

Program Notes

by Jonathan Moyer

Dritter Theil
der
Clavier Übung
bestehend
in
verschiedenen Vorspielen
über die
Catechismus- und andere Gesänge,
vor die Orgel.
Denen Liebhabern, und besonders denen Kennern
von dergleichen Arbeit, zur Gemüths Ergezung
verfasset von
Johann Sebastian Bach,
Königl. Pohlnischen, und Churfürstl. Sächsl.
Hof-Compositeur, Capellmeister, und
Directore Chori-Musici in Leipzig.
In Verlegung des Authoris.

Third Part of 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.

1739 was a momentous year in Leipzig, Germany, as the city celebrated the bicentenary of two major events, Martin Luther's sermon in the Thomaskirche (Pentecost, 1539) and the subsequent adoption of the Augsburg Confession in August of that same year. In light of these events, the publication of Johann Sebastian Bach's third volume in his *Clavierübung* series in September 1739 can be seen as a musical confirmation of his protestant and reformed faith.

In between its monumental Prelude and Fugue in E-flat, twenty-one chorale settings reflect elements of the Lutheran mass and catechism: Kyrie, Gloria, Ten Commandments, Credo, Prayer, Baptism, Penitence, and Eucharist. Both "large" (manual and pedal) and "small" (manuals only) settings of these chorales represent the greater and lesser catechisms, written by Martin Luther as a summation of Christian faith – doctrines instilled in Bach since childhood.

It is difficult to discern whether Bach intended the collection to be played in one sitting, although it is surmised that he may have played parts of the collection on a new organ by Gottfried Silbermann in Dresden's Frauenkirche in 1736. The *Clavierübung III* is in keeping with the long tradition of liturgical collections of keyboard music such as Frescobaldi's *Fiori musicali* and numerous French *Livre d'orgues*. It presents the full maturation and breadth of Bach's compositions for the organ, including technical innovation, trending *galant* mannerisms, and towering contrapuntal engineering. It expresses the whole range of human emotion like no other collection for organ composed before this time.

The four *Duetto*s (BWV 802-805) inserted at the end of the chorales may have been a late addition to the collection given their non-liturgical designation, yet considering the breadth of literature represented in the whole of the *Clavierübung*'s four volumes, it seems natural that Bach would have desired their publication given their distinct affectual identity and masterful construction. Rather than playing them as a single unit before the final fugue, I have chosen to use the *Duetto*s as points of transition in the order of the mass, magnifying their unique qualities.

Original Published Order, 1739
<p>Praeludium in E-flat, BWV 552a</p> <p>Kyrie, Gott Vater in Ewigkeit, BWV 669 Christe, aller Welt Trost, BWV 670 Kyrie, Gott heiliger Geist, BWV 671</p> <p>Kyrie, Gott Vater in Ewigkeit, BWV 672 Christe, aller Welt Trost, BWV 673 Kyrie, Gott heiliger Geist, BWV 674</p> <p>Allein Gott in der Höh sei Ehr, BWV 675 Allein Gott in der Höh sei Ehr (Trió), BWV 676 Allein Gott in der Höh sei Ehr (Fughetta), BWV 677</p> <p>Dies sind die heiligen zehn Gebot, BWV 678 Dies sind die heiligen zehn Gebot (Fughetta), BWV 679</p> <p>Wir glauben all an einen Gott, BWV 680 Wir glauben all an einen Gott (Fughetta), BWV 681</p> <p>Vater unser im Himmelreich, BWV 682 Vater unser im Himmelreich, BWV 683</p> <p>Christ, unser Herr, zum Jordan kam, BWV 684 Christ, unser Herr, zum Jordan kam, BWV 685</p> <p>Aus tiefer Not schrei ich zu dir, BWV 686 Aus tiefer Not schrei ich zu dir, BWV 687</p> <p>Jesus Christus, unser Heiland, BWV 688 Jesus Christus unser Heiland (Fúga), BWV 689</p> <p>Duetto I, BWV 802 Duetto II, BWV 803 Duetto III, BWV 804 Duetto IV, BWV 805</p> <p>Fugue in E-flat, BWV 552b</p>

The following is intended to guide the listener throughout the performance, presenting my registrations, texts, and interpretative ideas. The chorale melodies and texts are reprinted from the Bärenreiter edition (BA 5147, vol. 4), each presented on two staves. The lower staff is the melody and text according to the *Neu Leipziger Gesangbuch* (1682), and the upper is its equivalent rendition according to J.S. Bach's *vierstimmige Choralgesänge*.

