gott lässt walten

Copy in P 285 and later MS.

For another B minor version of the melody, see BWV 613. Despite moments of more than competence in both settings, P 285 is not authority enough to establish Bach as composer.

Anh.II 55 Herr Christ, der einig Gottes Sohn

Copy by J. T. Krebs (anon).

Two staves; headed 'à 2 Clav. è ped.'.

For TEXT and MELODY see BWV 601.

Though anonymous in P 801, where it follows the partita BWV Anh. II 77, this has been claimed as a Bach work (EB 6589) on the grounds that the incomplete source Lpz MB MS 1 was to have included a chorale on this text, ascribed to J. S. Bach and coupled with BWV 765, which is also in P 801.

The concept is unusual:

> *cantus* in the tenor of a trio, with an obbligato melody derived from it and accommodating it throughout; all above a *continuo* bass

Given its kind of melody, the result is more like some of the *Schübler Chorales* (BWV 645, 649) than a trio such as 'Allein Gott' BWV 664a. The melodious, angular line may well suggest J. L. Krebs, not least as the musical flow appears to be interrupted for the sake of the repeat in b. 9, as in Krebs's 'Von Gott will ich nicht lassen'.

Anh.II 59 Jesu, meine Freude

Late copies only (including P 285).

The setting's free-ranging paraphrase and (partly) detached chords result in a setting scarcely more obviously inauthentic than BWV 1105. The question must remain, therefore, whether P 285 is less reliable as a Bach source than 'Neumeister'.

Anh.II 61 O Mensch, bewein dein Sünde gross

Late copies (e.g. P 285).

A variant setting is transmitted under Pachelbel's name, less flowing and seemingly earlier (Emans KB). P 285 and a further MS by Scholz are not good evidence for Bach's authorship, though a 'modernization' of an earlier work, made for musical reasons by a later organist or copyist, is plausible whether by J. S Bach or someone else. (Bach would have been exceptional amongst organists of the time if he never altered other composers' music.) Alternatively, the 'Pachelbel version' could as well be a simplification of a setting that survived in later copies, a detached quaver passage (with dubious staccato dots) replacing harder-to-play two-part counterpoint.

Anh.II 70 Wir glauben all' an einen Gott (Fuga)

See BWV 581.

Anh.II 73 Ich ruf' zu dir, Herr Jesu Christ

Copies in Lpz MB MS R 25 (second half eighteenth century) and later in P 1149.

Headed in MS R 25 'dell Sig. C. P. E. Bach' ('C. P. E.' added? Emans 1997 p. 52).

Like BWV 683a, this seems to be the result of a not ungifted later-eighteenth-century composer adding introductory bars and other material to an organ chorale conceivably regarded as too short for church use at that period, in this case BWV 639 (a setting also found in 'Neumeister').

Anh.II 77 Herr Christ, der einig Gottes Sohn

Copies by J. T. Krebs (*c*. 1714?), and in P 826 (derived from P 801?), both anon.

Spitta thought these variations to be the work of Bach, like BWV 766 and 767 (I p. 207); but Krebs, who wrote it in P 801 between Anh.II 65 and Anh.II 55, gave no composer. His heading for the first variation, 'la prima alla maniera', suggests he meant to write 'alla maniera italiana' as for the *Aria variata* BWV 989 in the *ABB*, which became 'all'manual – italiana' in Krebs's copy of it in P 801 (Zietz 1969 p. 54).

The final variation (v. 7) suggests why BWV Anh.II 77 is worth consideration: its texture is much like the opening of the fourth movement of Cantata 106 (1707?), implying perhaps either that J. S. Bach composed it or that Krebs, a pupil not long after, copied the idea. Similarly, although the work throughout lacks melodic drive or harmonic tension, other variations recall note-patterns in the 'Neumeister Collection', which had no (room for) chorale-variations as such. But the opening of v. 1 shares ideas with BWV 1115: for the parallel thirds in the left hand see bb. 28ff., for the right hand paraphrase in semiquavers see bb. 33ff. or moments in another chorale, BWV 1102.

One is reminded of various moments in early works: Cantata 106, the Variations BWV 989, and the Capriccio BWV 992. The paraphrasing in vv. 2

(main notes on the beat) and 7, or alto treatments in vv. 4 and 5, certainly suggest a competent composer with new ideas and an ability to take them far, while v. 6 anticipates the rich, allemande-like *Ob* chorale in F major, BWV 632. Whether by Krebs, Walther or early Bach, the work offers a model for details often found elsewhere.

Anh.II 90 Fugue in C major

Copy in *Mylau Tabulaturbuch* (*c*. 1700?, lost), P 804 (anon, *c*. 1727?) and later.

