Toccata and Fugue in D Minor

and the Other Bach Transcriptions

for Solo Piano

FERRUCCIO BUSONI

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Publisher's Note

THIS EDITION contains Ferruccio Busoni's complete concert transcriptions for solo piano of compositions by Johann Sebastian Bach. Except for two works, the original compositions were written for organ—thus such alternate titles often associated with this music, even in their version for piano, as "Organ Toccata," "Organ Chorale-Prelude" and so on.

The two exceptions are the "Chaconne" from *Partita II for* [Solo] *Violin*, and the chorale-prelude "Wachet auf, ruft uns die Stimme," originally the fourth movement of the church cantata of the same name, scored for small instrumental ensemble, then later arranged for organ (not by Bach) for publication.

The term "transcription" is used in this edition to label a musical transformation, often of a virtuoso nature, for concert purposes. Busoni, however, uses that term only once, to describe his piano scores of the *Organ Chorale-Preludes*—"transcribed for the piano in chamber style." In his note to the Breitkopf edition of these works [originally in German, freely translated here], he explains:

> The style of the arrangement, which we have called "chamber style" in contrast to the "concert arrangements," only seldom makes great demands upon the technical proficiency of the performer . . .

His versions of the preludes, fugues, toccatas and chaconne, however—which were designed as virtuoso display pieces—are described by Busoni as "arranged . . ." or "freely arranged for concert performance [or "concert use"] on the piano."

Moreover, in time, looking back, Busoni viewed these and other of his Bach and Liszt piano editions, arrangements and transcriptions as part of a self-styled "Advanced School of Piano Playing," a graduated study program that opens with his revised, annotated editions of Bach's *Two-* and *Three-Part Inventions* and *The Well-Tempered Clavier* and concludes with virtuoso transcriptions of Bach's "Chaconne" and Liszt's *Mephisto Waltz:*

> In their entirety [these transcriptions] are similar to an educational building which—preferably with Bach's music as its basis—seems capable of eventually bearing further and younger superstructures, like unto an old, sturdy oak-tree . . . that continues to put forth the greenest and freshest of shoots.
>
> From Busoni's preface to G. Schirmer's edition of the *Toccata and Fugue in D Minor*

Contents

BWV numbers refer to Wolfgang Schmieder's *Bach-Werke-Verzeichnis* [Catalogue of Bach's Works], the standard systematic-thematic reference work for the music of Johann Sebastian Bach. The dates of Bach's original composition and of Busoni's transcription of that work appear below each title.

Glossary vii

Prelude and Fugue in D Major, BWV 532 1
[Composed *ca.* 1708–17, transcribed 1888]

Prelude and Fugue in E-flat Major ("St. Anne"), BWV 552 15
[From *Clavierübung*, Part III, 1739; transcribed 1890]

Toccata in C Major (Prelude, Intermezzo and Fugue*), BWV 564 33
[Composed ca. 1708–17, transcribed 1900]

Toccata and Fugue in D Minor, BWV 565 54
[Composed before 1708, transcribed 1900]

Chaconne in D Minor 69
[From *Partita II for Violin*, BWV 1004, 1720; transcribed 1897?]

Ten Chorale-Preludes
[Transcribed 1907–09. Composition dates appear below.]

1. "Komm, Gott Schöpfer, heiliger Geist," BWV 667 87
   [*Come, God Creator* / *ca.* 1708–17]
2. "Wachet auf, ruft uns die Stimme," BWV 645 90
   [*Awake, the Voice commands* /
   Fourth movement of the cantata BWV 140 (1731?);
   from six cantata movements transcribed for organ
   (by Zella?, *ca.* 1748–49), published by Schübler
   as *Sechs Choräle*]
3. "Nun komm' der Heiden Heiland," BWV 659 93
   [*Now comes the gentiles' Saviour* / *ca.* 1708–17]
4. "Nun freut euch, lieben Christen gmein," BWV 734a 96
   [*Rejoice, beloved Christians* / *ca.* 1708–17]

*In the G. Schirmer edition, Busoni's subtitle for Bach's *Toccata, Adagio and Fugue*. Breitkopf lists the title as *Orgel-Toccata C-dur.*

5. "Ich ruf' zu dir, Herr Jesu Christ," BWV 639 102
[*I call on Thee, Lord Jesus Christ* /
From *Das Orgelbüchlein,* Part III, 1713–17]

6. "Herr Gott, nun schleuβ den Himmel auf," BWV 617 104
[*Lord God, now open heaven's gate* /
From *Das Orgelbüchlein*, Part III, 1713–17]

7a. "Durch Adams Fall ist ganz verderbt," BWV 637 106
[*All is lost through Adam's fall* /
From *Das Orgelbüchlein*, Part III, 1713–17]

7b. "Durch Adams Fall ist ganz verderbt," BWV 705* 107
[*All is lost through Adam's fall*]

8. "In dir ist Freude," BWV 615 110
[*In You is joy* / From *Das Orgelbüchlein*,
Part III, 1713–17]

9. "Jesus Christus, unser Heiland," BWV 665 114
[*Jesus Christ, our Saviour* / *ca.* 1708–17]

*authorship considered "doubtful" by *Grove* (1980)

Glossary of German Terms

Many tempo and dynamic markings in these works are given in both German and Italian. Some footnotes supply an English translation as well. Markings in German only are defined below or given their Italian equivalent.

Bässe gehalten u[nd] mit Bedeutung, the bass [line] steady and emphatic
breit, broad

etwas, somewhat, a little

gut gehalten = *ben sostenuto*

mächtig, breit, moderate, broad
mit Bedeutung = *marcato*

nicht eilen, unhurried

sehr breit in Ton und Zeitmass, very broad tone and tempo
sehr getragen = *molto sostenuto*
sehr weich = *molto tranquillo*
schleichend, furtively

Verschieb(un)g = *una corda* ("soft" pedal)

zusammen, together

Prelude and Fugue in D Major

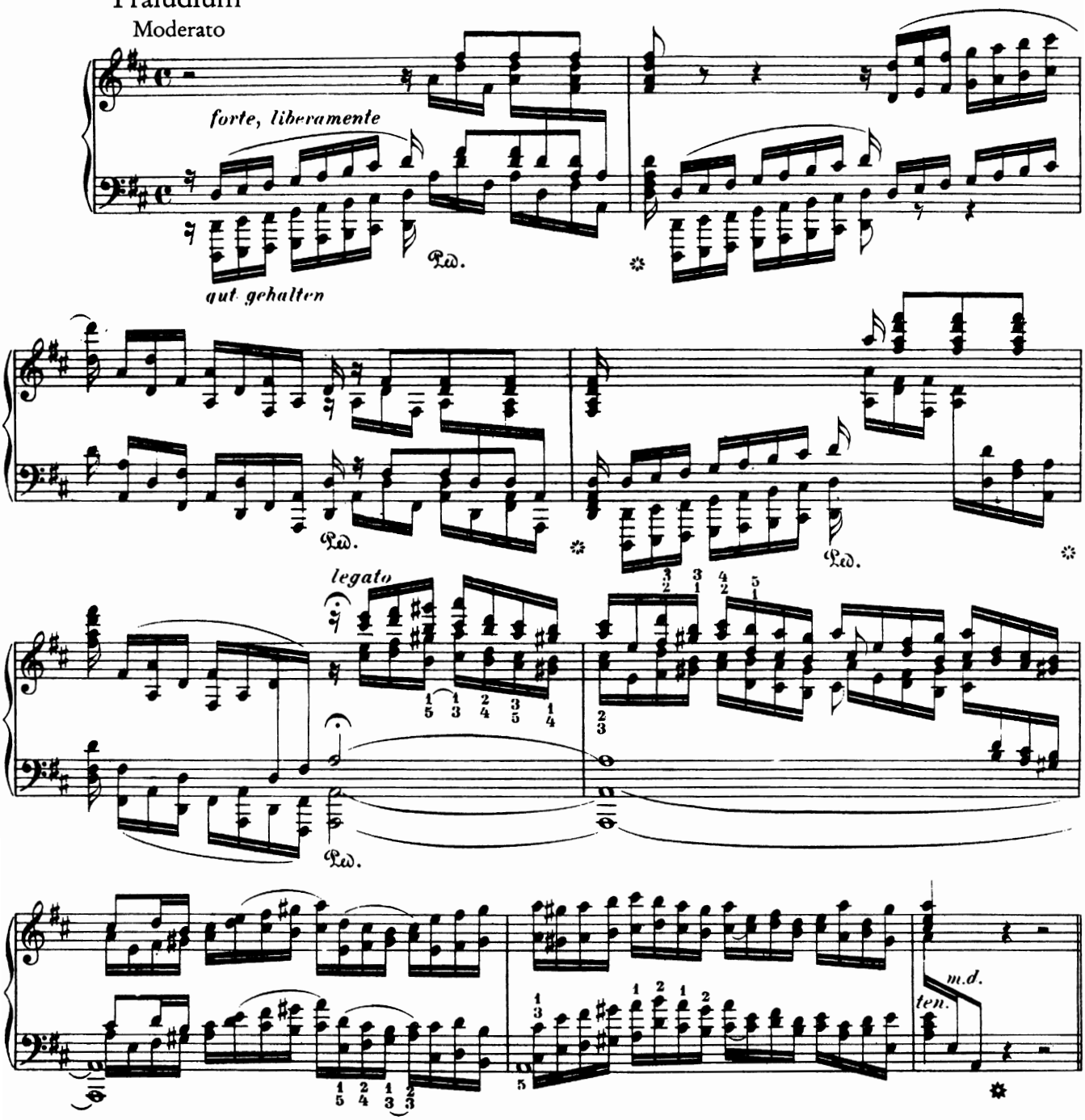
(BWV 532)

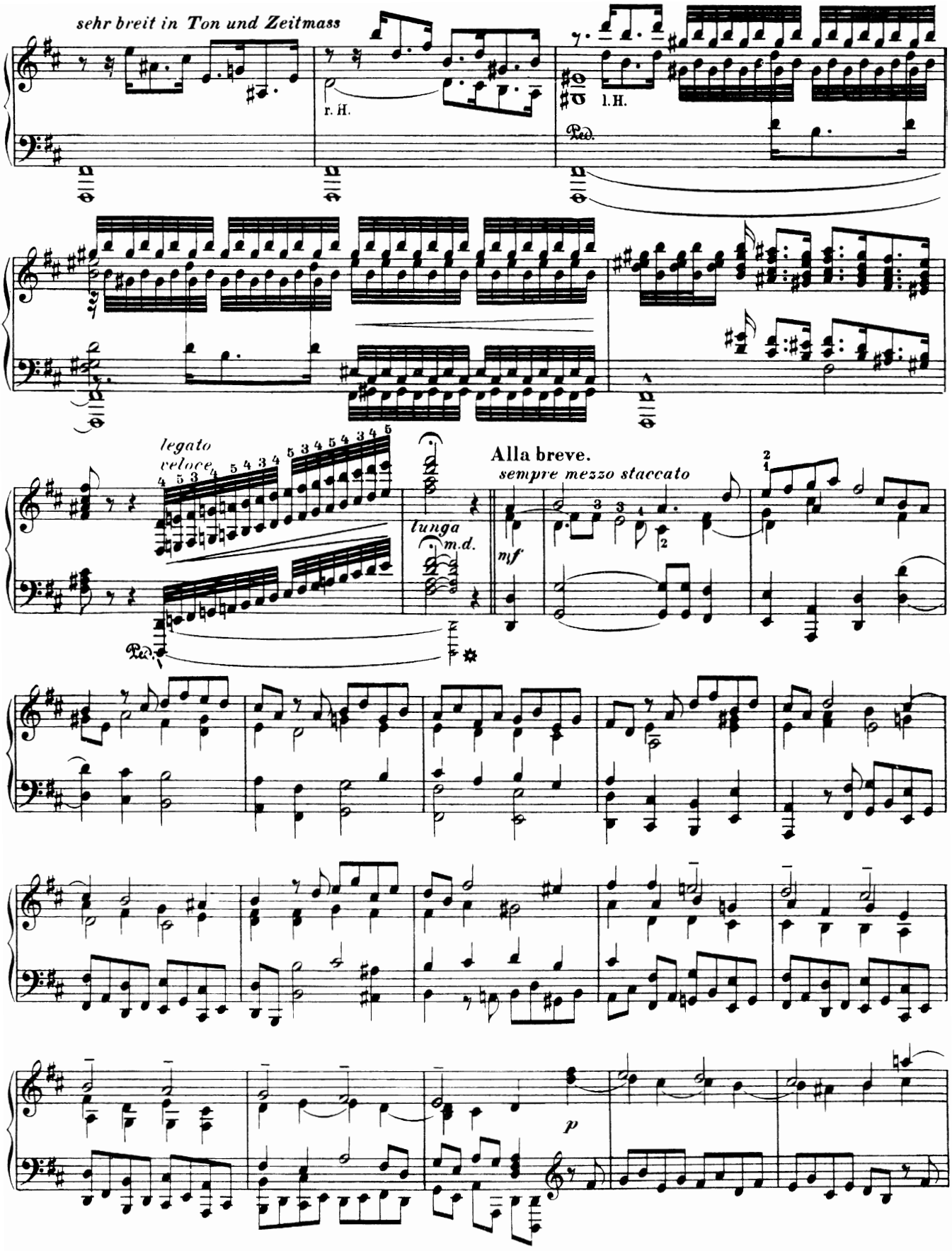
Original organ work
by J. S. Bach, *ca.* 1708–17

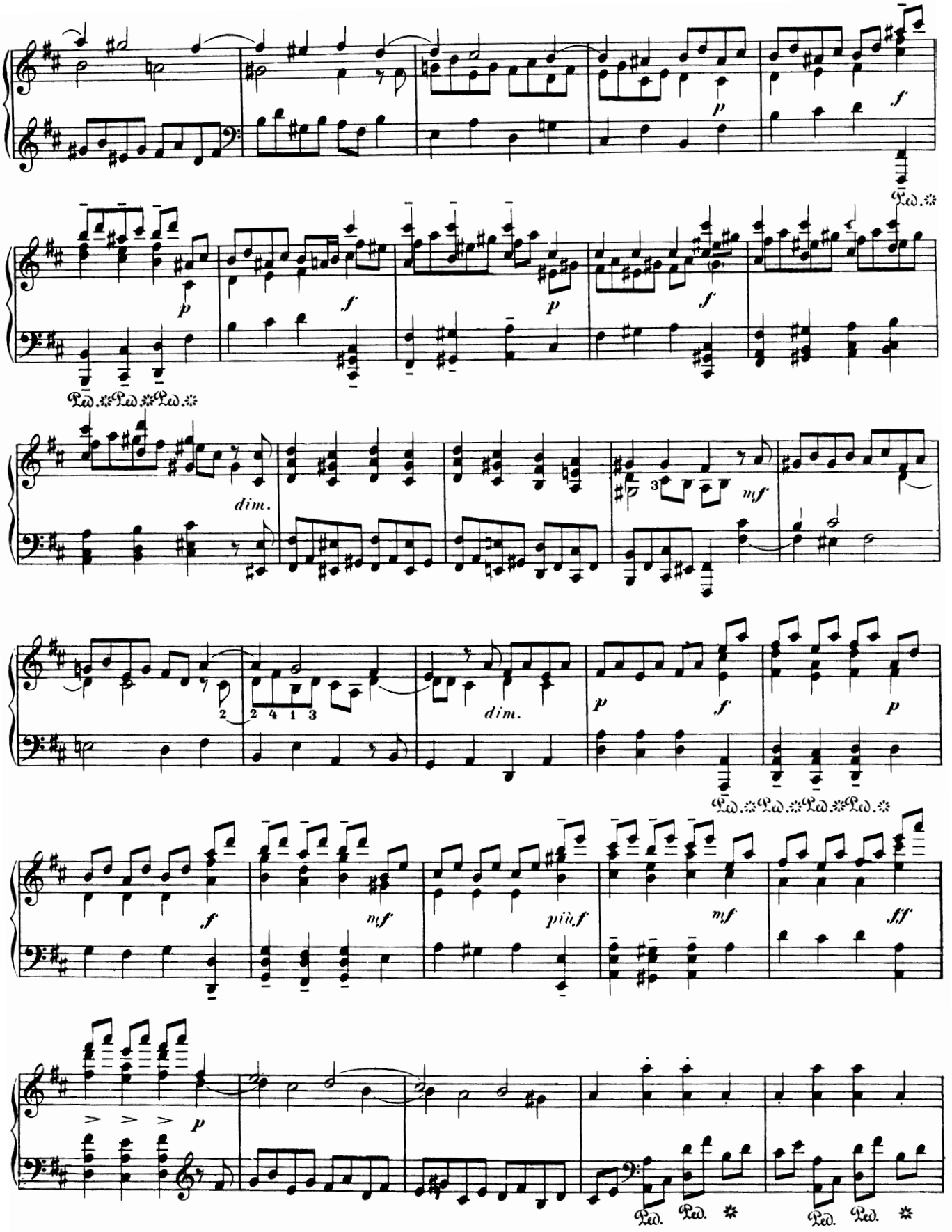
"Arranged for concert performance on
the piano" by Ferruccio Busoni, 1888