Praeludium in E-flat, BWV 552a

Symbols of the Trinity: E-flat major (3 flats);

Three contrasting sections: overture, *galant* dialogue in homophony, and fugue

Organo pleno with trumpet

The Large Catechism

Kyrie, Gott Vater in Ewigkeit, BWV 669

Cantus in the soprano on the sesquialtera

Christe, aller Welt Trost, BWV 670

Cantus in the tenor on the 8' trumpet

Kyrie, Gott heiliger Geist, BWV 671

Cantus in the pedal. *Organo pleno*

Transformation in ascent and descent, through chromatic journey and consonance

Cry for mercy, confirmation of forgiveness

Chromatic descent on *eleison* to the final of G

Kyrie, Gott Vater in Ewigkeit

Altkirchlich / Naumburg 1537
Melodiefassungen: BWV 371 und Vopelius 1682

The image displays a musical score for the Kyrie 'Gott Vater in Ewigkeit'. It consists of two systems of staves. Each system has a treble clef staff with a melody line and a lower staff with a bass clef. The text is written below the lower staff. The first system of text is 'Ky - ri - e, Gott Va - ter in E - wig - keit, groß ist dein Barm - her - zig - keit,'. The second system of text is 'al - ler Ding ein Schöp - fer und Re - gie - rer: e - - - - lei - son'. The melody is written in a simple, homophonic style, with notes and rests clearly visible on the staves.



Das lateinische Kyrie fons bonitatis
deutsch Naumburg 1537

Incidental Music:

Duetto I, BWV 802

E minor. Disjointed figuration. Chromaticism in sharp octaves.

Vice – Deception – Doubt – The Serpent

The Lesser Catechism

Introspection. Forgiveness. Humility. Gratitude.

Kyrie, Gott Vater in Ewigkeit, BWV 672

8' Gedekt, Tremulant

Christe, aller Welt Trost, BWV 673

8' Gedekt, 8' Quintadena, Tremulant

Kyrie, Gott heiliger Geist, BWV 674

Gedekt, 8' Quintadena, 8' Principal, Tremulant

Incidental Music

Duetto II, BWV 803

F major. Song of the Angels.

Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis.

8' Gedekt, 4' Spitzflöte, Larigot, Zimbelstern

Lesser Catechism

Allein Gott in der Höh sei Ehr, BWV 675

F major. 4' Spitzflöte

Greater Catechism

Allein Gott in der Höh sei Ehr (Trió), BWV 676

G major. Trio on the principals

Lesser Catechism

Allein Gott in der Höh sei Ehr (Fughetta), BWV 677

A major. 2' Blockflöte

Allein Gott in der Höh sei Ehr

Altkirchlich / Nikolaus Decius 1539
Melodiefassungen: BWV 260 und Vopelius 1682

Al - lein Gott in der Höh sei Ehr und Dank für sei - ne Gna - - de,
dar - um daß nun und nim-mer-mehr uns rüh - ren kann kein Scha - - de.

Ein Wohl - ge - falln Gott an uns hat; nun ist groß Fried ohn

Un - ter - laß, all Fehd hat nun ein En - - - de.

Das lateinische Gloria in excelsis
deutsch von Nikolaus Decius 1539

Incidental Music

Duetto III, BWV 804

G major. Exuberant joy and freedom through the observance of the law.