In P 804 'di Bach' has been added after 'Fugue in C♮' (Stinson 1990 p. 136), thus weakening its authority. Although the entries are tonic and dominant, as in early authenticated fugues, there is little in the way of episode, not much likelihood that pedal was required except for the familiar final *point d'orgue*, and nothing to associate J. S. Bach with such a canzonetta subject, its harmony or its treatment. Nothing suggests that 'Bach' means C. P. E. Bach. The subject's length, repeated notes and static harmony are more in the style of the Erfurt composers J. H. Buttstedt and A. N. Vetter or their pupils ('watered down Böhm' – Keller 1937 p. 64), as is not the case with the semiquaver subjects BWV 575 or BWV 914. The blatantly triadic harmony, the j*oie de vivre*, the continuity, and the Neumeister-like originality of one cadence (b. 33), are not unattractive.

[no BWV] Erhalt uns, Herr, bei deinem Wort

Copy in LM 4843 (C. H. Rinck, *c*. 1800).

For TEXT and MELODY, see BWV 1103.

This fantasia of 117 bars (Emans 1997 No. 13, Wollny and Zehnder No. 12) gains its length by treating the *cantus* line by line in four ways: fugal fore-imitation, an embellished *c.f.*, a *c.f.* in soprano, finally *c.f.* in bass, all in an idiomatic keyboard style believable as the work of the composer of the 'Neumeister Chorales'. (Do the thirty-one bars of BWV 1103, part fugal part harmonization, imply that Neumeister chose only shorter settings than this one?) Each line/section ends with a spacious cadence bar, having explored conventional patterns with something more than competence. Rather than suggesting the influence of the 'North German chorale fantasia' (according to Emans KB), the conception could be that of an imaginative young

organist creating a spacious setting while systematically surveying current local techniques.

[no BWV] Freu dich sehr, O meine Seele

Late copies, as Anh.II 52.

This is apparently a *manualiter* version of a setting with pedal which in eight MSS is attributed to J. L. Krebs (Emans KB). Because its motivic conception imitates the *Ob*'s, because some word-painting can be discerned ('joy' in the demisemiquaver motif), and because the pedal version appears to have been made from it, claims for Bach's authorship of the 'original manual version' are sometimes made. But the motif is treated to little more than empty repetition and the harmony is immature (b. 7), suggesting only a student's pale imitation of the master.

[no BWV] Aus tiefer Not schrei ich zu dir
Da Jesu an dem Kreuze stund
Erhalt uns Herr bei deinem Wort
Ich ruf' zu dir, Herr Jesu Christ
Komm, heiliger Geist, erfülle die Herzen
Vom Gott will ich nicht lassen / Auf meinen lieben Gott
Herr Christ, der einig Gottes Sohn

Only copy: Yale LM 4843 (by or *via* J. C. H. Rinck).

In the wake of the publication of 'Neumeister Chorales', also formerly part of Rinck's library, some of these have been offered as possible Bach works (see Wollny and Zehnder 1998 and Emans KB), not yet developing specific keyboard idioms and thus earlier than BWV 766, which is also found in part in the MS. The MS leaves many works anon but may imply J. S. Bach from the volume-title (Krumbach 1985). Rinck's teacher was Bach's pupil Kittel.

The lines of the hymns are introduced and interspersed with short chordal passages not based on the *cantus*, and in Nos. 4, 6 and 7 there is a relatively lengthy coda. In No. 5, inter-line interludes anticipate those of BWV 715 but are much simpler, and as with other doubtful works in this MS, quite without harmonic tension. If they were actual accompaniments,

the organist would have needed to signal the congregation's entries, perhaps with *rallentando*. If they are indeed works of the teenage Bach, he had not developed harmony as much as he had a certain imaginative touch with conventional motifs at the codas of such pieces, and the counterpoint (e.g. in No. 1) has poor moments. It cannot be ruled out that Bach enlarged or helped enlarge a Pachelbel setting in the same MS of 'Ach Herr, mich armen Sünder', or that e.g. Nos. 1 and 2 are Arnstadt settings, or that No. 3 suggests acquaintance with North German chorale-fantasias (Krumbach 1985 and above, p. 580). But there seems seldom if ever sign of the individuality that often appears in the 'Neumeister Collection'.

[no BWV] Was mein Gott will, das g'scheh allzeit

Copy in LM 4708 (anon).

A four-part treatment, with undeveloped motifs and simple interludes between lines, the movement is sufficiently like other harmonizations of the chorale by J. S. Bach in Cantata 144 and the *St Matthew Passion* as 'not to exclude him from authorship' (Krumbach 1985, 2 p. 10). Since comparable old-fashioned settings in 'Neumeister' (BWV 1109, 1116, 1119) are also attributed to J. S. Bach, the case is strong, although there is 'no decisive evidence to tip the balance' (Wolff 1986 p. 11) between J. S. or J. M. Bach.

Calendar

Phrases in quotation marks are taken from the Obituary or from contemporary documents, all to be found in Dok I–III.