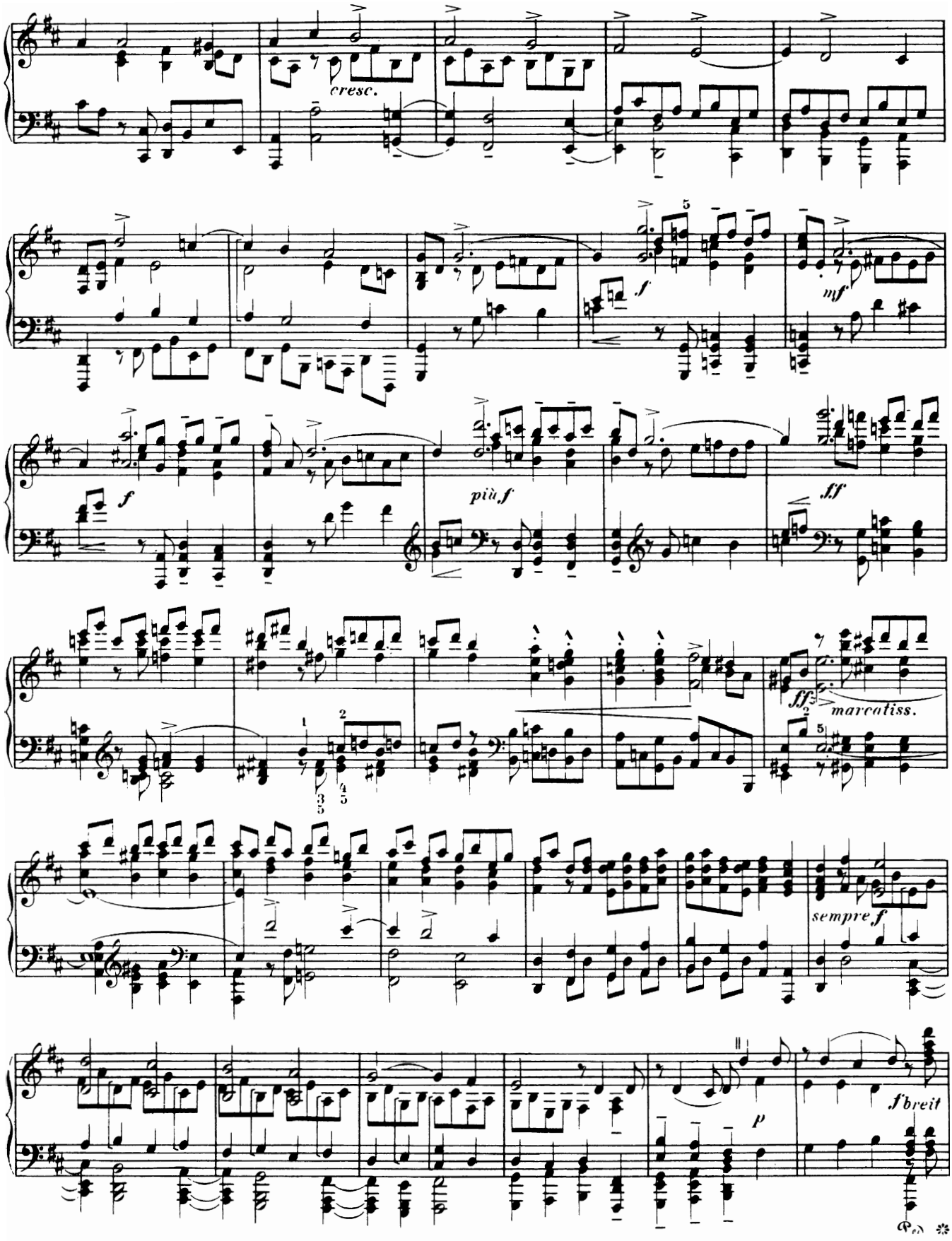
Präludium

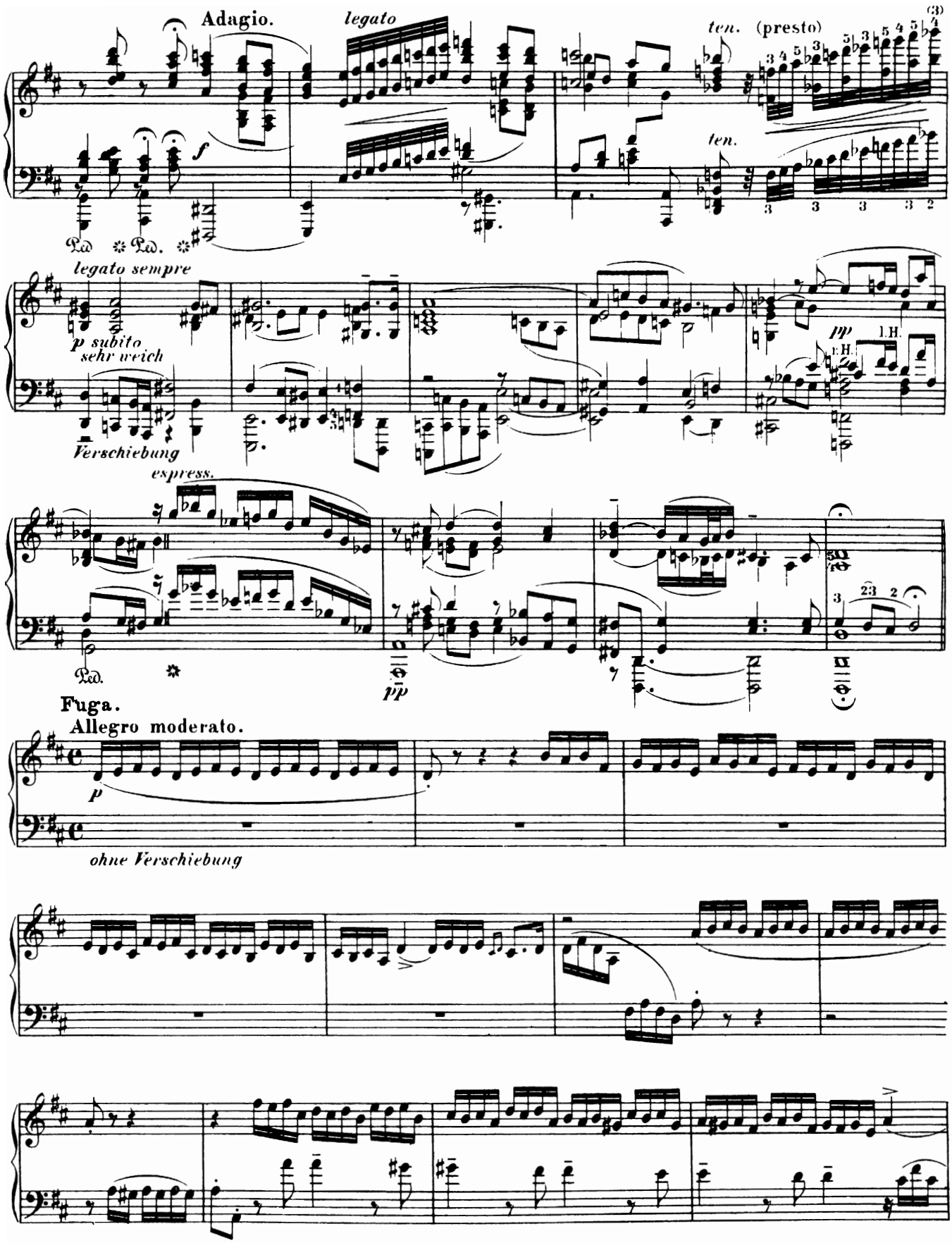
Moderato

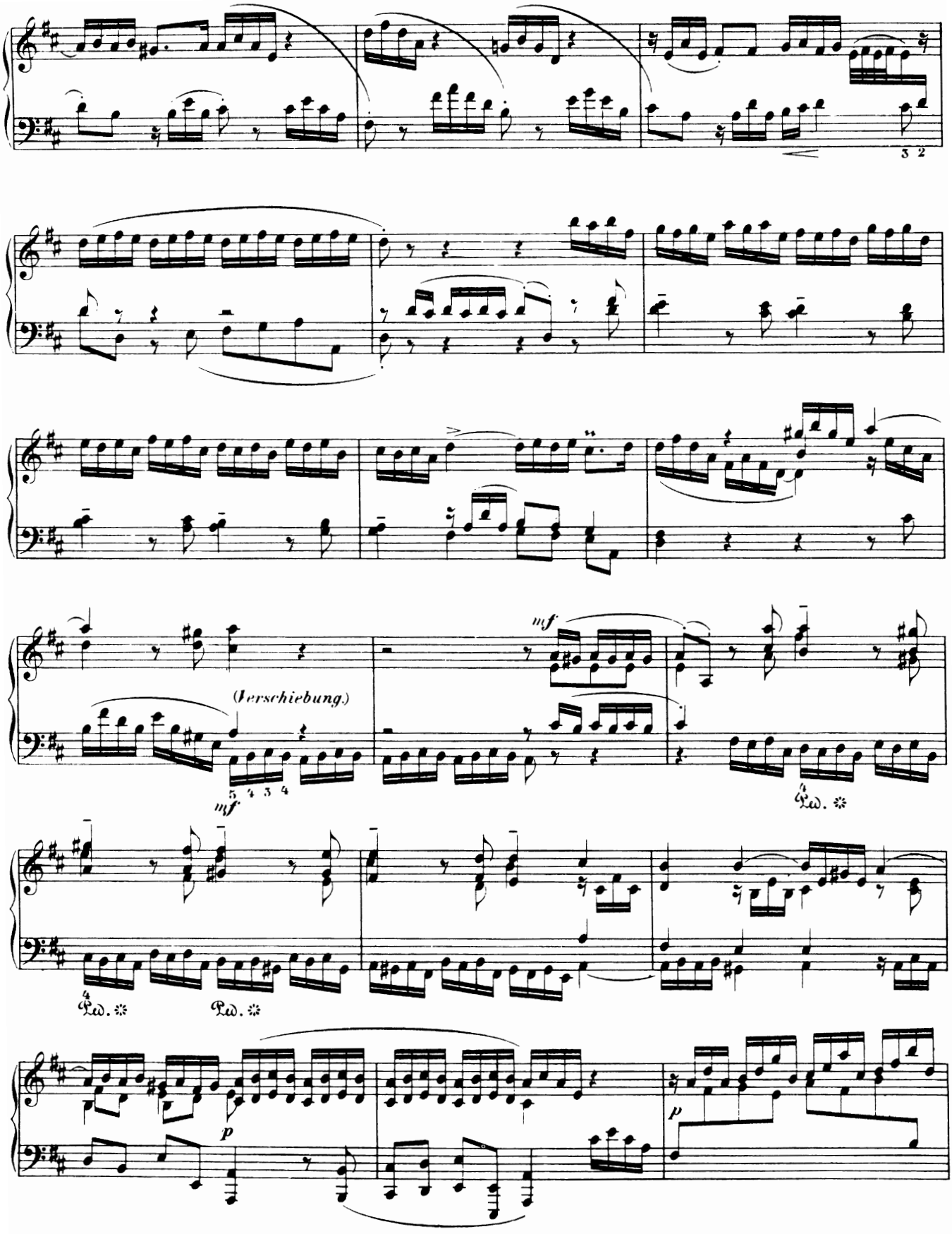


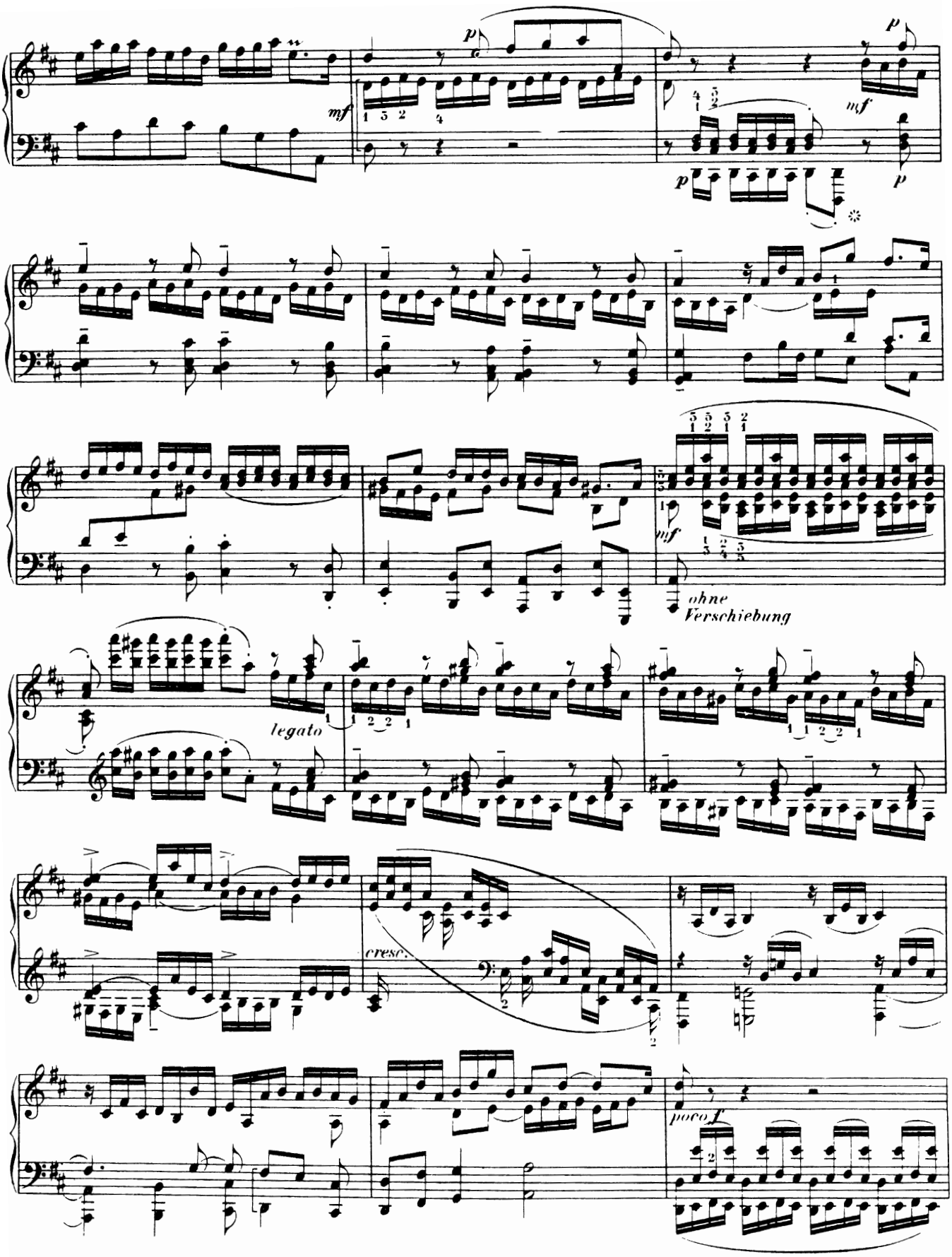

sehr breit in Ton und Zeitmass
r. H.
l. H.
Ped.
legato
veloce
lunga
m.d.
Alla breve.
sempre mezzo staccato
mf
p

