

A Kalmus Classic Edition

Johann Sebastian

BACH

COMPLETE WORKS

VOLUME VI

FOR ORGAN

K 03075



Preface to the First Edition

VOLUME VI

The chorale arrangements which we have reserved for the third part (*Larger and more intricate chorale preludes*) belong doubtless to J. S. Bach's most ingenious creations. (The expression *larger* does not refer here to the length of these works.) Since there are too many pieces for one volume of comfortable size, we have arranged them in two volumes—the sixth and seventh of the present edition.

The following are the sources for the contents of these two volumes:

1. EIGHTEEN CHORALE PRELUDES in the Royal Library in Berlin—sixteen copied by Bach himself, two by his son-in-law, Altnikol. The last number contains the canonic variations on the Christmas hymn: Vom Himmel hoch, da komm ich her—*From Heaven above to Earth I come*; these were included in the fifth volume of this edition.

2. *Dritter Theil der Clavier-Ubung, bestehend in verschiedenen Vorspielen über die Catechismus—und andere Gesänge vor die Orgel. Denen Liebhabern und besonders denen Kennern von dergleichen Arbeit, zur Gemüths Ergexung verfertigt von Johann Sebastian Bach, Königl. Pöhlischen, und Churfürstl. Sächs. Hof-Compositeur, Capellmeister, und Directore Chori Musici in Leipzig. In Verlegung des Authoris.*

Third part of the Clavier-Ubung, consisting of various organ preludes on catechism and other hymns. Composed for the delectation of lovers and especially connoisseurs of such works, by J. S. Bach, etc. Published by the author.

3. *Sechs Chorale von verschiedener Art auf einer Orgel mit 2 Clavieren und Pedal vorzuspielen, verfertigt von Johann Sebastian Bach, Königl. Pöhl. und Churf. Sächs. Hof-Compositeur, Capellm. und Direct. Mus. Lips. In Verlegung, Joh. Georg Schüblers zu Zella am Thüringer Walde.*

Six chorales of various kinds, to be played on an organ with two manuals and pedal, composed by J. S. Bach, etc. Published by J. G. Schübler.

4. SINGLE MANUSCRIPT COPIES from several private collections.

Nos. 2 and 3 are original editions from Forkel's estate, now in my possession. Bach himself has corrected the six chorales in my copy and has inserted in several places indications of hands, tops and manuals for practical use.

The Present Sixth Volume Contains:

No. 7. ALLEIN GOTT IN DER HOH' SEI EHR! *To God on high alone be praise.* Trio. A major.

With a variant after the autograph owned by Dr. C. Schiller in Braunschweig, which is almost identical with two manuscript copies, made in 1753.

No. 8 THE SAME MELODY. G major.

With a variant after two identical manuscripts from the Krebs estate. The word "*Andante*" after the short *Adagio* indicates the approximate tempo in which this Prelude is to be performed. It is generally advisable to take the tempo in such arrangements of chorale melodies approximately as the chorale is usually sung. Exceptions from this rule are easily recognizable.

No. 9. THE SAME MELODY. A major.

The embellishments in this piece are copied from the autograph. Their meaning can be ascertained from the autographed little clavier book by J. S. Bach for his oldest son, W. Friedemann Bach, where they are indicated:

Rising accent

Falling accent

Accent with mordent

Accent with trill

No. 12b. AN WASSERFLUSSEN BABYLON. *Beside the streams of Babylon.*

The first version (No. 12a) is not found among the autographs. In Krebs' book the two versions are distinguished by the headings: *First stanza, a 5 con 2 Clav. e dopp. Ped. Second stanza, alio modo a 4 con 2 Clav. e simp. Ped.*

No. 27. HERR JESU CHRIST, DICH ZU UNS WEND'. *Lord Jesus Christ, be present now.* Trio.

With two variants. The first, from Gleichauf's (Schelble's) collection, is a fragment of the large Trio. The second comes from the Krebs estate.

No. 31. JESUS CHRISTUS, UNSER HEILAND. *Jesus Christ, our blessed Savior.*

With a variant after the manuscript copies in C. F. Becker's and Reichardt's collections. They prove the fact that Bach corrected his works carefully.

No. 32. THE SAME MELODY. *Alio modo.*

This version, in the same autograph collection, was not copied by Bach himself, but—very carefully—by his son-in-law, Altnikol.

2. From the Third Part of the Clavier-Ubung

No. 5. ALLEIN GOTT IN DER HOH' SEI EHR'. *To God on high alone be praise.* F major.