1685–1700	(i) Eisenach. Possibly taught organ by Johann Christoph Bach (first cousin once removed), organist of the Georgenkirche. (ii) Ohrdruf. Possibly taught by elder brother Johann Christoph Bach (a pupil of Pachelbel).
Mar. 1700	Lüneburg, chorister of St Michaeliskirche; possibly organ lessons there or in the Nikolaikirche or Johanniskirche (where G. Böhm organist). While in Lüneburg, said to have travelled 'occasionally' to Hamburg and to have heard Reinken there.
c. 1700	Perhaps learnt 'French taste' in Lüneburg (orchestra of the Duke of Braunschweig-Lüneburg, from Celle).
1702–3	Applied for post of organist at the Jakobikirche, Sangerhausen.
1703	Few months at Weimar. May have studied Italian string music there. Commission to test organ in the New Church, Arnstadt (Bonifatiuskirche, organ by F. Wender).
9 Aug. 1703 to 29 June 1707	Organist at Bonifatiuskirche, Arnstadt. Criticized for long interludes in chorales and for too bold and chromatic harmonization. At Arnstadt 'revealed the first fruits of his industriousness in the art of organ-playing and composition'.
1705–6	Winter journey to hear Buxtehude, i.e. probably the special *Abend-musiken* performances (Dec. 1705).
June 1707 to 25 June 1708	Organist at Divi Blasii, Mühlhausen (organ by F. Wender, new proposal by Bach, February 1708; ? tested by him, Reformation Day 1709?).
July 1708 to Dec.1717	Organist to the court of Weimar, a position enabling Bach to perform 'well-ordered church music'; 'here too he wrote most of his organ works'.
13 Dec. 1713	Elected organist at Liebfrauenkirche, Halle; position finally not taken up.
2 Mar. 1714	Promoted at Weimar to *Konzertmeister*.
1 May 1714	With Kuhnau and C. F. Rolle, reported on new organ of the Liebfrauenkirche, Halle, by C. Cuncius.

Aug. 1717	On payroll of Prince Leopold of Anhalt-Cöthen as Capellmeister; allowed to leave Weimar after 2 December 1717.
Sep.? 1717	Visit to Dresden. Extempore (harpsichord?) competition with Louis Marchand called off.
17 Dec. 1717	Reported on the rebuilt organ of the Paulinerkirche (University Church), Leipzig, by J. Scheibe.
1717–23	Capellmeister to the court of Cöthen.
Oct.–Nov. 1720	Played to Reinken at the Katharinenkirche, Hamburg; 23 Nov. 1720, leaves Hamburg after candidature at the Jakobikirche (organ by Arp Schnitger), withdraws his name.
15 May 1723	First payment of salary at the Thomaskirche, Leipzig. 1 June, 'entered upon the cantorate' at the Thomas School.
2 Nov. 1723	Inaugurates small new organ at Störmthal (by Z. Hildebrandt, extant).
25 June 1724	New organ at Johanniskirche, Gera, tested and dedicated by the 'famous Cantor and Capellmeister Bach' (organ by J. G. Finke).
Sep. 1725	Plays organ of Sophienkirche, Dresden (by G. Silbermann).
14 Sep. 1731	Plays organ of Sophienkirche, Dresden, where eldest son (W. F. Bach) appointed organist 23 June 1733.
Sep. 1732	Said to have examined rebuilt organ of the Martinikirche, Kassel (by H. Scherer, rebuilt by N. Becker).
1 Dec. 1736	Plays large new organ in the Frauenkirche, Dresden (by Silbermann), for two hours in the presence of 'many persons of rank'.
Michaelmas 1739	*Clavierübung III* published by the author.
1739	Visits the large new organ of Altenburg Schlosskapelle (by G. H. Trost).
26 Sep. 1746	With Silbermann, examines the large new organ of the Wenzelskirche, Naumburg (by Z. Hildebrandt, partly extant).
1746/47?	*Six Chorales* published by J. G. Schübler (Zella).
c. 1748	*Canonic Variations on Vom Himmel hoch* published by B. Schmid (Nuremberg).
8 May 1747	Plays organ of the Heiligegeistkirche, Potsdam (by J. J. Wagner).
28 July 1750	Dies in Leipzig, 'mourned by all true connoisseurs of music'.
1751	*Art of Fugue* published.

Glossary

acciaccatura: a 'delicate and admirable secret' (F. Geminiani, *A Treatise of Good Taste*, London 1749 p. 4) enabling a keyboard player to enrich the harmony by adding (short) notes outside the chord itself. See Example 294, also BWV 543, 572.

Affekt: a term used especially by modern writers to denote the mood of a piece of music or of feelings aroused in the listener, particularly as invoked by such details as key and *figurae* (see below). The original term *affetto*, used by composers of the new expressive style *c.* 1600, is found some decades earlier in Zarlino, who also spoke of *effetti*, 'effects'. For Bach's pupil J. G. Ziegler's remark on being taught to play 'according to the *Affekt* of the words' – though in what respects, or to what level of sophistication, is unclear – see p. 233.