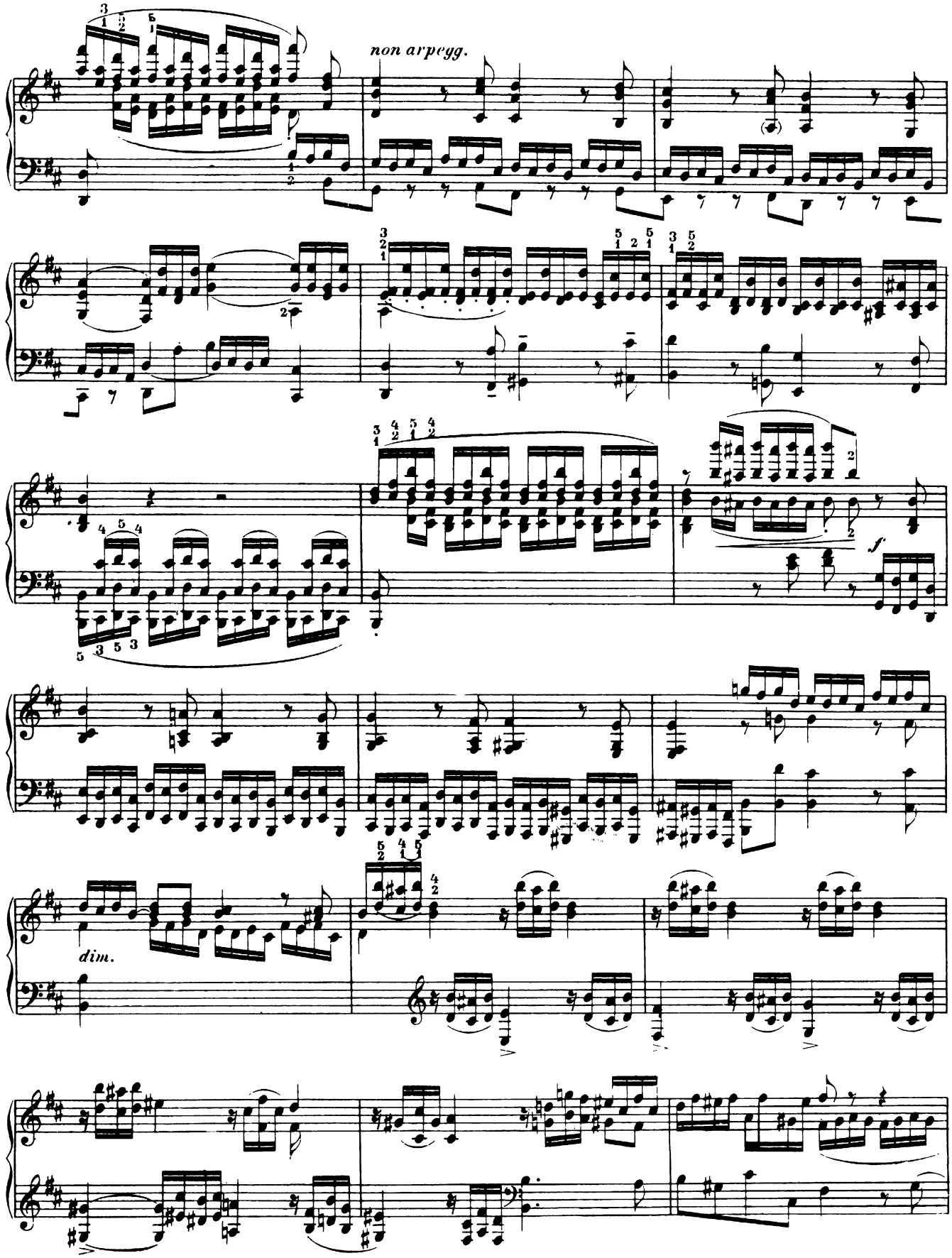

dim.
dim.
più f

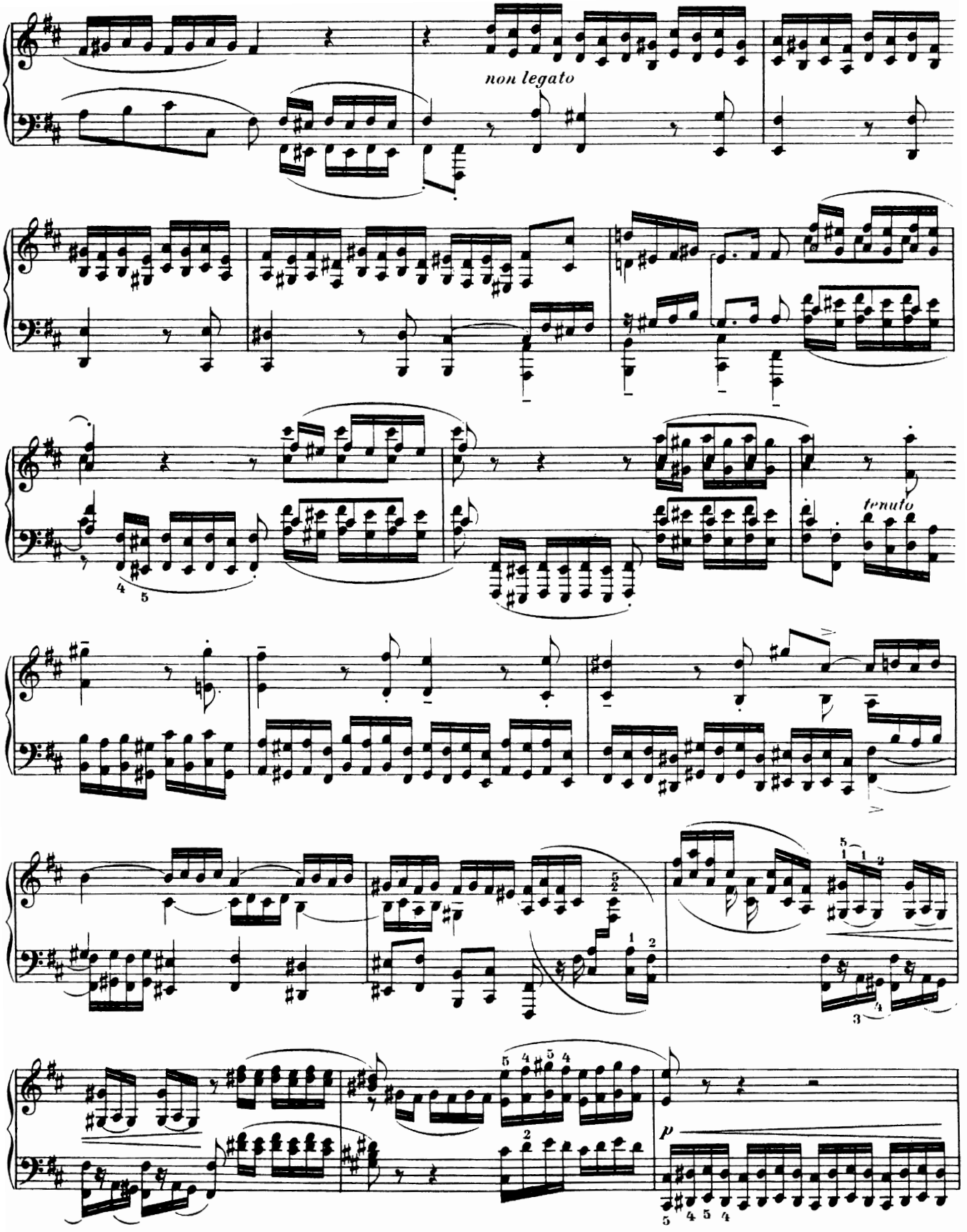

cresc.
f
mf
f
più f
ff
ff
marcatiss.
sempre f
p
f breit

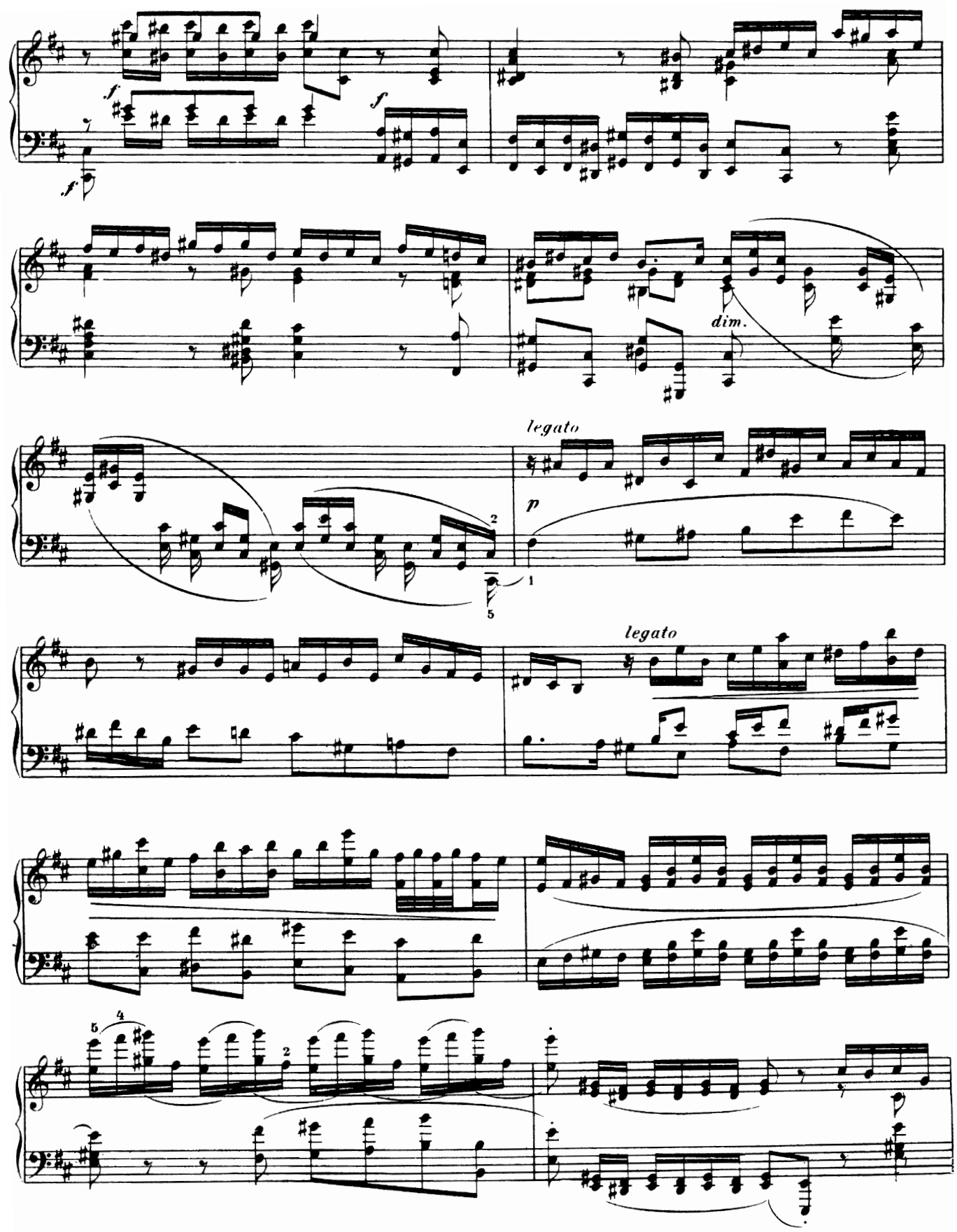

Adagio.
legato
ten.
(presto)
ten.
(3)
f
Ped. Ped.
legato sempre
p subito
sehr weich
Verschiebung
pp
1.H.
1.H.
espress.
Ped.
pp
Fuga.
Allegro moderato.
p
ohne Verschiebung

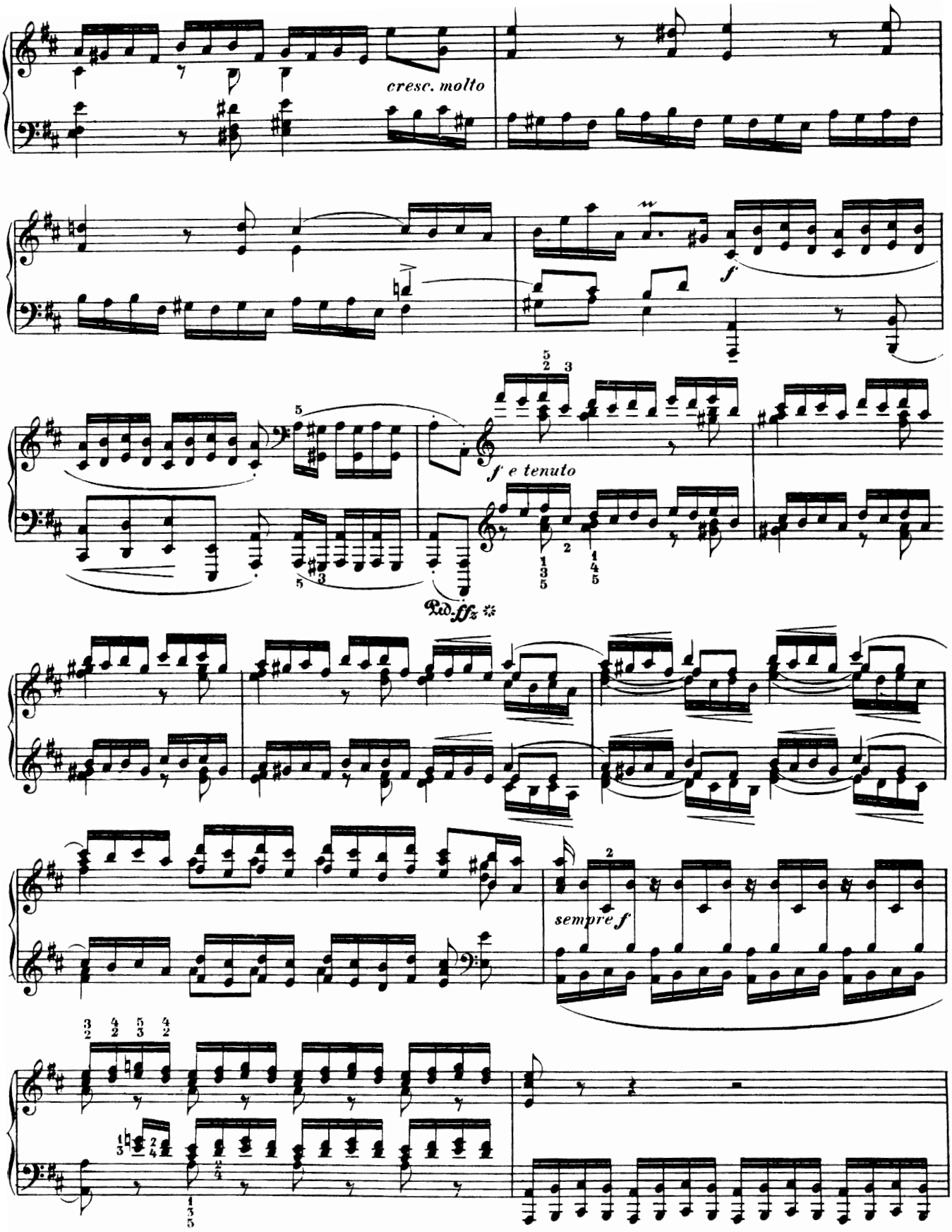

3 2
mf
(Verschiebung.)
mf
5 4 3 4
Ped.
Ped.
Ped.
p
p

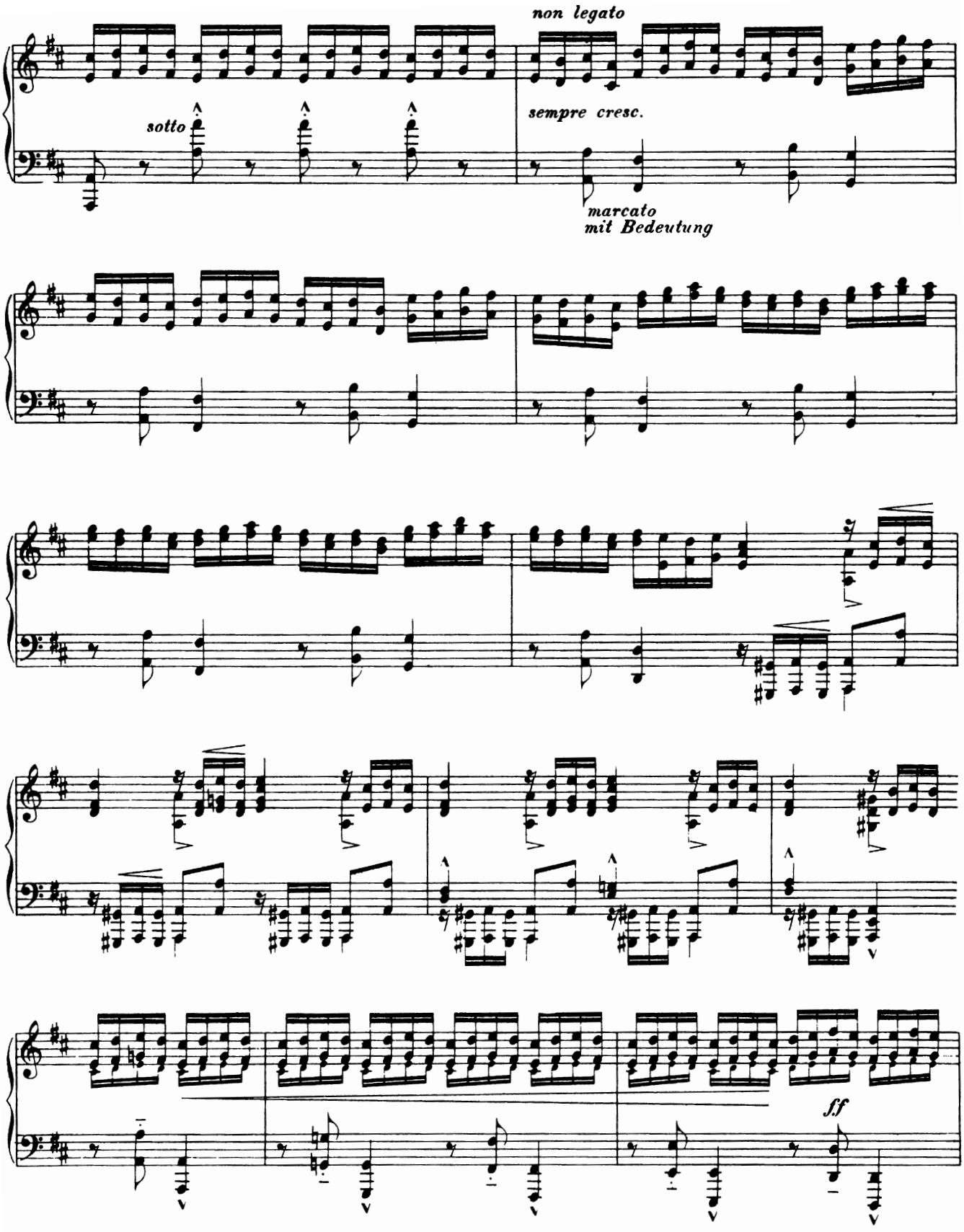

mf
p
mf
p
p
mf
ohne
Verschiebung
legato
cresc.
poco f

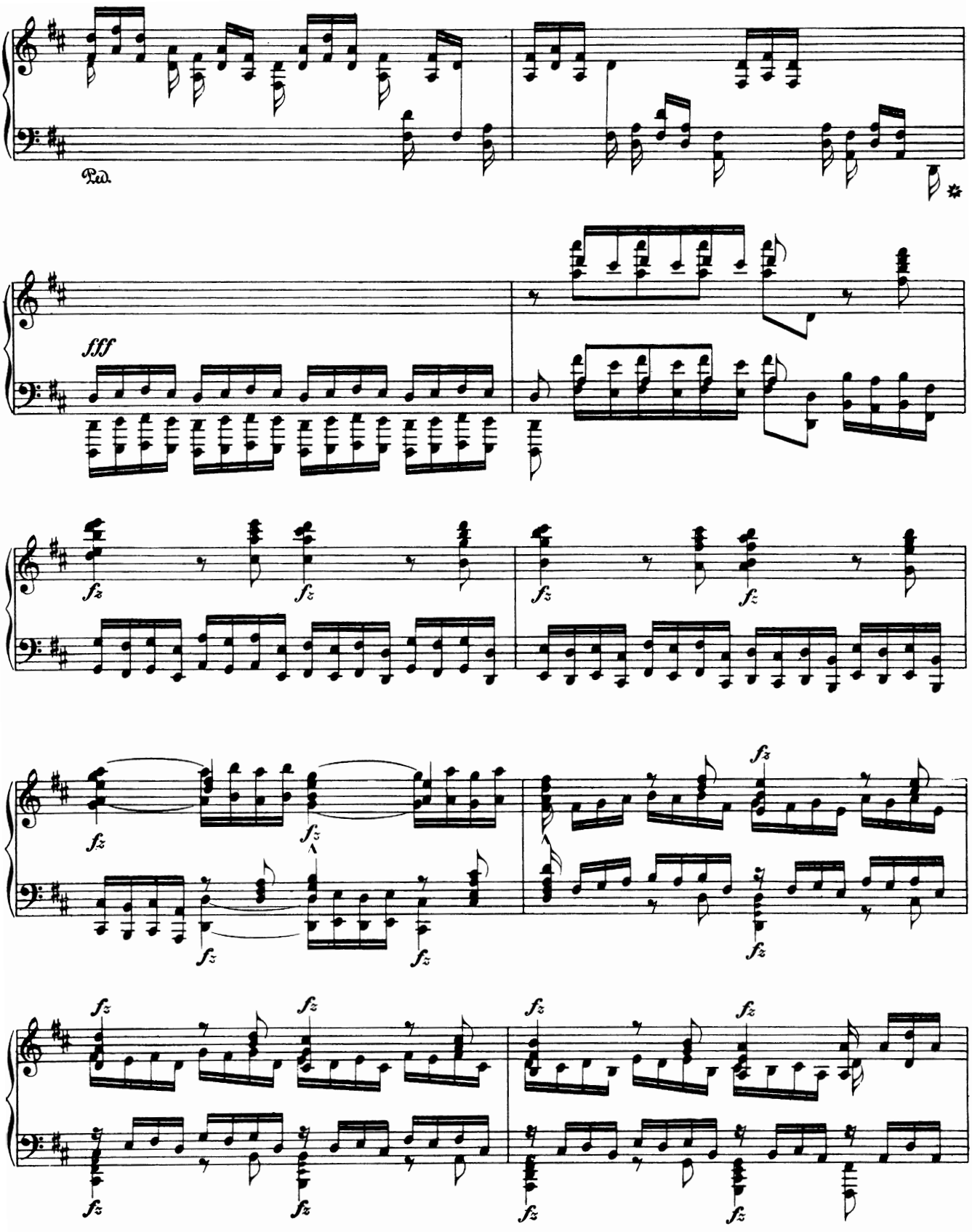

non arpegg.
f.
dim.