- No. 6. **THE SAME MELODY.** G major.
With an interesting variant from Schelble's collection.
- No. 10. **THE SAME MELODY.** Fughetta. A major.
- No. 13. **AUS TIEFER NOT SCHREP ICH ZU DIR.** *In my despair I cry to Thee.* In six voice-parts.
- No. 14. **THE SAME MELODY.** Manualiter.
- No. 17. **CHRIST, UNSER HERR, ZUM JORDAN KAM.** *To Jordan stream came Christ our Lord.*
- No. 18. **THE SAME MELODY.** Manualiter.
- No. 19. **DIES SIND DIE HEIL'GEN ZEHN GEBOT'.** *These are the holy ten Comands.*
- No. 20. **THE SAME MELODY.** Fughetta.
- No. 30. **JESUS CHRISTUS, UNSER HEILAND.** *Jesus Christ, our blessed Savior.*
- No. 33. **THE SAME MELODY.** Fuga.
The few misprints in the original edition have been corrected here. Altogether, the contents of the third part of the Clavier-Ubung may now be considered free of mistakes in this edition.

3. From the Six Chorales

- No. 2. **ACH BLLEIB BEI UNS, HERR JESU CHRIST.** *Abide with us, our Blessed Lord.*

4. After Single Manuscripts in Private Collections

- No. 1. **ACH GOTT UND HERR.** *Ah God, my Lora.*
From the collections of Oley and Gleichauf.
- No. 3. **ALLEIN GOTT IN DER HOH' SEI EHR'.** *To God on high alone be praise.* In two voice-parts, G major.
From a manuscript copy by Schelble.
- No. 4. **THE SAME MELODY.** In three voice-parts, for the manual. G major.
After a faultless manuscript copy from the Krebs estate.
- No. 11. **THE SAME MELODY.** Fuga. G major.
From the Oley collection.
- No. 12a. **AN WASSERFLUSSEN BABYLON.** *From the streams of Babylon.*
From the Krebs estate.
- No. 15. **CHRIST LAG IN TODES BANDEN.** *Christ Jesus lay in death's strong bands.* E minor.
After two manuscript copies in my collection and one in the Royal Library in Berlin. All three contain slight errors, but in different places, so that correction was easy.

- No. 16. **THE SAME MELODY.** Fantasia. Cantus firmus in the alto.
From Hauser's collection, in which the cantus firmus is assigned to the pedal, in addition to a few other differences. It is doubtful whether this version stems from J. S. Bach himself.
- No. 21. **DURCH ADAMS FALL IST GANZ VERDERBT.** *Old Adam's fall corrupted all.*
After two manuscript copies in the possession of Oley and of the organist Müller.
- No. 22. **EIN' FESTE BURG IST UNSER GOTT.** *A stronghold sure is God our Lord.*
From the Krebs estate.
- No. 23. **GELOBET SEIST DU, JESU CHRIST.** *All praise to Thee, eternal God.*
The manuscript copy stems from Kantor Kegel.
- No. 24. **GOTT DER VATER WOHN' UNS BEI.** *Father, dwell in ev'ry heart.*
From the Oley collection. With a variant from Gleichauf's collection. It is included here especially because of its first five bars; however, these were probably not written by J. S. Bach.
- No. 25. **GOTTES SOHN IST KOMMEN.** *God's own Son appeareth.*
Communicated by C. F. Becker.
- No. 26. **HERR GOTT, DICH LOBEN WIR.** *Lord God, we praise Thee.*
From a manuscript copy by Forkel in my collection.
- No. 28. **ICH HAB' MEIN SACH' GOTT HEIMGESTELLT.** *My all to God do I submit.*
After two manuscript copies from the collections of Oley and Gleichauf (Schelble).
- No. 29. **JESU, MEINE FREUDE.** *Jesus, priceless treasure.*
After two manuscript copies in Hauser's collection—one of which lacks the $\frac{3}{8}$ part, and one in Oley's collection, containing also the chorale with figured bass. With a variant or rather an arrangement from the collection of Gleichauf (Schelble). This, and the variant to "Christ lag in Todesbanden" may show how some chorale preludes which were written for manual only can be arranged for manual and pedal without violating the master's intentions.
- No. 34. **IN DICH HAB' ICH GEHOFFET, HERR.** *In Thee, Lord, have I put my trust.* Fughetta.
After three manuscript copies from the collections of Gleichauf, Hauser and Oley.
Continued in the seventh volume.

Braunschweig, September 1847.

F. K. GRIEPENKERL, sen.

TRANSLATED BY THEODORE FRONT

Preface to the First Edition

(condensation)

FOR ALL NINE VOLUMES

IT IS unfortunate that the organ works of J. S. Bach are available to us only in a few widely dispersed manuscripts. The autographs of many works have been completely lost. The few works printed were prepared with inadequate critical precision—with the rare exception of those works which were copper-engraved in Bach's own time. In attempting to present an authentic text the editor has to plow through the maze of alterations and errors in script which are so abundant in the various inaccurate manuscripts. These are often difficult to unravel, even though one may have had many years of experience in studying Bach's handwriting. However, this seems to be a propitious time for the presentation of the organ works of J. S. Bach, especially if we can secure the kind co-operation of all the living Bach-scholars in clearing up some of the problematic passages.