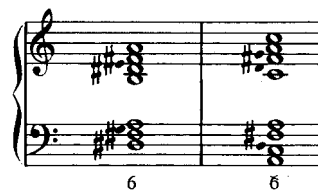
alio modo: 'in another manner', usually of a chorale, either a setting of a certain melody different from the previous one in a collection or a setting of a different melody with the same title.

alla breve: strictly, a term from late medieval theory denoting music in which the beat is a breve, not (as usual) a semibreve – in effect, quick duple time (2/2 not 4/4). By *c.* 1700 the term had come to denote a certain style of counterpoint, vocal or instrumental, characterized by a lively minim pulse, certain rhythms (quaver dactyls, crotchet lines) and suspensions, all derived ultimately from late-sixteenth-century counterpoint celebrated by Fux in *Gradus ad Parnassum* (Vienna, 1725).

alla stretta: in 'narrow' imitation, as found especially at climaxes in music of this period. In modern usage, stretto denotes a theme imitated before it is finished (so overlapping, but the imitation not necessarily exact), or a close but incomplete imitation of one and the same theme (BWV 529.iii), a pseudo-canon (e.g. subject at end of BWV 541.ii), or canonic imitation of brief motifs (e.g. BWV 538.ii). At the close of BWV 769.v, 'alla stretta' signals four overlapping themes and at least three derived motifs.

alternate-foot pedalling: a phrase denoting the technique (old-fashioned by 1750) in which the feet alternate in a characteristic figuration (e.g. BWV 531). In such early pieces, this pedalling suggests three particular things: (i) the heel is not used; (ii) the bass line is made specially to suit the technique; (iii) bass lines not obviously playable in this manner may not have been intended as pedal parts (e.g. BWV 531.ii b. 36 as compared with b. 23), however later understood.

Example 294



alternatim: 'alternately' – specifically in the present repertory, performing a hymn, canticle or psalm so that choir or congregation sings a verse, then the organ alone either replaces or prefaces the next with its own 'verse' based on the melody. Whether or how this was a practice in Arnstadt (small town church), Weimar (court chapel – likelier?) or Leipzig and Halle (city churches), and whether or how any settings (including chorale-variations) are related to it, is still uncertain.

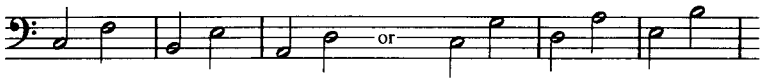
ambitus: the total compass or range of pitches in a vocal or instrumental part, as distinct from the prevailing tessitura, q.v.

anapaest: see *figura corta*

appoggiatura: a dissonant note 'leaning' down on, or up to, the following consonant note. While writers since *c.* 1675 have demonstrated this ornament in melodies, its significance in harmony and harmonic evolution is more crucial. The frenchified melodic appoggiaturas of BWV 562 already lead to modern four- and five-part harmonies, while the appoggiatura chords of BWV 546.i or 552.i are a chief feature of the main themes. 'Appoggiatura harmony' may be an appropriate term for such harmonies as those of BWV 562, as distinct from the 'accented-passing-note harmony' developed in the *Ob*.

augmentatio: 'enlargement' of a theme's or motif's note-values, usually to twice as long (*diminutio*, 'reduction': half as long). *Per augmentationem* (*diminutionem*) signifies counterpoint, particularly a canon, in which a theme is heard combining with itself in enlarged (reduced) note-values.

Example 295



bariolage: a 'variegated' sound as between the rapidly alternating open and stopped strings on a violin, usually a lively, scrabbling figuration of an obsessive character around an implied soprano pedal-point. See notes to BWV 550 and 582.

basso continuo: see continuo

bicinium: a two-part piece going back to sung repertories of the early Lutherans; during the seventeenth century it became specifically an organ-chorale in which a melody derived from the chorale is accompanied by a lively bass, ostinato-like and marked by certain figures (broken chords, octave drops, rests).

brisé: a (modern?) term particularly denoting the seventeenth-century manner of 'breaking' chords on harpsichord or organ in imitation of the gentle arpeggiation (plus non-harmonic notes) practised by lutenists and guitarists to sustain their harmony. See BWV 599 or the sectional cadence points in the D minor Toccata BWV 538, which supply there an 'antique' flavour.

broken chord: a term to denote triadic figures such as open the A major Prelude BWV 536, in distinction to arpeggiated or spread chords, all of which were called 'arpeggio' by Heinichen (*Der Generalbass*, Dresden, 1728) and others.