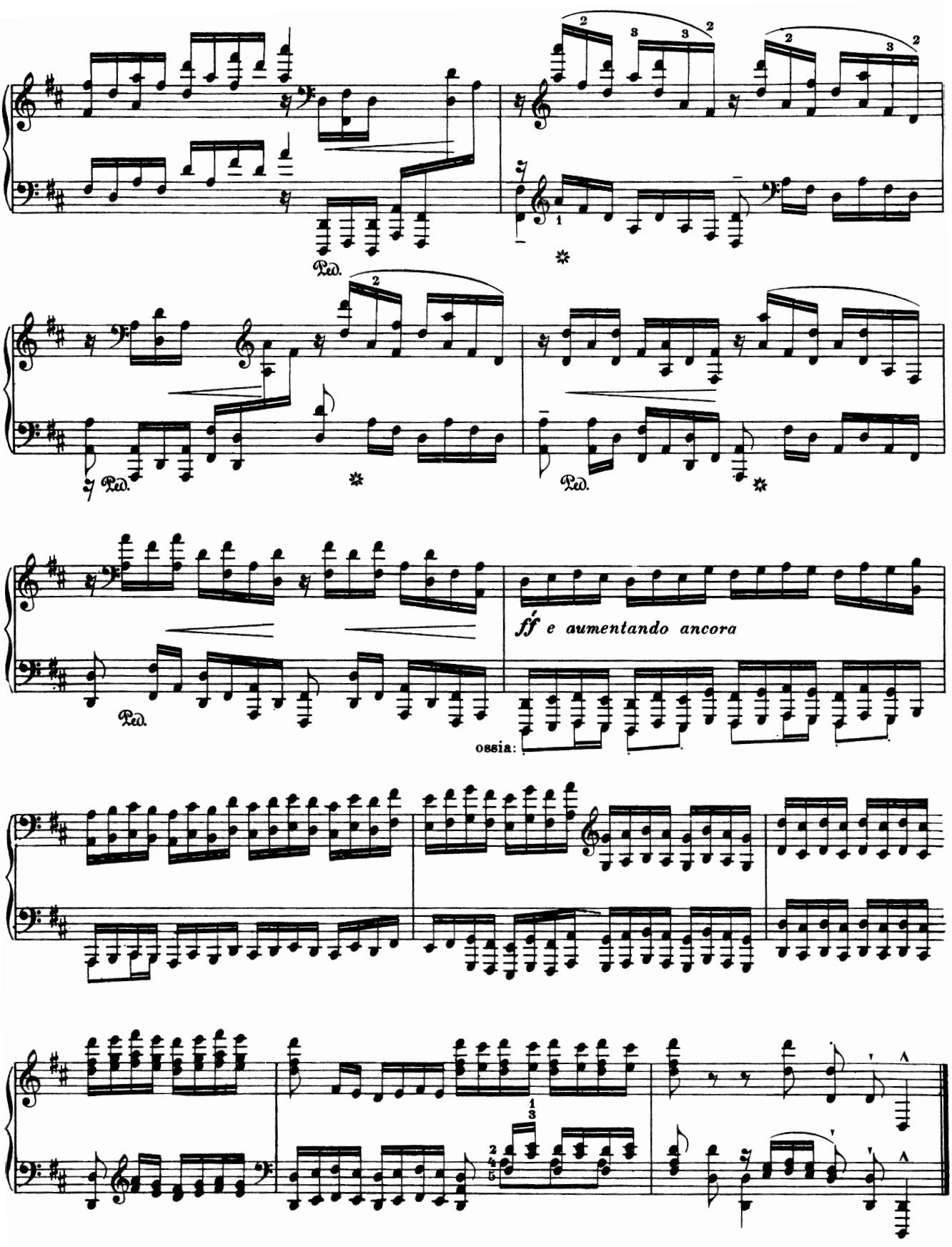

non legato
tenuto
p


f
f
f
dim.
legato
p
legato


cresc. molto
f
f e tenuto
Ped. ffz
sempre f


non legato
sotto
sempre cresc.
marcato
mit Bedeutung
ff


Ped.
fff
fz


Ped.
ff e aumentando ancora
ossia:

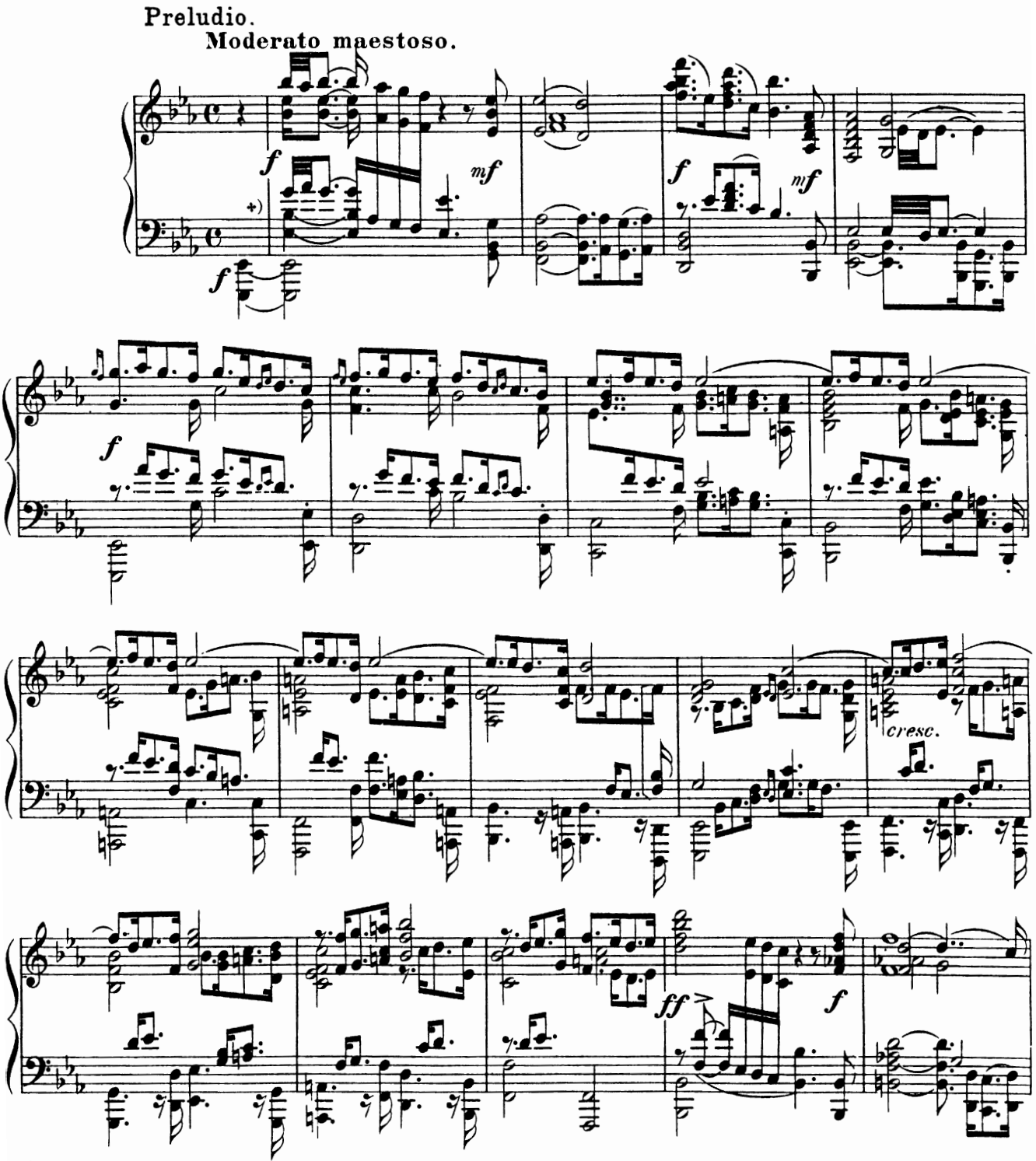
Dedicated to his friend W. H. Dayas

Prelude and Fugue in E-flat Major

("St. Anne") (BWV 552)

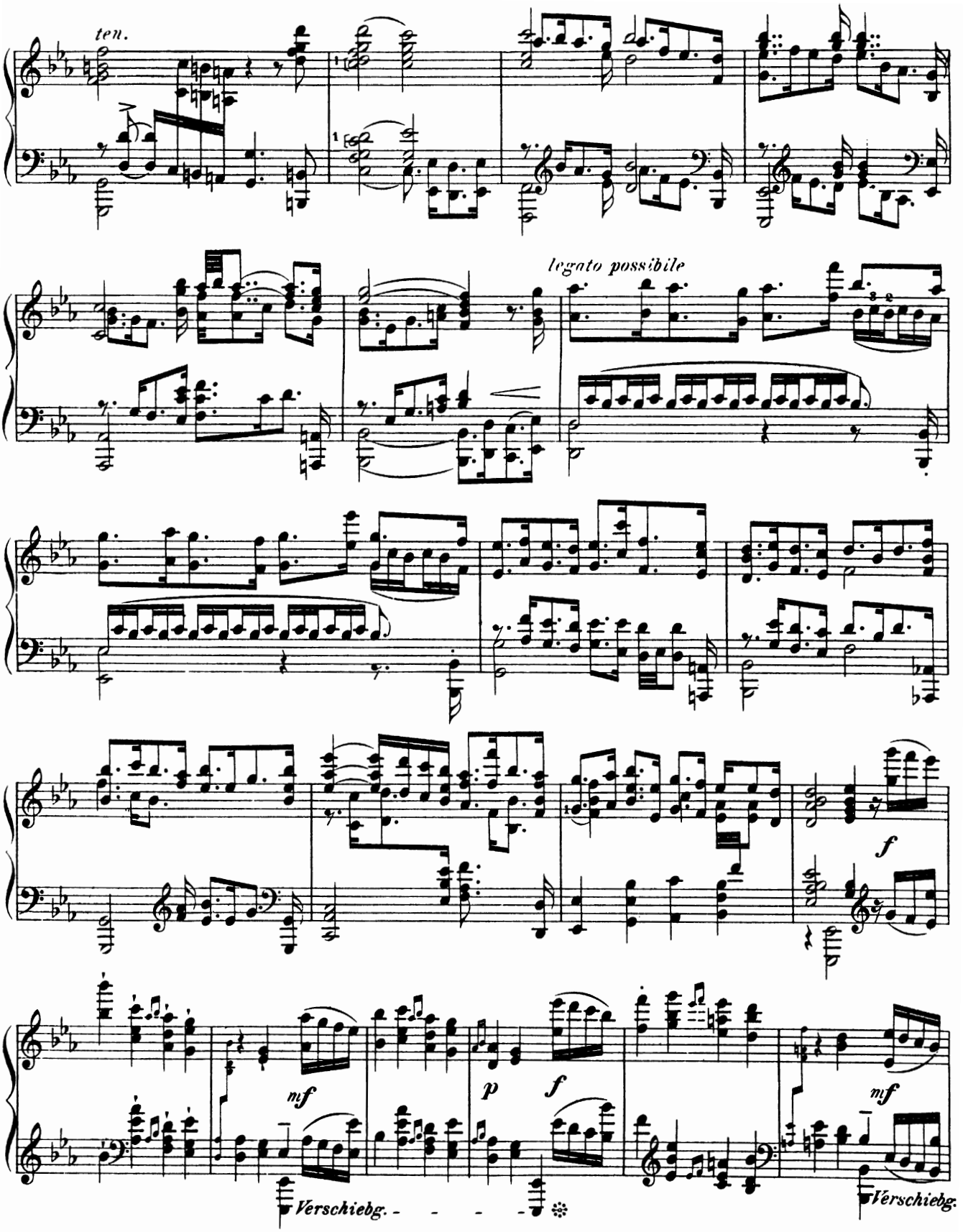
Original organ work
from *Clavierübung*, Part III, by J. S. Bach, 1739

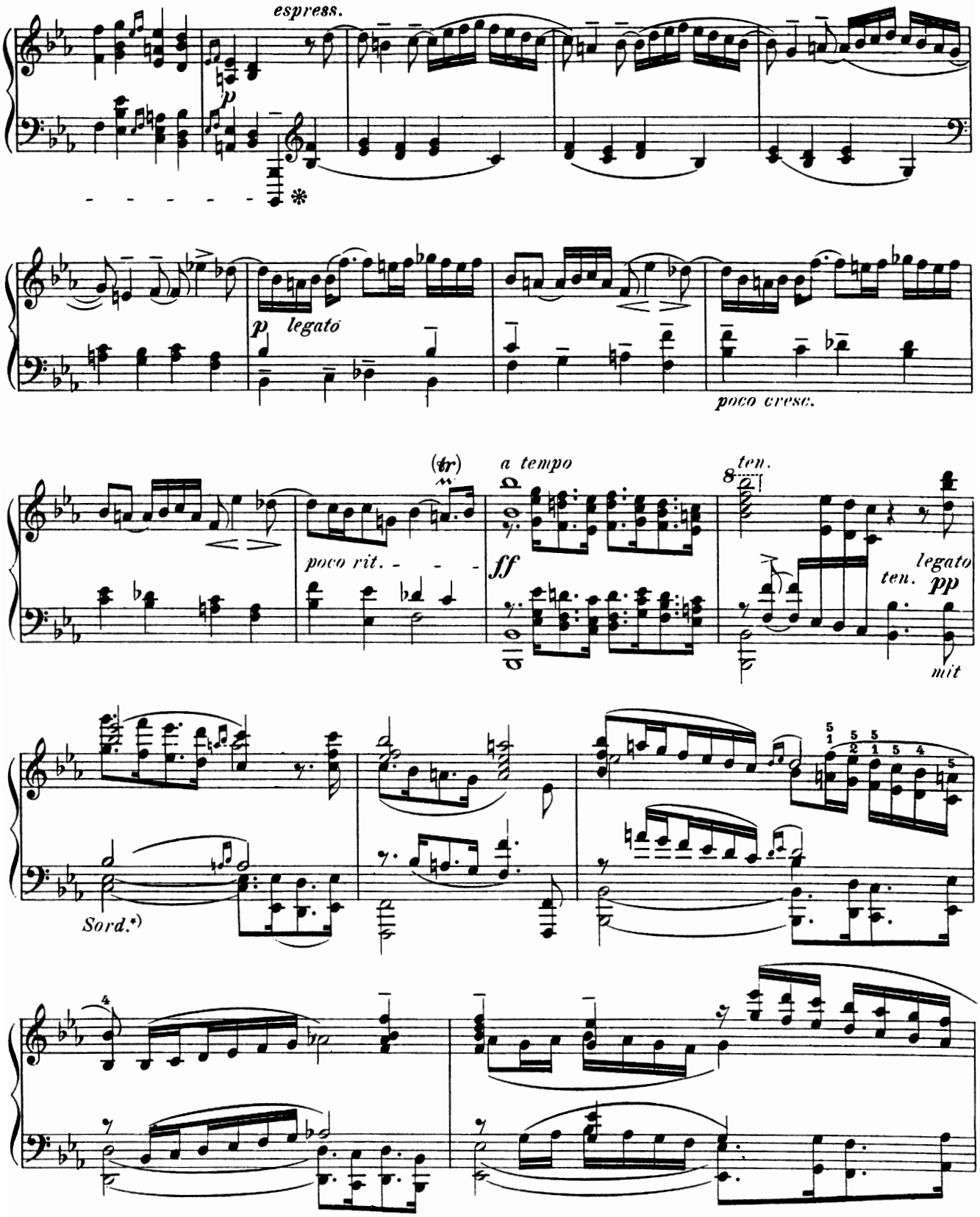
"Freely arranged for concert use on
the piano" by Ferruccio Busoni, 1890



+) NB. Um die Wirkung des Orgelklanges auf dem Pianoforte annähernd zu erzielen, ist es unerlässlich, dass die Accorde, selbst in weitester Spannung, in allen Tönen zugleich, ohne arpeggieren, angeschlagen werden.