“But those who look into the perfect law, the law of liberty, and persevere, being not hearers who forget but doers who act—they will be blessed in their doing.” James 1:25

“For freedom Christ has set us free.” Galations 5:1

Greater Catechism:

Dies sind die heiligen zehn Gebot, BWV 678

Cantus in the canon (10 g's) amid *galant* figurations

8' Foundations, Tremulant

Lesser Catechism

Dies sind die heiligen zehn Gebot (Fughetta), BWV 679

Gigue fugue

Flutes 8', 4', and 2'

Dies sind die heiligen zehn Gebot

13. Jahrhundert / Erfurt 1524
Melodiefassungen: BWV 298 und Vopelius 1682

The musical score is written for two voices (Soprano and Alto) and two lute parts (Tenor and Bass). It is in G major and 3/4 time. The lyrics are in German and describe the Ten Commandments. The score is divided into three systems, each with two staves. The first system contains the first line of the text, the second system contains the second line, and the third system contains the third line. The music is a simple, homophonic setting of the text.

Dies sind die heil - gen zehn Ge - bot, die uns gab un - ser

Her - re Gott durch Mo - sen, sei - nen Die - ner treu, hoch

auf dem Berg Si - na - i. Ky - ri - e - leis.

Incidental Music

Duetto IV, BWV 805

A minor. Motive of the cross. Lament

Freedom at the expense of sacrifice

16' Principal one octave higher in dialogue with the Nasard

The Greater Catechism

Wir glauben all' an einen Gott, BWV 680

Credo in unum Deum...

Sequential patterns in repetition. Ascent and Descent. Persistent faith.

Wir glauben all an einen Gott

15. Jahrhundert / Martin Luther 1524
Melodiefassungen: BWV 437 und Vopelius 1682

The musical score is written for two staves, likely representing a vocal part and a lute or keyboard accompaniment. The melody is characterized by a series of eighth and sixteenth notes, creating a rhythmic and melodic pattern that repeats throughout the piece. The lyrics are in German and are written below the notes. The score is divided into six systems, each with two staves. The first system begins with a treble clef and a key signature of one sharp (F#). The lyrics for the first system are: "Wir gläu - ben all an ei - nen Gott, Schöpfer Him - mels und der". The second system continues the melody and lyrics: "Er - den, der sich zum Va - ter ge - ben hat, daß wir sei - ne Kin - der". The third system continues: "wer - den. Er will uns all - zeit er - näh - ren, Leib und Seel auch". The fourth system continues: "wohl be - wah - ren; al - lem Un - fall will er weh - ren, kein Leid". The fifth system continues: "soll uns wi - der - fah - ren. Er sor - get für uns, hüt und wacht,". The sixth system concludes the piece with the lyrics: "und wacht; es steht al - les in sei - ner Macht." The final note of the melody is a half note G4.

Wir gläu - ben all an ei - nen Gott, Schöpfer Him - mels und der

Er - den, der sich zum Va - ter ge - ben hat, daß wir sei - ne Kin - der

wer - den. Er will uns all - zeit er - näh - ren, Leib und Seel auch

wohl be - wah - ren; al - lem Un - fall will er weh - ren, kein Leid

soll uns wi - der - fah - ren. Er sor - get für uns, hüt und wacht,

und wacht; es steht al - les in sei - ner Macht.

Nach einer vorreformatorischen
deutschen Strophe (14. Jh.)
von Martin Luther 1524

PAUSE

The Lesser Catechism

Wir glauben all' an einen Gott (Fughetta), BWV 681

A short overture to commence the second half. Lombardic rhythms.

Reed consort

The Greater Catechism

Vater unser im Himmelreich, BWV 682

Trio of Lombardic rhythms and detached triplets. Cantus in canon.

Vater unser im Himmelreich

Leipzig 1539

Melodiefassungen: BWV 90, 5 und Vopelius 1682

Va - ter un - ser im Him - mel - reich, der du uns al - le

hei - ßest gleich Brü - der sein und dich ru - fen an und

willt das Be - ten von uns han, gib, daß nicht bet al -

lein der Mund, hilf, daß es geh von Her - zens - grund.

Martin Luther 1539

The Greater Catechism

Christ, unser Herr, zum Jordan kam, BWV 684

The Rite of Baptism.