***Brustwerk* (*Bw*)**: the small organ chest (usually played by its own manual) above the keyboards and below the *Hauptwerk*, 'in the breast' of the organ. Although with a penetrating solo stop or two, it was always the smallest department when present, and often used for continuo, being so near the performers in the gallery. Walther's *Lexicon* ('Brust') pointed out that this chest could be placed above the *Hauptwerk*.

canon sine pausa: 'canon without a pause', i.e. a subject worked simultaneously at two or more levels, resulting in parallel thirds or sixths.

cantus: used here as synonym for 'the chorale or hymn melody'.

cantus firmus: a pre-existing melody on which a contrapuntal movement is based by creating new lines around it. Although in the organ music of Bach there is normally a clear distinction between pieces including a *cantus firmus* and those not, newly composed themes in augmentation (e.g. *Art of Fugue*) can give a similar impression.

caput: the 'head' of a fugue subject, a term coined for its opening motif, which is often conspicuous. In late Italian theory (e.g. G. B. Martini, *Esemplare*, Bologna 1774–5), the livelier sections of a fugue subject were called the *andamento* as distinct from both the *attacco* (a subsidiary motif for imitation) and the *soggetto* ('subject', denoting the 'head' of the theme as distinct from the livelier *coda* or 'tail').

circle of fifths: a common sequence, gradually regularized during the seventeenth century, and based on harmonies in a succession of dominant–tonic or tonic–dominant relationships: see Example 295. Of the two, the falling sequence (in which each pair of chords is dominant–tonic) is the more common, but the rising tends to be more interesting.

colla parte: in ensemble music such as the chorale of a cantata, a directive for a performer to play the part of another; e.g. violin I, oboe I and cornett play what the trebles sing. See BWV 725.

continuo or basso continuo: a bass line giving a straightforward accompanying bass foundation below more imitative or motivic lines played or sung above. In organ music it is usually possible to distinguish between a thematic pedal line and a 'continuo pedal line', though the Six Sonatas and late works (e.g. *Canonic Variation* BWV 769.v) might hover between the two.

cornet de récit: the kind of rh melody played with the Cornet from c′, sometimes on its own manual, in a movement from such French *livres d'orgue* as those by Grigny, Boyvin and Du Mage.

the cross motif: an angular group of four notes of which the first and last are around the same pitch, the second and third respectively higher and lower (or lower and higher), so that two lines drawn between 1 and 4, 2 and 3 would cross halfway.

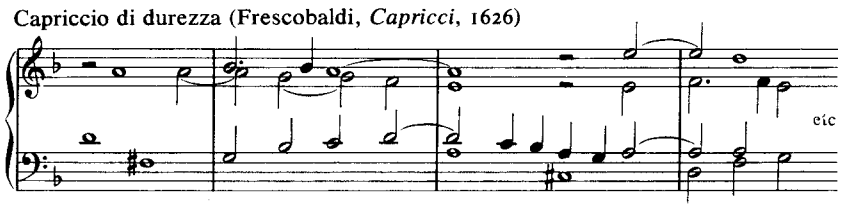
dactyl: see *figura corta*

diminutio: see *augmentatio*

***divisio* or division:** in such music as this, particularly a bass-line producing a lively variation (running bass, etc.) from the main notes of the harmony it is supporting.

dorian: a minor key so called will have prominent major sixths (particularly B♮ in D minor), flattening them only in descending. Its final chord is quite likely to be – to use diatonic terms – a 'half close on the dominant'.

Example 296



durezza: a term long established in Italy (e.g. G. M. Trabaci, *Ricercate . . . durezze, ligature*, Naples, 1603) to denote keyboard music incorporating drawn-out and slowly resolving suspensions or 'ties' (*ligature*), in which seconds, ninths, diminished or augmented intervals, and chromatic 'hardnesses' (*durezze*) play a big part. In later organ music the style became less 'hard'. See however BWV 564, *Grave*, also Example 296.

échappée: an 'escaped' note, a (rising) dissonance off the beat as if a passing note did not pass but went off in the wrong direction, for pleasing melodic effect.

en ravalement: an eighteenth-century term which now denotes the 'extending' of an organ compass below C, usually for the pedal reeds of a French classical organ (e.g. to FF at Du Mage's at St-Quentin, 1697). It is not always clear in organ contracts whether it means simply 'the complete bass octave' (i.e. with C♯, D♯ etc.) or 'further notes below C' (BB, AA etc.). See BWV 572.

In *L'Art de toucher le clavecin* (1716), Couperin also speaks of a treble compass above c''' as *ravalement*, suggesting that a certain passage be put down an octave if the player does not have the notes. Was this a widespread custom?

en taille: phrase denoting a melody 'in the waist' or tenor. In classical French organ music the most characteristic tenor lh solos are played with a Tierce or Cromorne registration (N. Lebègue, 1676). Typical *tierce en taille* figuration (scales, ornaments, lively runs to the cadence etc.) is to be found in BWV 663.