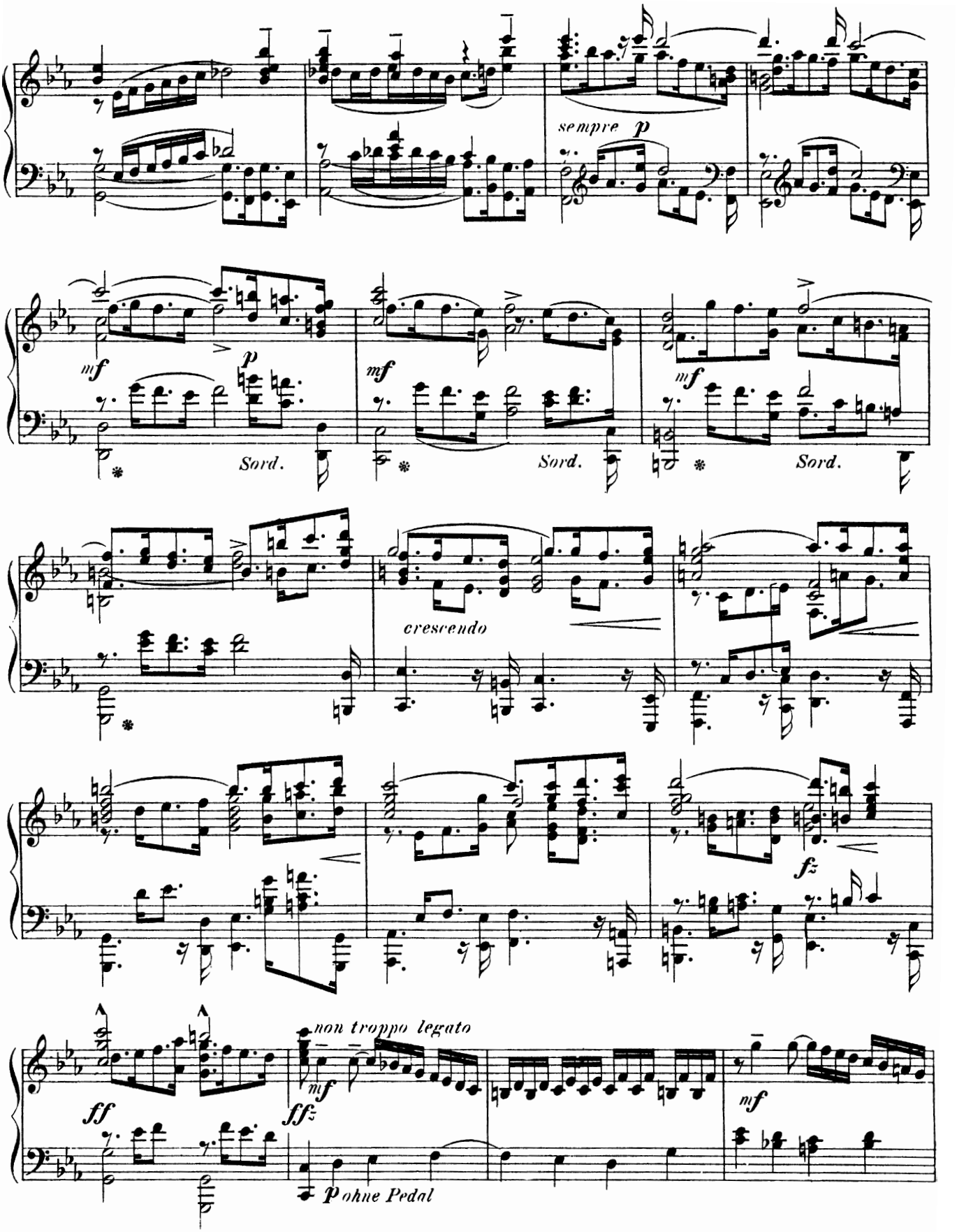
In order to obtain the approximate effect of an organ sound on the piano, it is essential for the chords, no matter how widely spaced, to be played with all notes sounding simultaneously—that is, without arpeggiation.

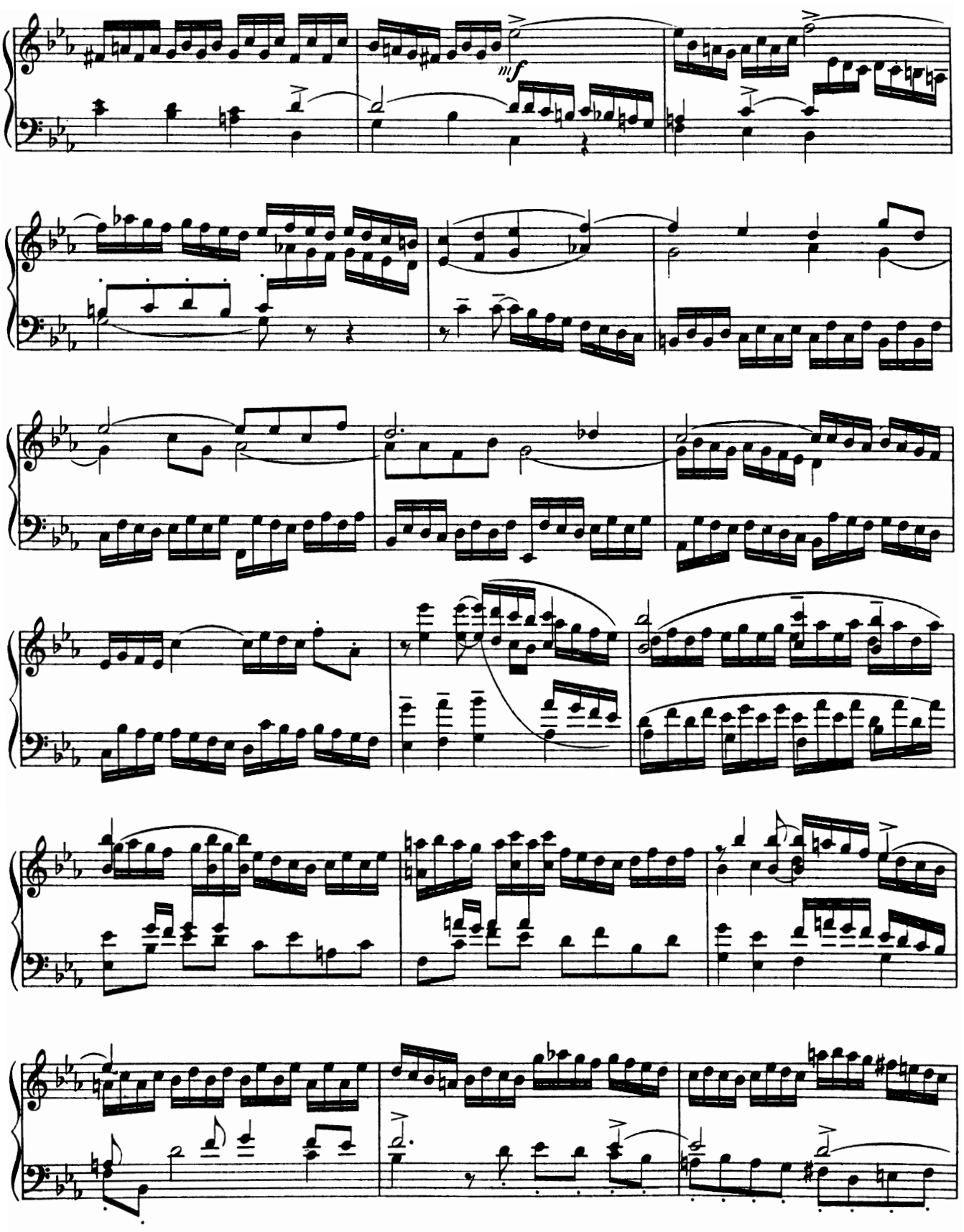

ten.
legato possibile
f
mf
p
f
mf
Verschiebg.
Verschiebg.

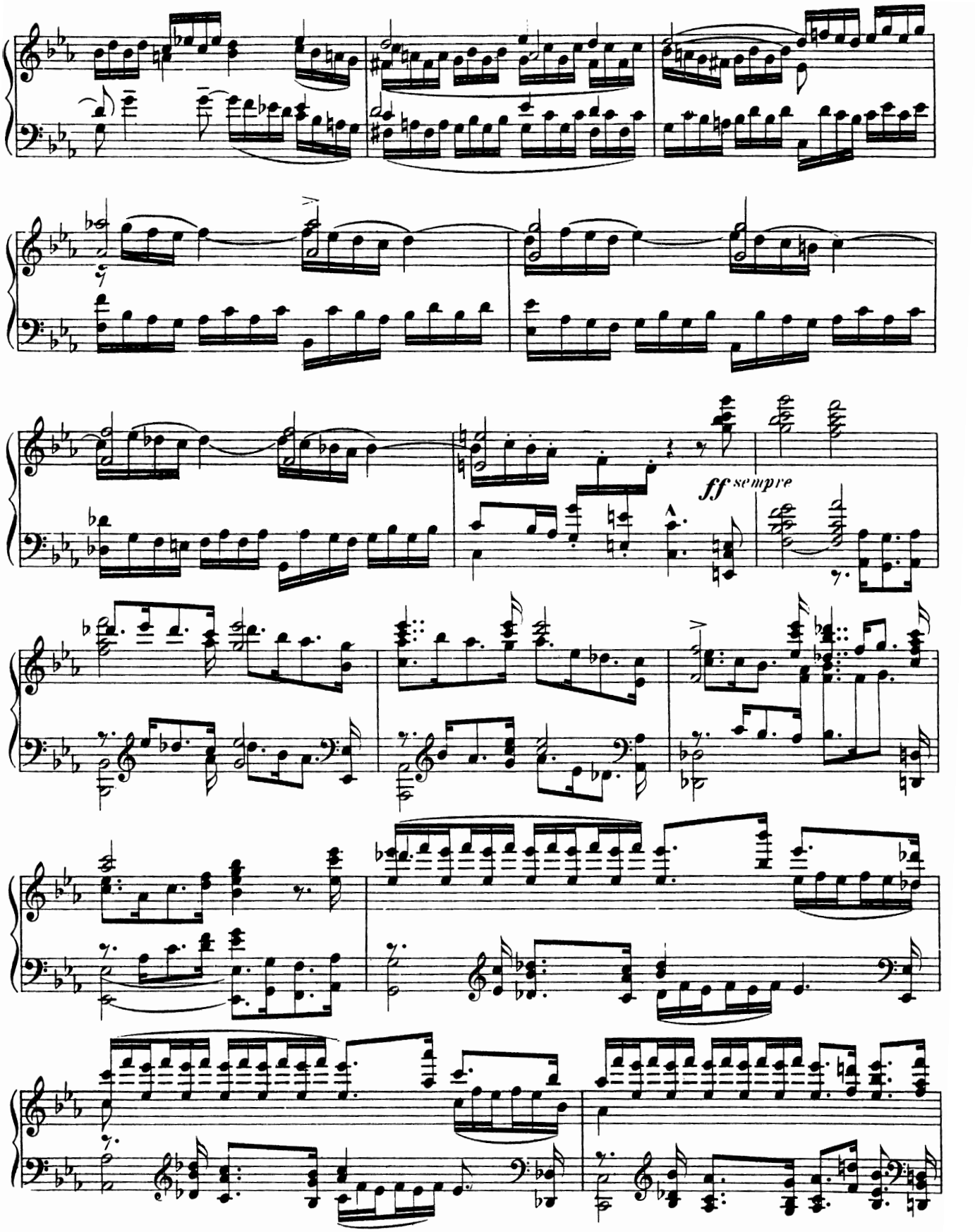


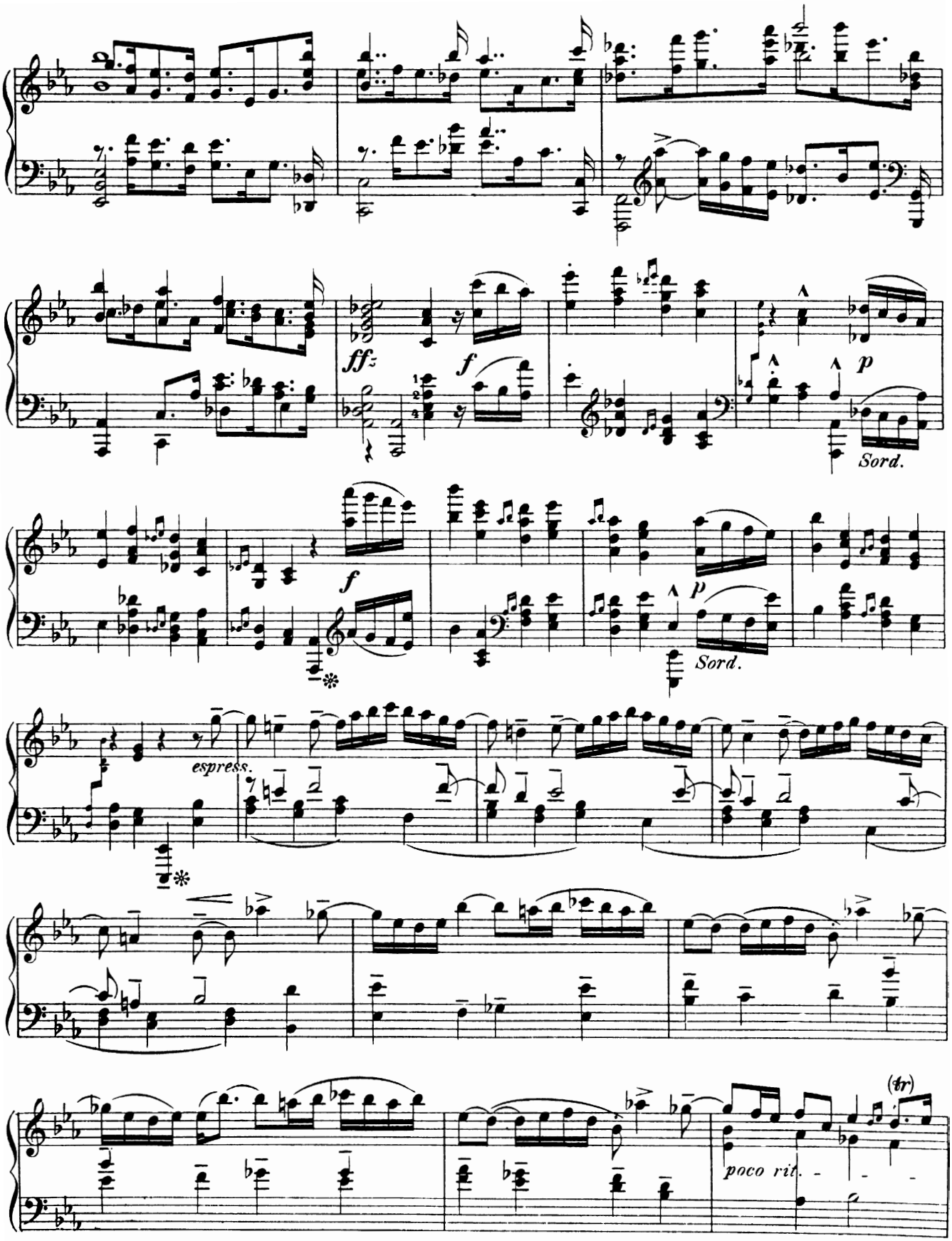
*) *„Sord."* deutet hier und an manchen späteren Stellen die Anwendung des zweiten (Verschiebungs) Pedal an.

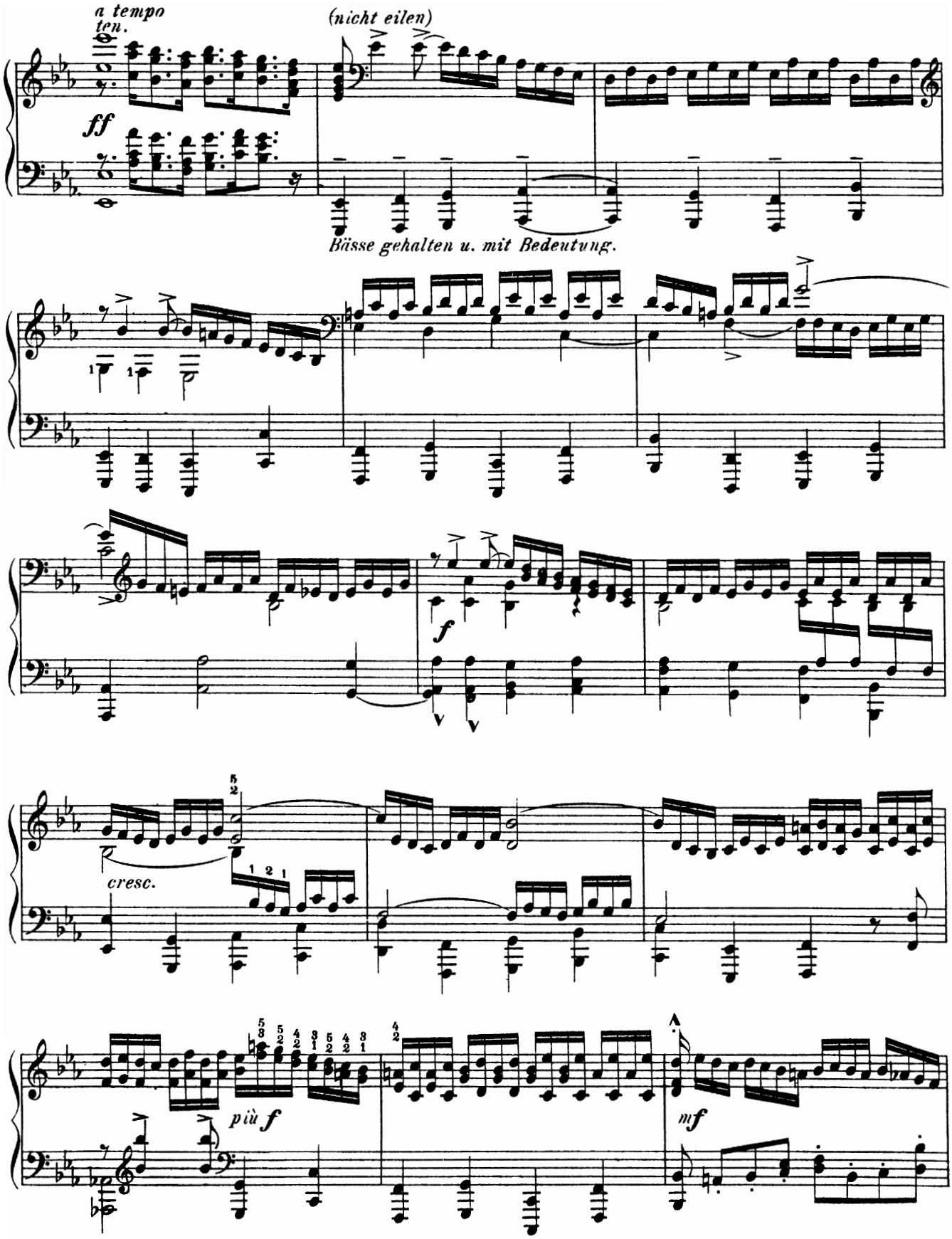
Here and in many later passages, *"Sord."* indicates the use of the second *(una corda)* pedal.