The Jordan river (left hand), John the Baptist and Jesus (right hand), Cantus in pedal.

Christ unser Herr zum Jordan kam

15. Jahrhundert / Wittenberg 1524
Melodiefassungen: BWV 280 und Vopelius 1682

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) with a Cantus in Pedal. It consists of four systems of staves. The lyrics are in German and describe the baptism of Christ in the Jordan River. The music is in G major and 4/4 time. The first system covers the first line of the text, the second system covers the second line, the third system covers the third line, and the fourth system covers the fourth line. The Cantus in Pedal is a simple, steady melody in the bass line.

Christ un - ser Herr zum Jor - dan kam nach sei - nes Va - ters
von Sankt Jo - hanns die Tau - fe nahm, sein Werk und Amt zu

Wil - - len, Da wollt er stif - ten uns ein Bad, zu
rful - - len.

wa - schen uns von Sün - - den, er - säu - fen auch den bit - tern Tod durch

sein selbst Blut und Wun - - den; es galt ein neu - es Le - - ben.

Martin Luther 1541

The Greater Catechism

Aus tiefer Not schrei ich zu dir, BWV 686

Prima practica. 6 voices. Double Pedal. Reed plenum.

"Who, Lord, can stand before you?" Psalm 133

Aus tiefer Not schrei ich zu dir

Martin Luther 1524

Melodiefassungen: BWV 38,6 und Vopelius 1682

The musical score is written for a six-part setting, consisting of three systems of two staves each. The first system begins with a treble clef and a key signature of one flat (B-flat). The melody is primarily in the treble, with some lower notes in the bass. The lyrics are written below the staves, aligned with the notes. The second system continues the melody and lyrics. The third system concludes the piece with a final cadence. The lyrics are: "Aus tie - fer Not schrei ich zu dir, Herr Gott, er - hör mein Ru - fen. Dein gnä - dig Ohr neig her zu mir und mei - ner Bitt sie öf - fen; denn so du willst das se - hen an, was Sünd und Un - recht ist ge - tan, wer kann, Herr, für dir blei - - ben?"

Aus tie - fer Not schrei ich zu dir, Herr Gott, er - hör mein Ru - fen.
Dein gnä - dig Ohr neig her zu mir und mei - ner Bitt sie öf - fen;
denn so du willst das se - hen an, was Sünd und Un - recht ist ge - tan,
wer kann, Herr, für dir blei - - ben?

Martin Luther 1524

The Greater Catechism

Jesus Christus, unser Heiland, BWV 688
Christ has endured the bitter pains of hell.
4' Spitzflöte, 8' Quintadena, 4' Principal (cantus)

Jesus Christus, unser Heiland, der von uns den Gotteszorn wandt

13. Jahrhundert / Erfurt 1524
Melodiefassungen: BWV 363 und Vopelius 1682

The musical score is written for two staves. The top staff is in G major (one sharp) and the bottom staff is in D minor (two flats). The melody is a simple, folk-like tune. The lyrics are written below the staves.

Je - sus Chri - - stus, un - ser Hei - land, der von uns den
Got - tes - zorn wandt, durch das bit - ter Lei - den sein
half er uns aus der Höl - - len Pein.

Nach dem lateinischen Jesus Christus nostra salus des Johann Hus (um 1370-1415)
von Martin Luther 1524

The Lesser Catechism

Vater unser im Himmelreich, BWV 683
D minor. 16' Principal (one octave higher)

Christ, unser Herr, zum Jordan kam, BWV 685
D minor (concluding on A major dominant, C# common tone to F# minor)
4' Spitzflöte, tremulant

Aus tiefer Not schrei ich zu dir, BWV 687
F# minor. In sorrow, sweet joy can be found.
8' Gedekt, 8' Principal, 4' Spitzflöte (doubled cantus in pedal), tremulant

Jesus Christus unser Heiland (Fuga), BWV 689
F minor. Reed consort.
Determination – Defiance – Resolution

Fugue in E-flat, BWV 552b

Confirmation of the Trinity
Order – Balance – Proportion – Completion – Gratitude