Fibonacci series: a series of numbers in which the next is the sum of the previous two (so 0.1.1.2.3.5.8.13.21 or 0.3.3.6.9.15.24.39. 63.102 . . .).

figura: a 'figure' or distinctive note-pattern in a particular shape, catalogued by such theorists as J. G. Walther (*Praecepta*, 1708) and patently the basis of many works of J. S. Bach. Even so familiar a figure as the eight-note pattern of Example 30, woven into many movements (see C minor Fugues BWV 537 and 546) and almost a signature of J. S. Bach, had a name of its own: the *minuta*.

figura corta: one of the most important patterns for little notes, described by Walther (*Lexicon*, 1732) as having two forms – dactyl (long–short–short) and anapaest (short–short–long). The *Ob* uses such figures systematically and with great variety: anapaest on the beat (BWV 610), dactyl on the beat (BWV 616), dactyl phrased after not on the beat (BWV 629) etc., each with its own articulation.

galant: a term belonging to the eighteenth century but applied today – apparently with a more specific meaning – to light, elegant music of the middle of that century, reflecting a turn towards new kinds of public music mostly outside the Church, for which even C. P. E. Bach continued to employ old styles.

G-mixolydian: a G major with prominent F♮s, particularly at the beginning (which therefore has something of the flavour of C major) and end (in which a plagal cadence is likely). See BWV 604, 635.

Golden Section: a proportion between two unequal parts, a greater and lesser, equal to that between the whole and the greater. The notes B A C H at b. 16 of the 26-bar chorale BWV 600 appear at this point of division (1 : 1.62).

grand jeu: a characteristic French registration consisting of Prestant 4′, chorus reeds, Cornet and Tierce, the last three not used in the *plein jeu*, which was made up of the Diapason chorus including Mixtures. While theorists from Mersenne (*c.* 1625) to Bedos (*c.* 1775) were rarely unanimous in their description of the *grands pleins jeux*, they agreed in general on the kinds of music for these registrations: fugues on the *grand jeu*, but massive homophony (often with *durezze e ligature*) on the *plein jeu*, including the *petit plein jeu* (*Positif*). See BWW 572 and 532.

Hauptwerk (***Hw***): the main chest and manual of an organ, as distinct from one or other *Positiv*. Many eighteenth-century German sources continued to call it the *Oberwerk*: this is the meaning in BWV 720, 596 and other registrations of J. S. Bach and/or his copyists. In North German organ music, this *Oberwerk* was echo to the smaller *Rückpositiv* and not vice

versa, presumably because it was more distant from the listeners in the body of the church. In Saxony by *c.* 1710 (G. Silbermann etc.), *Oberwerk* meant the secondary manual, replacing the out-of-fashion *Rückpositiv*.

hemiola: in such music as this, a characteristic rhythm in triple metre in which two notes of three beats (dotted minims in 6/4) are replaced by three notes of two beats (as if plain minims in 3/2).

heterophony: the simultaneous sounding of two versions of a melody or, in the present repertory, of the same melody in two different, overlapping phases.

hexachord: a scale-like progression of six diatonic notes, the so-called 'natural hexachord' with the semitone between the middle pair (c–d–e–f–g–a). Eighteenth-century keyboardists, not yet practising octave and multi-octave scales, would be the more likely to perceive hexachord allusions in (e.g.) the opening bar of BWV 769.

inversus: a term for a melody or motif whose original intervals ('right', *rectus*) have been inverted, producing a new shape, rising where the *rectus* fell and falling where the *rectus* rose. The coincidence in English between 'inversion' of intervals in a melody (*inversus*) and 'inversion' or voice-exchange in counterpoint (*invertible*) has led to a confusion not entirely obviated by using – as some dictionaries do – the terms 'melodic inversion' for the first and 'harmonic inversion' for the second.

invertible counterpoint: counterpoint whose intervals allow each of two parts to be or become the bass, e.g. without producing unprepared fourths. The voice-exchange this allows is usually achieved by one part being transposed an octave.

lombardic: 'Lombard rhythm', a manner of interpreting a slurred pair of small notes (often semiquavers in 4/4, quavers in 2/2) as short–long, not long–short or equal. Familiar in England long before Bach chorales, the manner became typical of the new proto-*galant* Italian music from the 1720s on, associated by Quantz 1752 p. 309 with composers from 'Lombardy', i.e. Northern Italy including Venice.

loure: a slower or heavier kind of gigue, typically in compound time, in which many main beats are dotted and many phrases begin on an upbeat to the upbeat.

luthé: 'like a lute' (Walther, *Lexicon*), a term sometimes used today to denote simple broken chords, as at certain moments in BWV 535.i or even BWV 665, less sophisticated than the *brisé* technique of BWV 599.

lydian: melody or harmony in a major key tending constantly towards its dominant, e.g. in F major with prominent B♮s.

melisma: a group of notes sung to one syllable, hence a discrete melodious phrase in instrumental music, increasingly often slurred during the eighteenth century.

melos: the general melodic character of a particular melody or melodious passage.