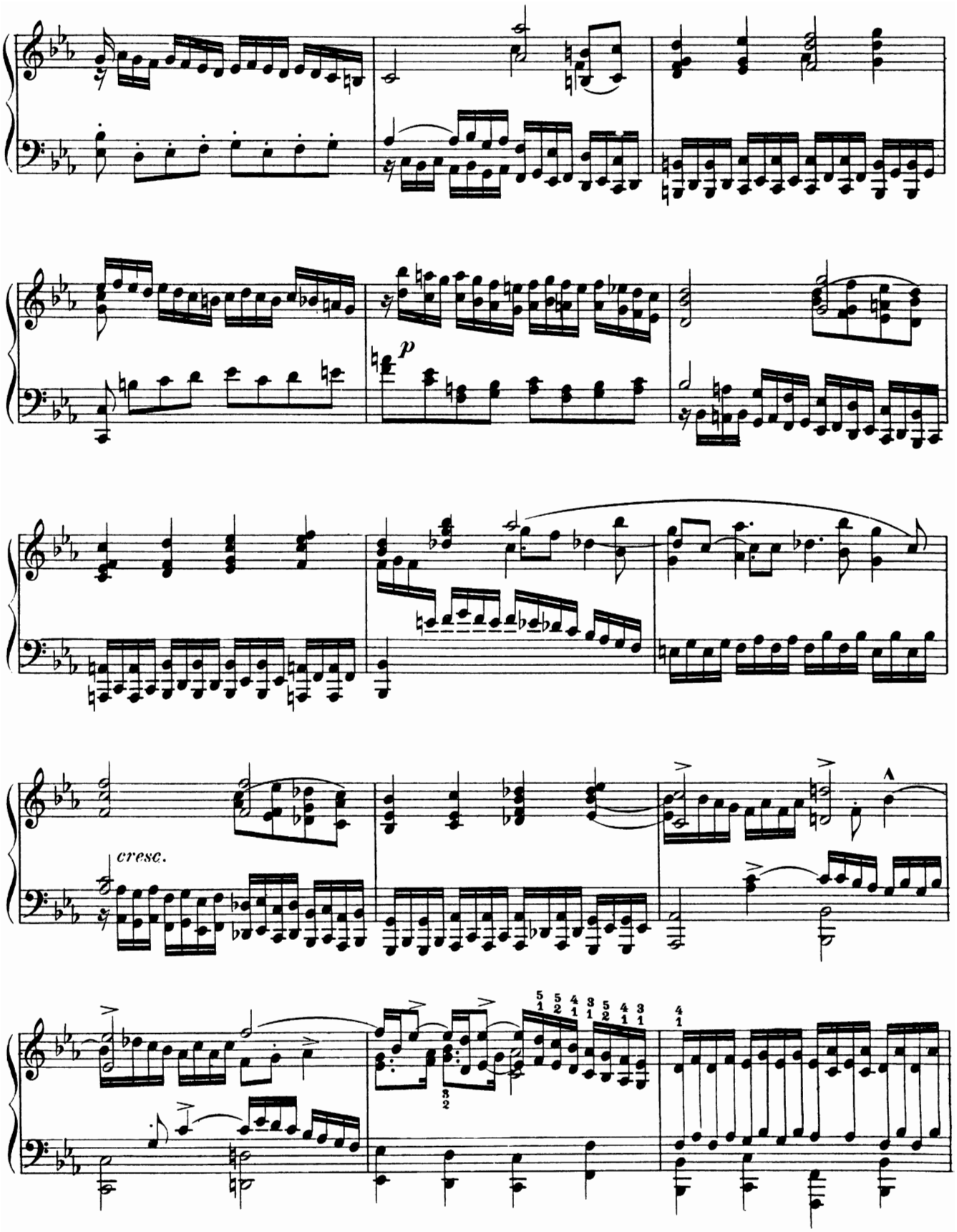

sempre p
mf
p
Sord.
mf
Sord.
mf
Sord.
crescendo
fz
non troppo legato
ff
mf
ffz
mf
p ohne Pedal

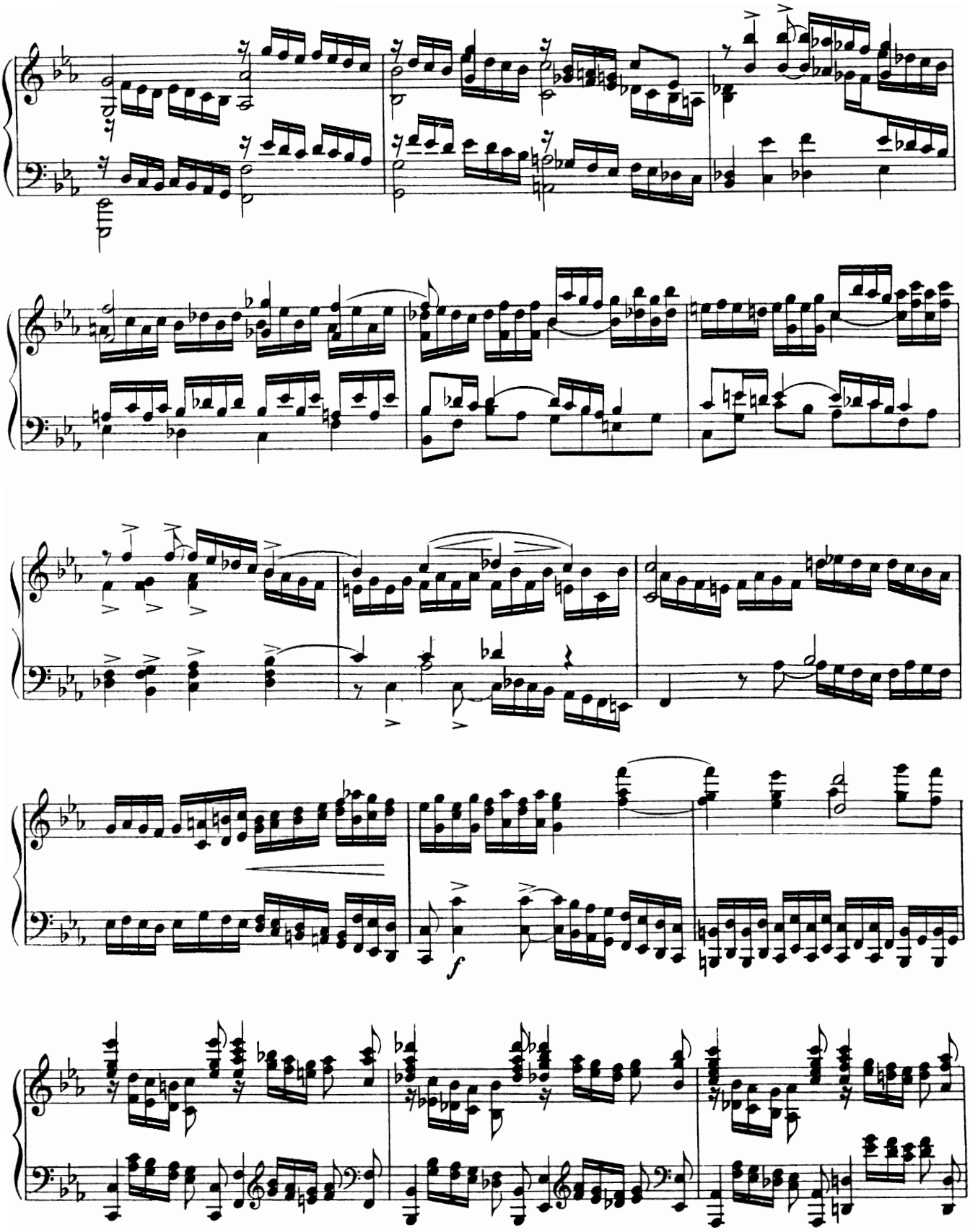

mf

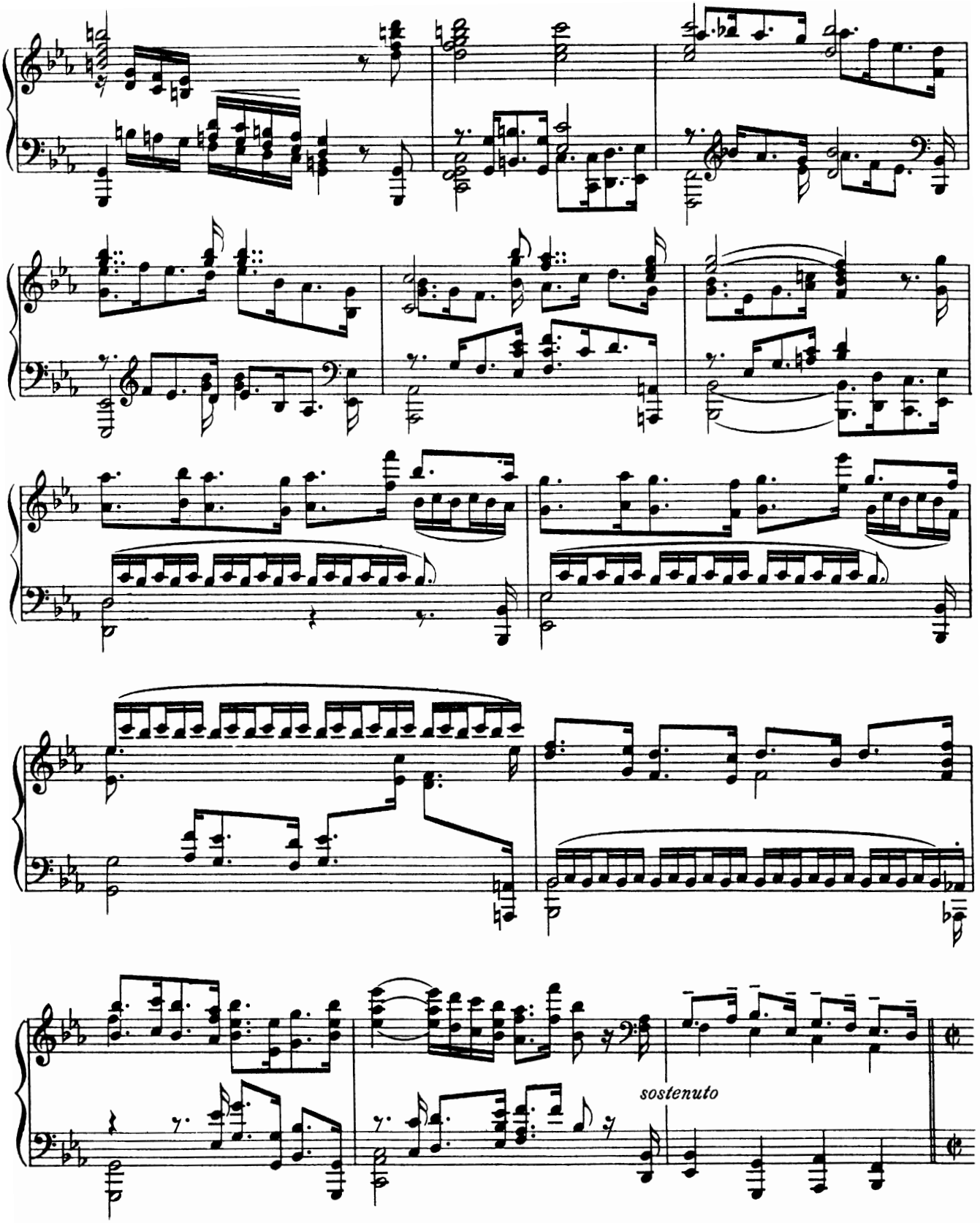

ff sempre

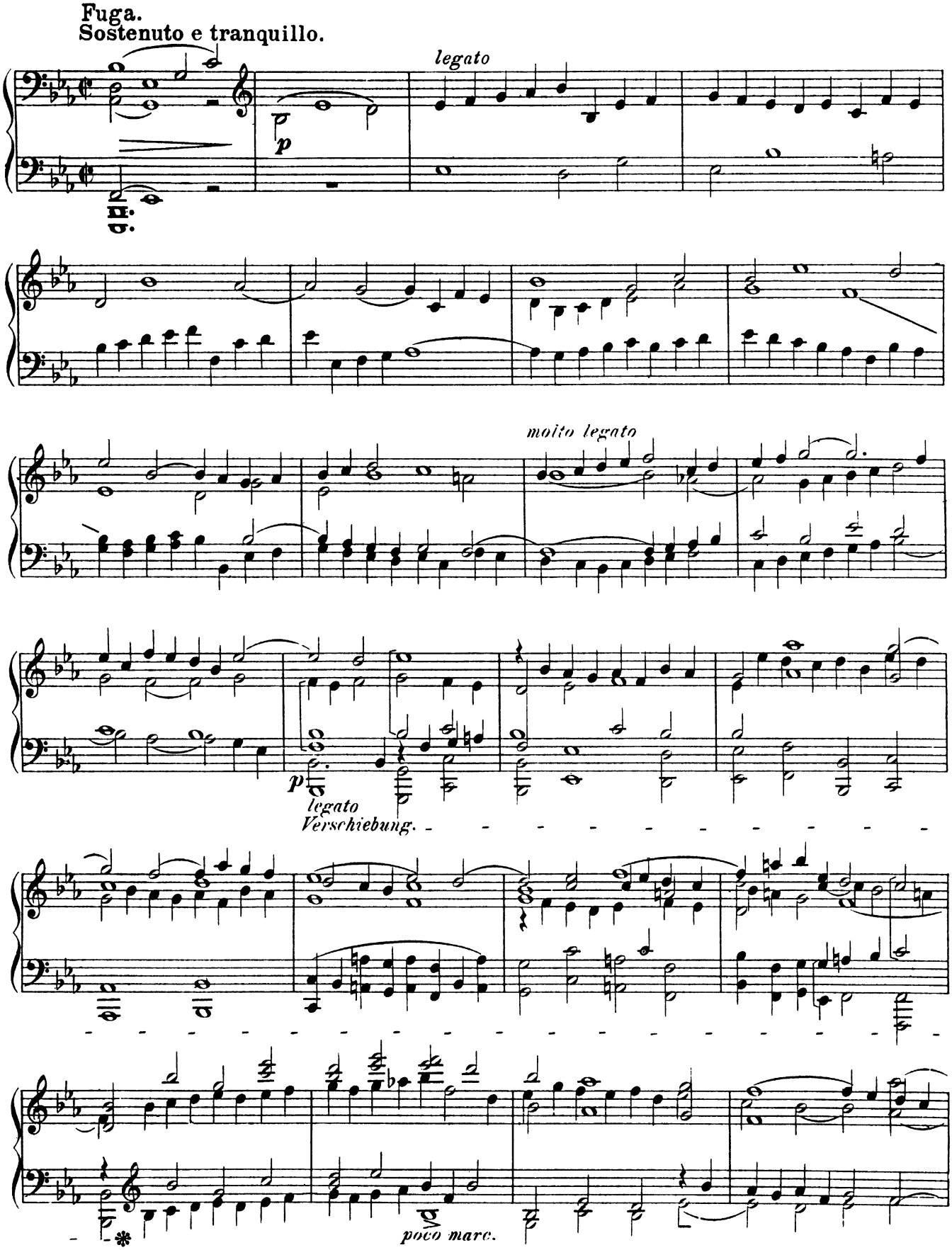

ff
f
p
Sord.
f
p
Sord.
espress.
poco rit.