However, an accurate text can serve only as a means to an end; for the expression of the text in actual sound requires recreative art of imagination and ability. The greatest clarity is needed in performing Bach's works for the organ. For the attainment of such clarity there are four means at our disposal: 1. The correct separation of the independent parts through appropriate phrasing in each voice—combined with an observance of strict legato within each continuous section. 2. An elastic touch—which prevents the excessive holding of any tone within a melodic line and yet makes a true, smooth legato possible. 3. Great thought and care in the matter of registration. 4. Choice of a tempo appropriate to the mood of the composition as well as to the registration planned by the performer.

1. In order to give a clear presentation of the various contrapuntal parts it is necessary for the performer to possess a thorough knowledge of fugal structure, so that he can analyze the work correctly to the minutest detail. Only then will he know how to plan the inter-punctuations in the phrasing correctly. One might also mention at this point that the final note of a phrase is frequently abbreviated, i.e. it is not sustained as long as its actual note-value may indicate.



2. The second means at our disposal for the attainment of clarity, i.e. an elastic touch, can be described fairly accurately as a result of three detailed expositions of Bach's manual approach at keyboard instruments: K.P.E. Bach's "Éssay on the true way of playing the klavier" (1753), Forkel's "Life, art and works of J. S. Bach (1802), and my own introduction to the Chromatic Fantasie (1819). Bach believed in contacting with the finger only the key which begins a given phrase, the other fingers remaining contracted and at ease—to avoid unnecessary tension. The finger holding down the key acts as an easy support for the forearm until the next note is played. Then the weight is transferred to the finger playing the next note; the previous finger immediately releases its note and is at once relaxed—and not kept rigidly over the previous note. In this procedure the upper arm and the rest of the body remain at perfect ease. All tension in the hand is avoided. Contemporaries of J. S. Bach have always described his organ-playing as being completely effortless. Some of them ascribed to him a gigantic

power, merely because he played with great ease what others played with great effort. A description of Bach's pedal-technic appears in Kittel's excellent work: "Four-voice Chorales, with Preludes" (Altona 1803) Three methods of using the pedals are cited: (1) playing with the front of the foot, alternating right and left, (2) alternating the front and the heel of the same foot, (3) a mixture of (1) and (2). In our opinion, the performer must choose whichever method of pedalling suits him best.

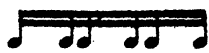
3. The matter of registration is extremely important in performing Bach's works correctly, beautifully and clearly. One must fully understand the use of the stops and all their possible combinations. Bach does not give us a clear explanation of his precise meaning in the expression, "organo pleno." While using all the tonal possibilities of the organ, one must, nevertheless, not interpret the expression too literally; for the various works marked "organo pleno" cannot be performed with the same registration. One must also remember never to sacrifice clarity for mere power.

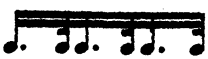
4. The fourth requisite for the attainment of clarity is the selection of a tempo appropriate to the style and registration of the composition. One should avoid too fast a tempo, resulting in the blurring of louder tones—the tonal result being comparable to a misuse of the damper pedal on the piano. The indication "organo pleno" always implies a broader tempo. We shall offer specific suggestions for the tempi of various compositions in the prefatory notes pertaining to these works.

A list of ornaments and their execution is given on the page with the table of contents in each volume. There are two matters of notation that we should like to elucidate at this point. First, any group of repeated tied notes, e.g.

 , is to be executed as if the notes had dots over them, e.g.  ;

the best fingering for such passages is the alternation of different fingers on the same note Secondly, against three triplets of 16th notes Bach sometimes writes

six ordinary 16th notes,  , and sometimes dotted 16ths and

32nds as follows  in both instances they are to be played in the same manner, i.e. the first note is held for the duration of two triplet sixteenth-notes, the second note is held for the duration of the third sixteenth-note in the triplet—etc. etc.

The tempo indications—Largo, Adagio, Andante, Allegro, Vivace, etc.—have to be interpreted in their old connotation. Allegro means jolly, Vivace means lively, the Adagio is not as slow as in our own time. In Andante, quarter-notes are played approximately at the same speed as in the old Menuet. However, Largo does mean "very slow".

Bach, Organ Works, Vol. VI

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Larger and More Intricate Chorale Preludes

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Inverted mordent.



Mordent.



Trill without afterbeat.



Trill with afterbeat.



Trill starting on upper note with afterbeat.



Trill starting on lower note with afterbeat.