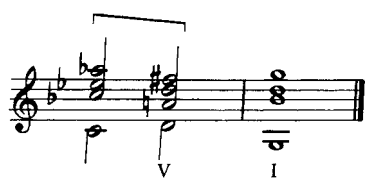
messanza: a term still found in Walther 1732 (p. 401) for a group of four fast or small notes mixing leaps and steps and thus generally both angular in shape and distinct from other note-patterns. See BWV 661, 753.

mixolydian: melody or harmony in a major key tending constantly towards its 'soft' subdominant; see G-mixolydian.

motoric subject: a term sometimes used for (long) fugue-subjects built up of lively semiquaver figures (repeated notes, broken chords, sequential arpeggios, etc.), developed from the old canzonetta. See BWV 532 and 575. Such subjects – 'perhaps introduced by Weckmann' (Apel 1967 p. 599) – often took a more *galant* form in chamber music of *c.* 1725 (see also BWV 585).

Neapolitan sixth: a progression associated with Neapolitan composers from *c.* 1675 onwards and immediately discernible by its flattened supertonic (a♭ in Example 297). No doubt originating in passages developing traditional *passus duriusculus* harmonies for *Affekt* (q.v.), it appears often in Bach's earlier keyboard music, a habit perhaps picked up from Georg Böhm (see BWV 564.ii).

Example 297



nota cambiata: a 'changed note', an unaccented passing-note passing to the next by leap (*saltus*) rather than step (*passus*); conventionally, the leap is down by a third.

notes inégales: an old and 'unequal' way of playing equally notated quavers (or semiquavers in a leisurely movement), an articulation or playing *manière* associated with classical French music. The degree to which certain movements of J. S. Bach might have been treated in this manner is controversial, but in any case *notes inégales* probably arose from a *manière* or

way of playing instruments, rather than from a desire for jerky rhythms as such. See also BWV 539.i.

***Oberwerk* (*Ow*)**: see *Hauptwerk*

Orgelpunkttokkata: a modern term to denote those organ toccatas associated in particular with Central and South German composers (probably based ultimately on the *toccata sopra i pedali* in Frescobaldi's *Secondo Libro*, Rome 1627), in which the hands weave motifs above a series of pedal points whose pattern of harmonies (tonic–dominant–subdominant–tonic, etc) are much simpler than Frescobaldi's.

ostinato: an 'obstinate' phrase, usually but not necessarily in the bass, which recurs throughout the piece of music concerned, hence a piece so called. See BWV 582. 'Harmonic ostinato' signifies a harmony or group of harmonies repeated 'obstinately'; if the group is repeated on another degree of the scale (e.g. closing section of BWV 544.ii), a sequence is the result, harmonic rather than melodic.

paraphrase: a modern term referring to the ornate treatment of a theme or *cantus firmus*, so as to produce a new melody incorporating the original. While examples by Böhm, Pachelbel or Buxtehude tend to leave the notes of the original theme on the main beats as if merely embellished, those in *Clavierübung III* and elsewhere are more independent; see BWV 675–677 or 622.

passaggio: a figuration (usually semiquavers) shared between the hands, e.g. broken chords in regular motion. For Walther's definition in 1708, see BWV 535a; for a later example, BWV 541. In Monteverdi's *Combattimento* (1624), *passeggio* indicates 'walking by step'; perhaps *passaggio* implies 'passing through chords'.

passus duriusculus: a term ('a somewhat hard step') probably coined by Christoph Bernhard, *c*. 1650 for a passage hard to sing (? – see Williams 1997 pp. 62–3), such as the chromatic fourth, i.e. the semitone steps down from tonic to dominant. See BWV 131a, 537.ii, 588, 596, 614; paraphrased in BWV 528.iii, 548.ii, 648.

per augmentationem, diminutionem: see *augmentatio*

per giusti intervalli: strictly a term applied only to a canon accomplished 'through exact intervals', e.g. when the *rectus* rises by a minor third the *inversus* falls by a minor third, not a minor or major depending on circumstances (BWV 769.v bb. 1–27). The inversion is usually less exact, as in BWV 547.ii bb. 34–8 (did this inversion suggest the chromatic metamorphosis later in the fugue?).

perfidia: a 'treachery' or figurative passage, so called occasionally in seventeenth-century Italian violin music (examples by Torelli) and a few later writings (e.g. Brossard's *Dictionaire*, re-used in Walther's *Lexicon*) to denote fast ostinato-like passage-work, 'treacherous' for the player. See also *bariolage*. The first and third movements of the Pièce d'orgue BWV 572 might represent a new approach to such *perfidia* figurations as that in Reinken's Toccata in G (see Example 80).

permutation fugue: a fugue in which subject and two or more countersubjects reappear together on all subsequent entries, combined in different vertical orders, each part able to function as the bass line. The form became less strict through the inclusion of episodes. See the Passacaglia and the Concerto in D minor.

perpetuum mobile: a nineteenth-century phrase denoting a piece of music with non-stop motion in a lively tempo (e.g. unbroken semiquavers allegro or presto), clearly suiting fugues for harpsichord (BWV 855.ii and 944.ii) more than for organ.

phrygian cadence: a modern term for the cadence in which the bass falls a semitone, analogous to the church mode whose lowest notes are E and F. Though by 1700 common for the half close before an Allegro in Italian sonatas (see BWV 537.i), it appears as a final cadence in *Clavierübung III* chorales (BWV 671, 672), i.e. is more 'modal'. A 'phrygian tendency' would be the prominent use of the semitone above a tonic, in melody or bass.