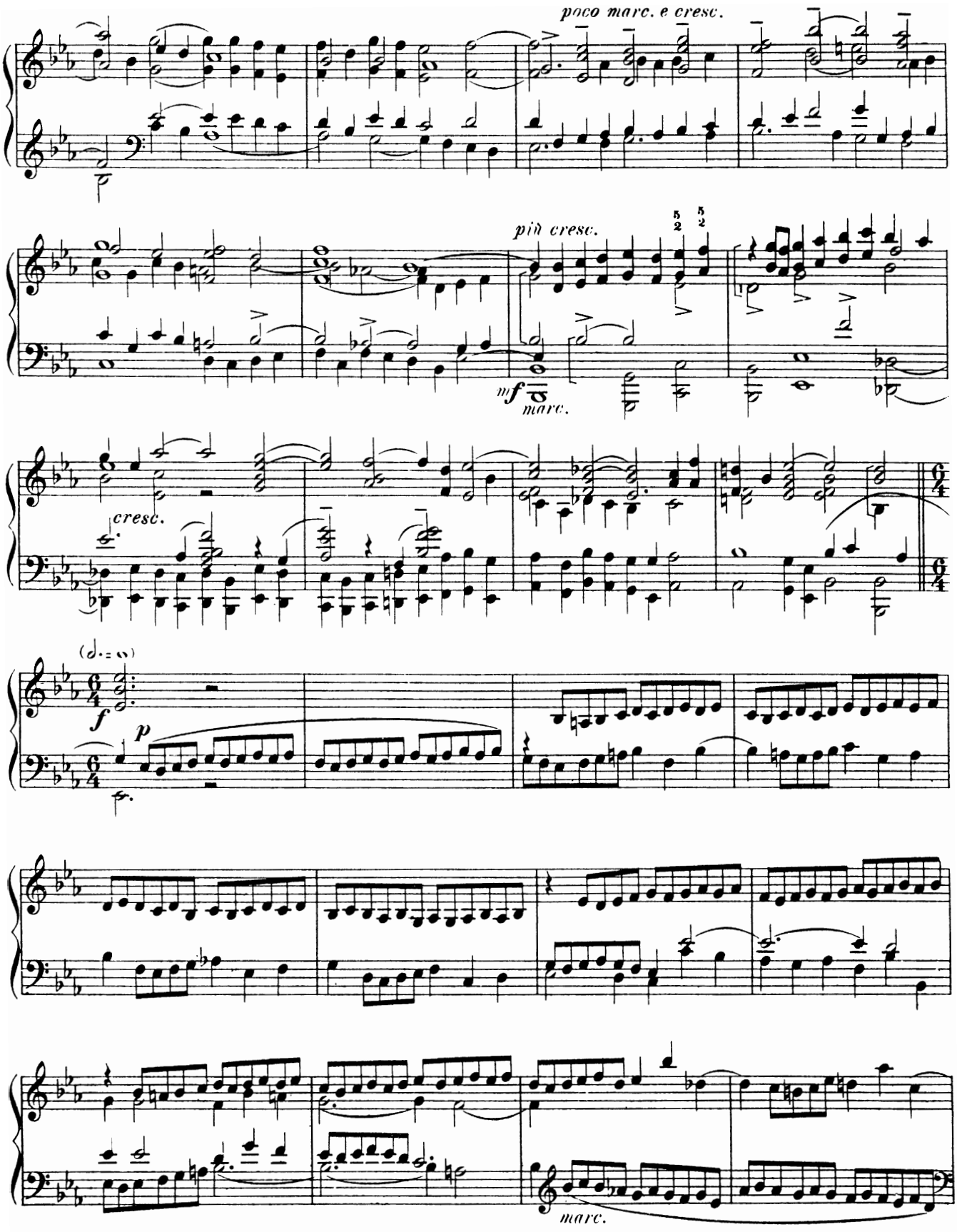

a tempo
ten.
(nicht eilen)
ff
Bässe gehalten u. mit Bedeutung.
f
cresc.
più f
mf

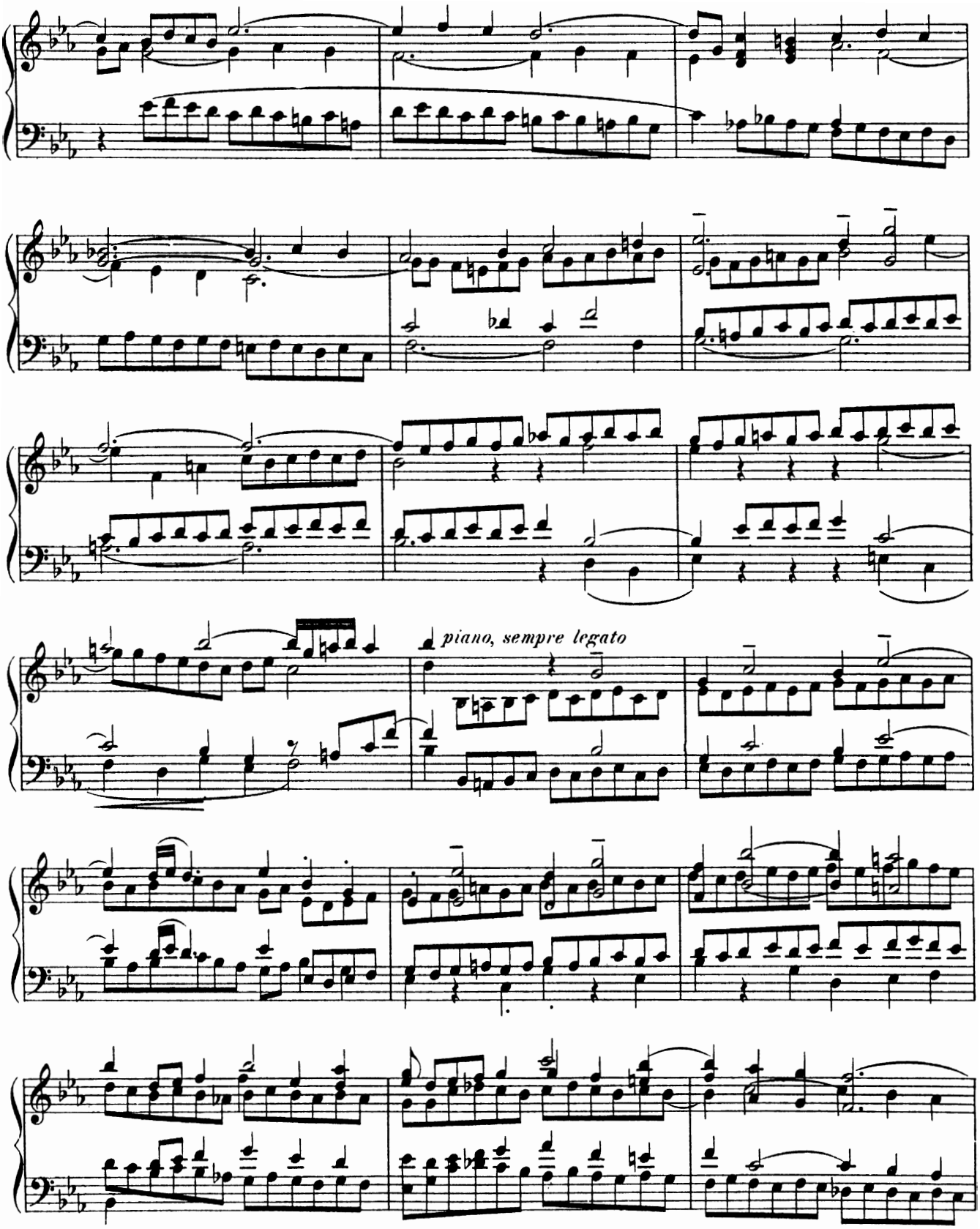

p
cresc.

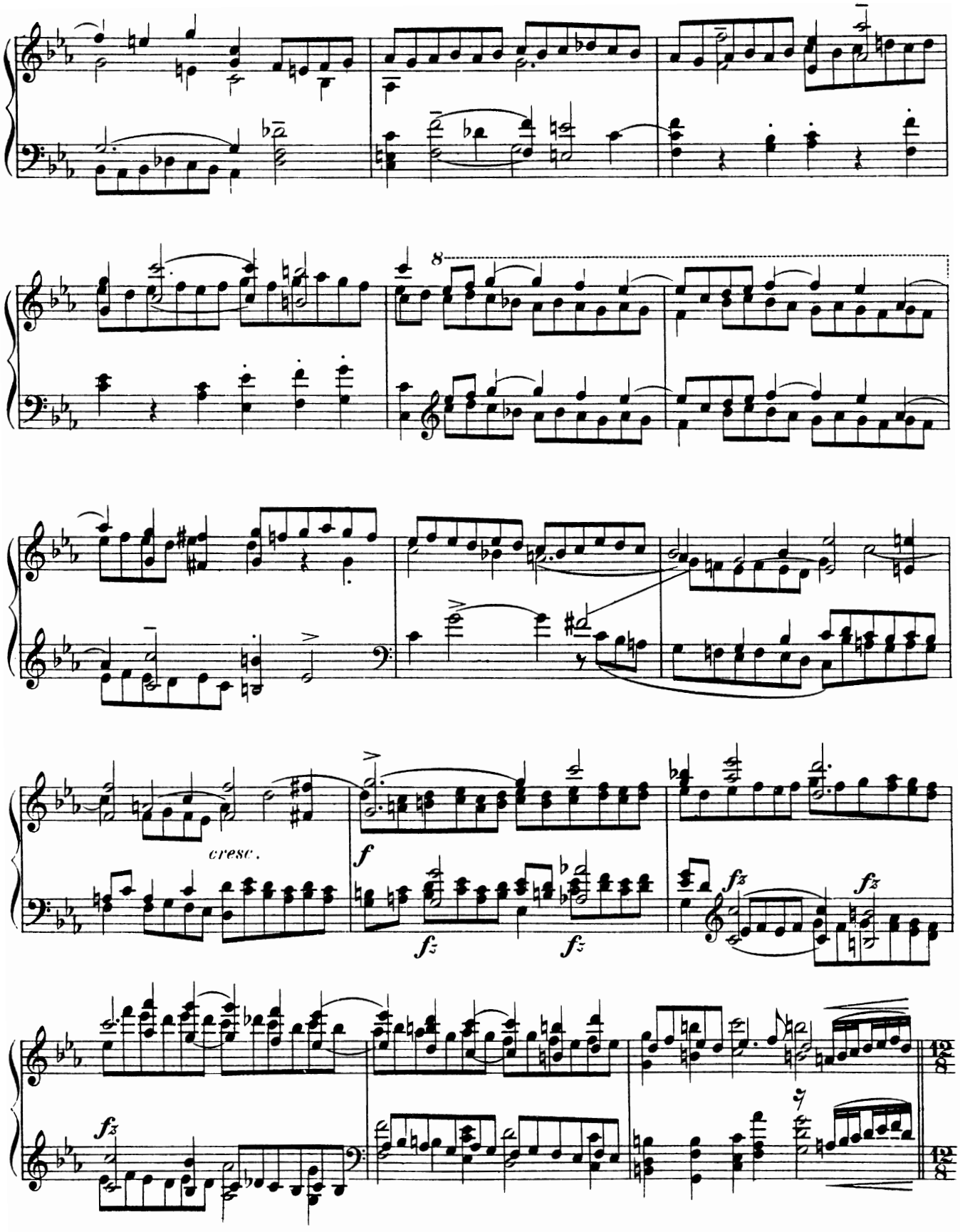

f

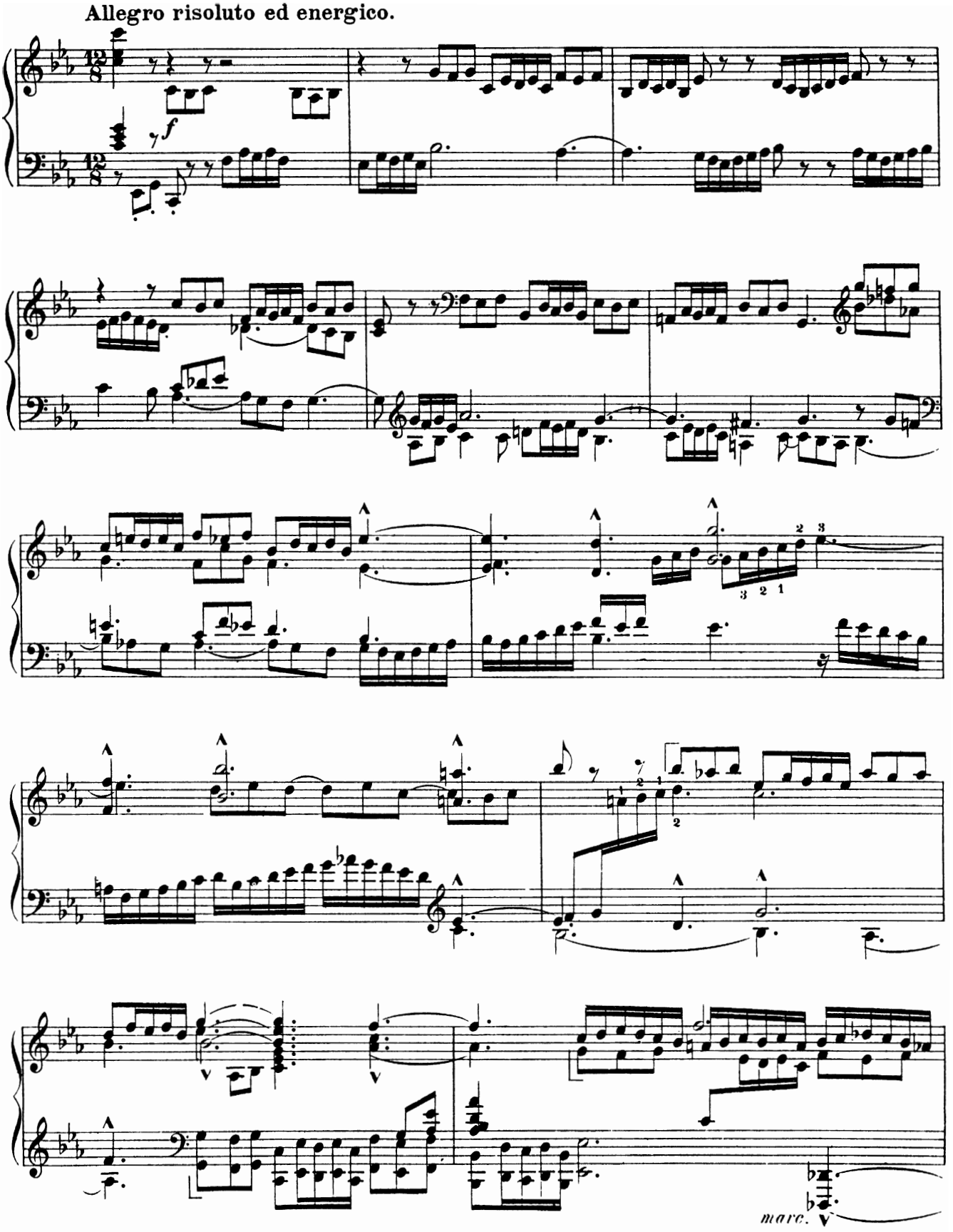

sostenuto

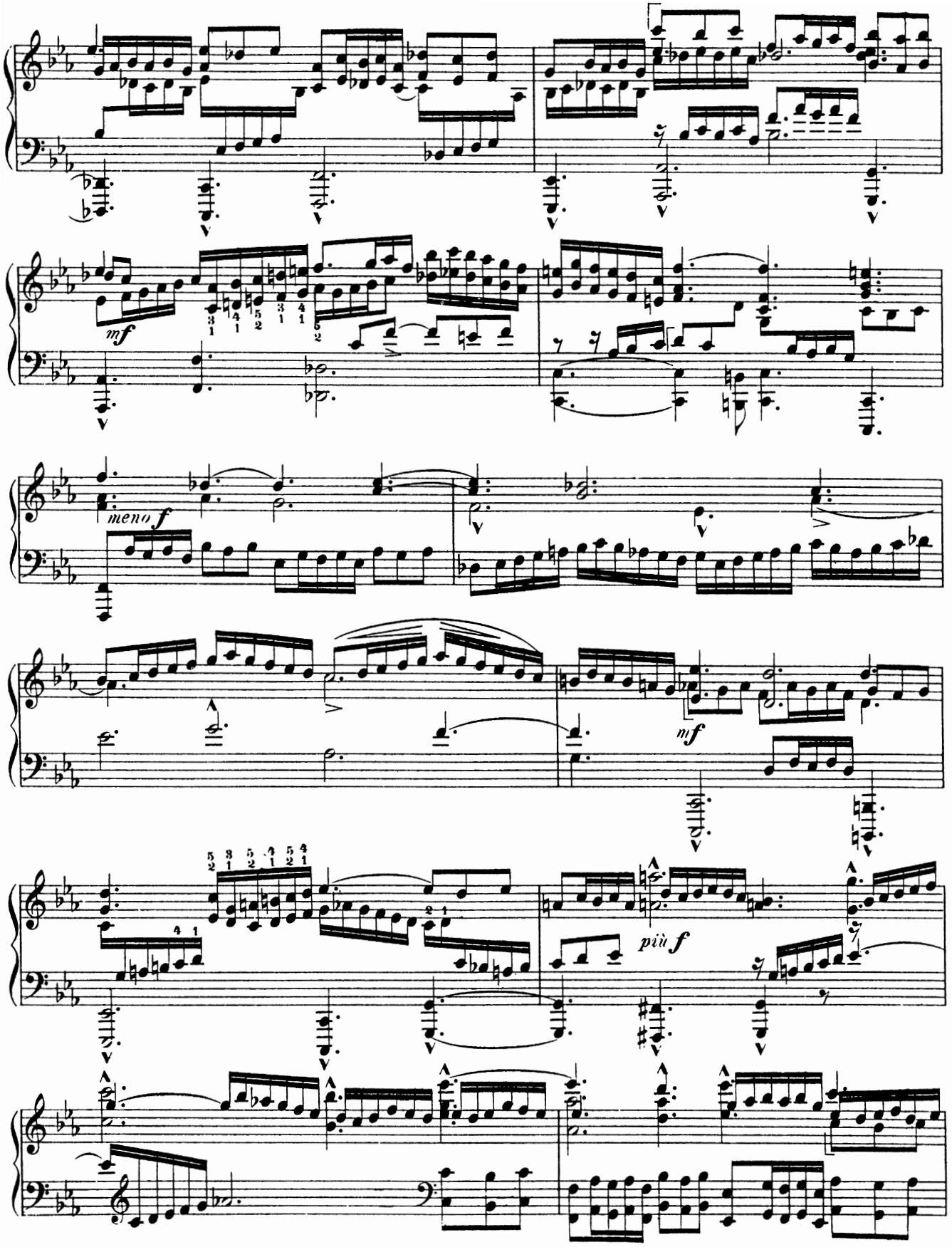

Fuga.
Sostenuto e tranquillo.
legato
p
molto legato
p
legato
Verschiebung.
poco marc.