Picardy third: probably deriving from 'sharp third' (*tierce picarde*), and denoting the major tonic at the end of a piece in the minor. Since it was so firmly established by 1700, particular interest attaches to where it might not be meant (see Fantasia BWV 542 and Toccata BWV 565) or might be varied in a *da capo* piece (see Fugue BWV 548).

plein jeu: see *grand jeu*

point d'orgue: by usage, a long-held note below shifting harmonies, generally tonic or dominant, sometimes in the soprano (see BWV 541.ii) but usually in the bass, especially with a pedal (hence 'pedal point').

***Positiv* (*Pos*)**: the department of an organ resembling a smaller organ, but not as small as the *Portativ*. Strictly it applies to any lesser manual of the organ (*Brust*, *Rück*, *Echo*, *Unter*, *Seiten*), and composers/copyists would mean by 'Pos.' simply the second manual.

quodlibet: 'what you please', a work or passage combining various known themes either successively or simultaneously. Though

humorous in the final variation of the *Goldberg Variations*, combined themes have a more serious *Affekt* in the final variation of the *Canonic Variations*.

rectus: see *inversus*

ritornello: the 'little return' or recurring tutti section/theme in an Italian concerto's first movement, separated by or interspersed with solo sections; also, the form that results. The returns are often partial, with perhaps only the last being complete.

***Rückpositiv* (*Rp*)**: the 'back positive' or little organ behind the organist, usually in the gallery-front from which it speaks to a congregation directly. By 1700 or so, the *Rückpositiv* was found in few new organs of central Germany, and an upper pipechest took over its functions as the solo, continuo or contrasting manual.

siciliano: a term now used for a supposed 'Sicilian dance' of a quiet pastoral nature, generally in 12/8 (or 6/8) with a conspicuous dotted rhythm; a slow movement as in BWV 596 (Vivaldi) or BWV 525.

signum congruentiae: 'sign of agreement', a small mark indicating some relationship between the various parts (e.g. another voice enters in canon or drops out); by extension, a sign to warn the performer that 'something is happening here'.

species counterpoint: a didactic counterpoint in which lines are combined according to a step-by-step schedule, note-against-note (First Species), two notes against one (Second), four against one (Third), two with the second tied over (Fourth), and a succession of these (Fifth).

Spielthema: modern term for a 'playful subject', a recognizable type of fugue-theme, particularly in the hands of North German composers. The broken chords, lively rhythms, and spacious length of subject in BWV 550 or 578 makes each a *Spielthema*.

stile antico: 'old style', a term found in the seventeenth century for a range of church or learned music, now applied specifically to counterpoint of the 'Palestrina style', with its rules for melodic lines and imitation, restrained modulation and rhythms, and convention for suspensions or discords. An early work such as BWV 588 might well be less pure in its *stile antico* than a mature such as BWV 669.

suspirans: one of the most common of all *figurae*, beginning with a rest or 'sigh' (catch of breath), as in Example 298 (i). Although theorists are not always clear, it seems that the *suspirans* and the *corta* are essentially different from the *tirata* (a run between notes apart), *circolo* (a curling pattern), *tremolo* and *groppo* (quick note-repetitions or alternations), or *messanza* (an in-turning pattern with a striking leap – see BWV 661 and 753).

tessitura: the music's predominant range ('texture') within the total compass of an instrument or voice – wide or narrow, high or low, thin or thick.

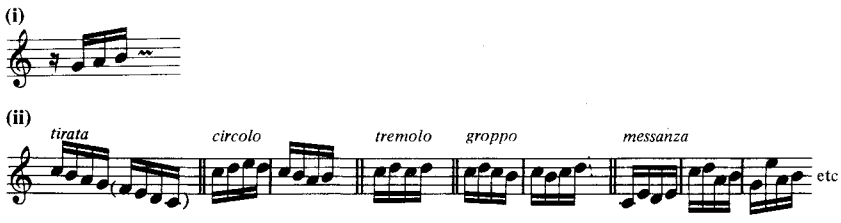
tierce en taille: see *en taille*

tirata: another common *figura* so called because as a run of little notes it is 'drawn' between two notes on the beat, a fifth or sometimes much more apart.

tmesis: in grammar, the separation of a word's syllables by another in between, hence a gap or rest for rhetorical emphasis in a melodic or bass line.To be musically meaningful, the rest needs to be on the beat, not off it.

trillo: commonly used to denote rapid alternation of notes in keyboard music, an equivalent to the Italian vocal *trillo* of repeated notes. In the earlier music of Bach, found in subjects (BWV 535.ii), countersubjects (532.ii) or at cadences (BW 533.i).

Example 298



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