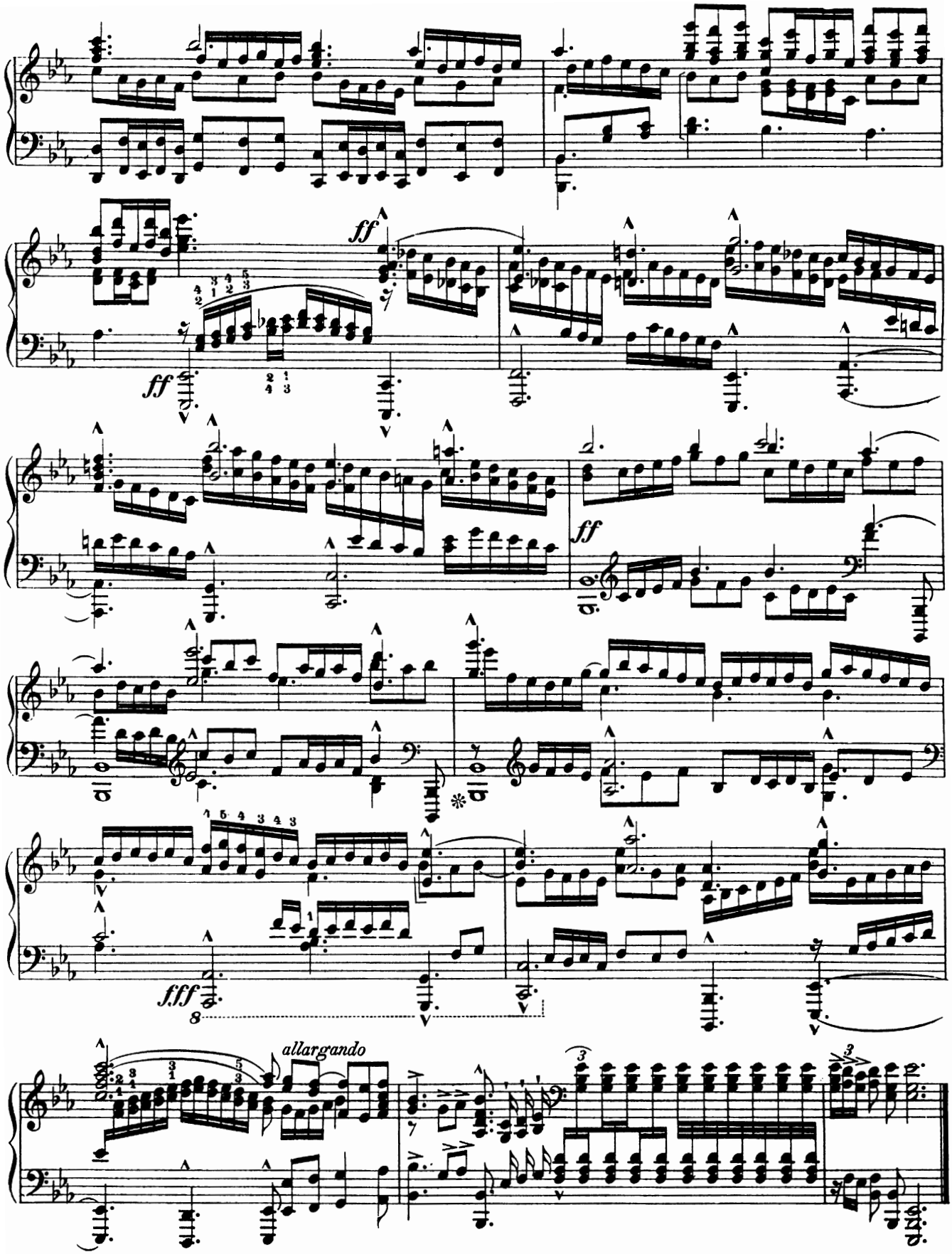

poco marc. e cresc.
più cresc.
mf
marc.
cresc.
f
p
marc.


piano, sempre legato


8
cresc.
f
fz
fz
fz
fz
fz


Allegro risoluto ed energico.
f
marc.


mf
meno f
mf
più f


ff
ff
ff
fff
8
allargando

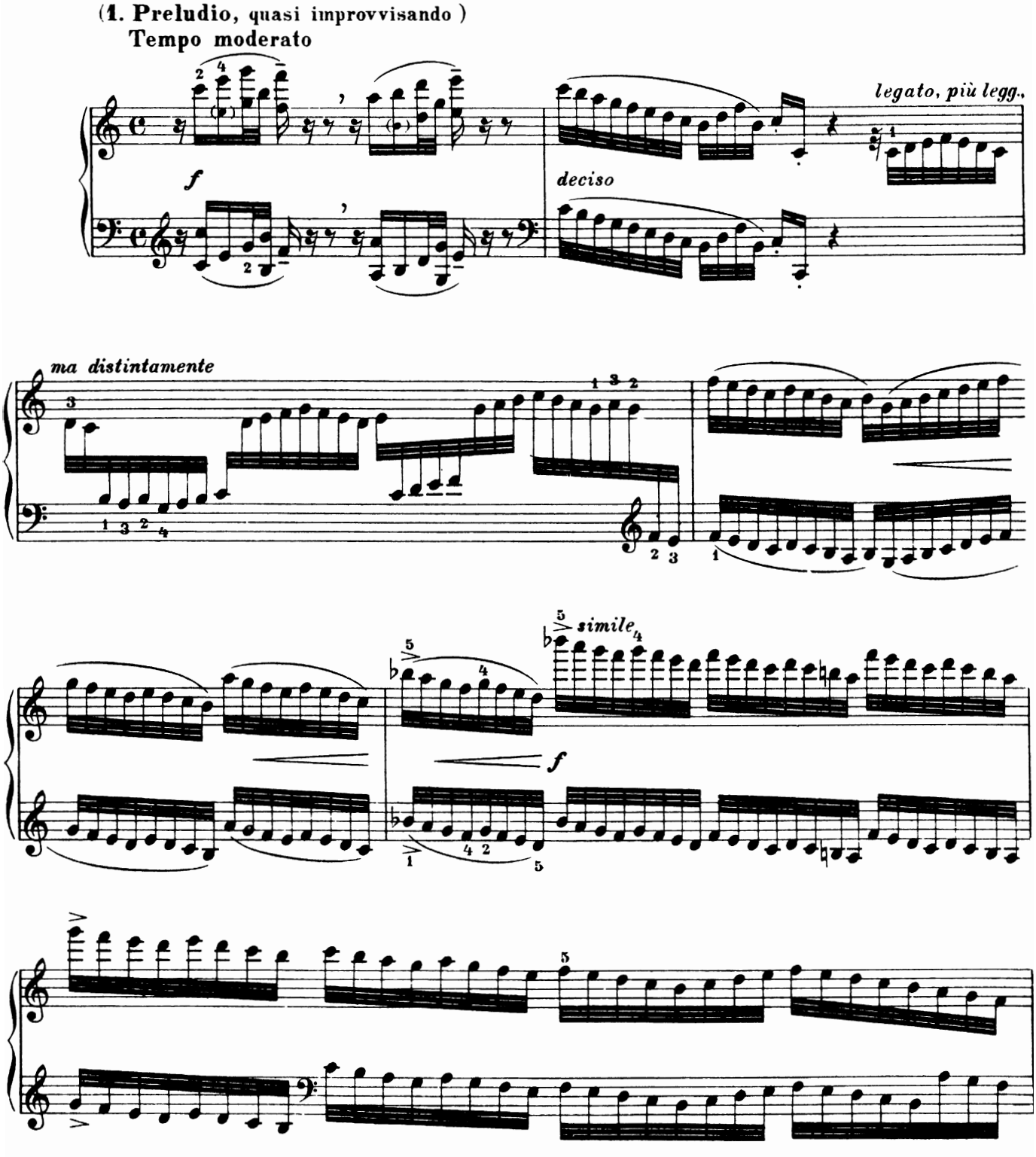
Toccata in C Major

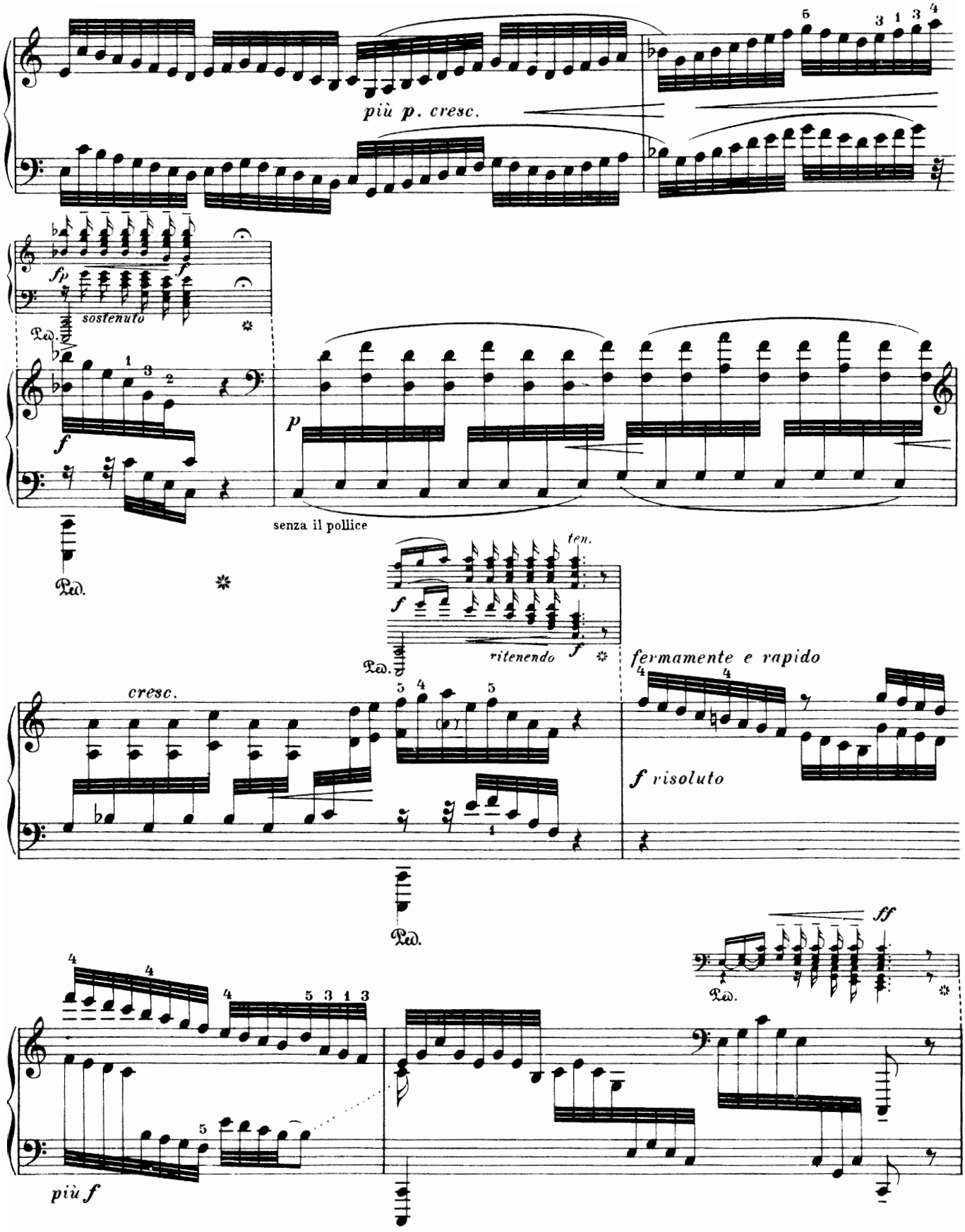
(Prelude, Intermezzo and Fugue)

(BWV 564)

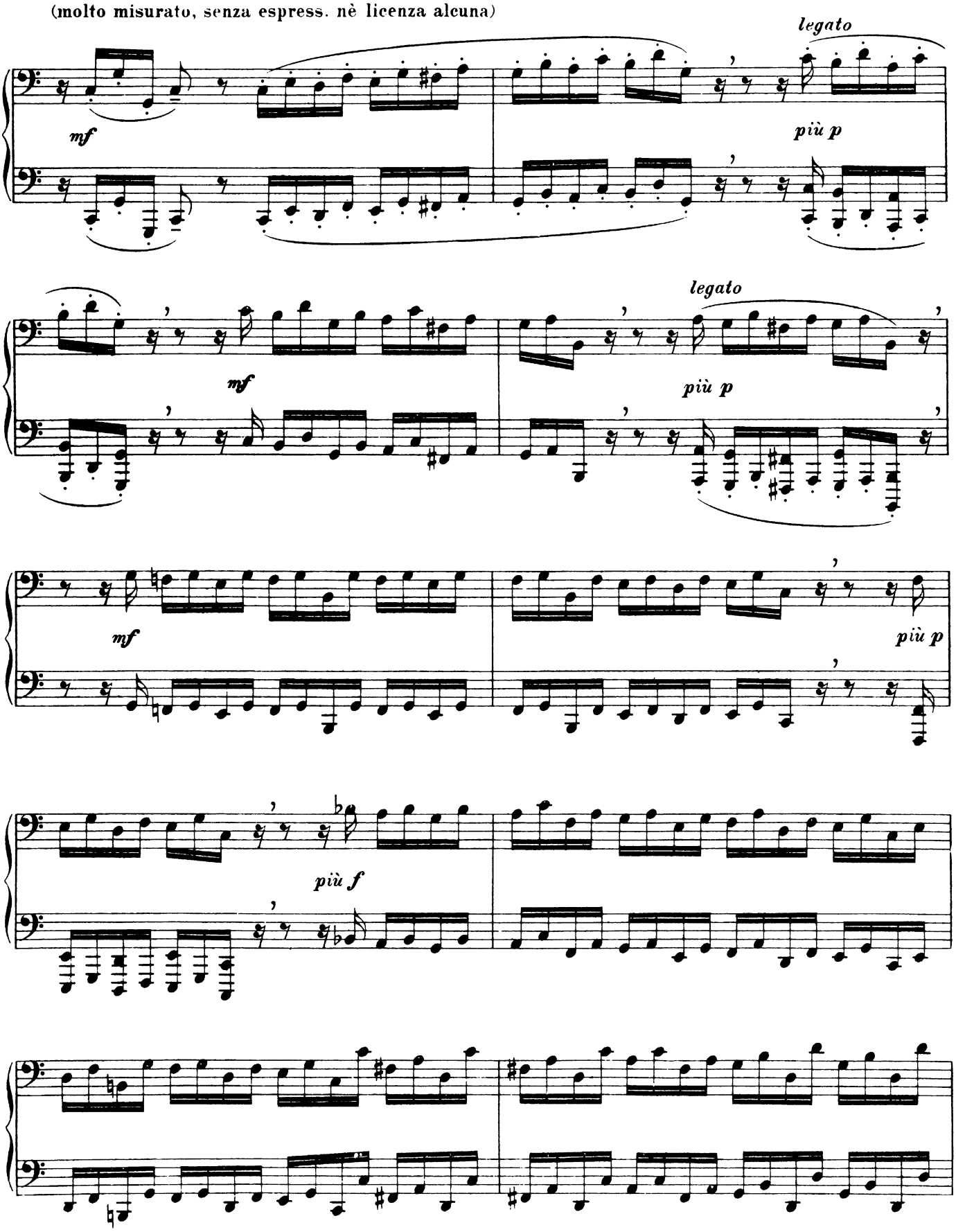
Organ work by J. S. Bach,
ca. 1708–17, also published as
Toccata, Adagio and Fugue in C Major

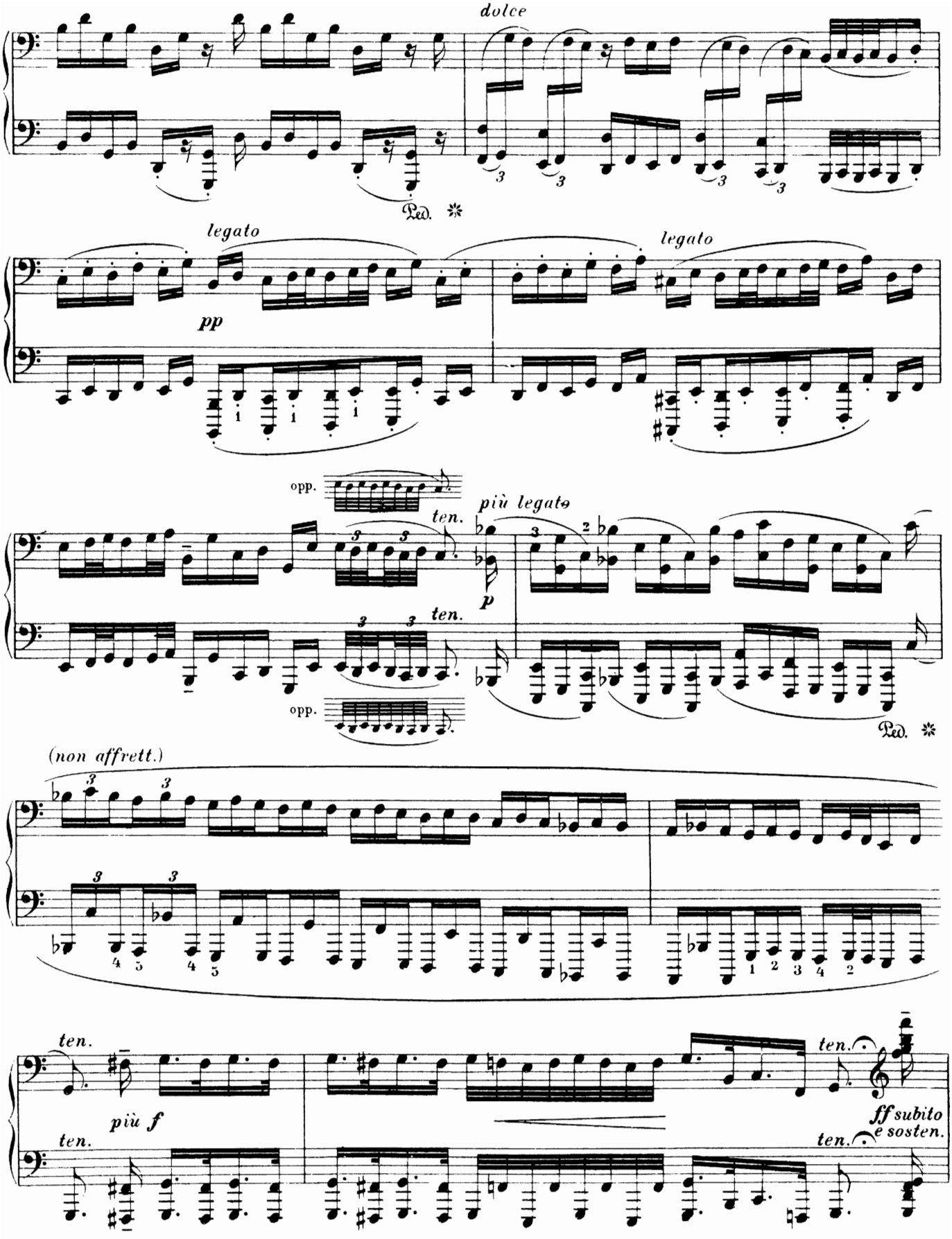
"Arranged for concert use on the
piano" by Ferruccio Busoni, 1900

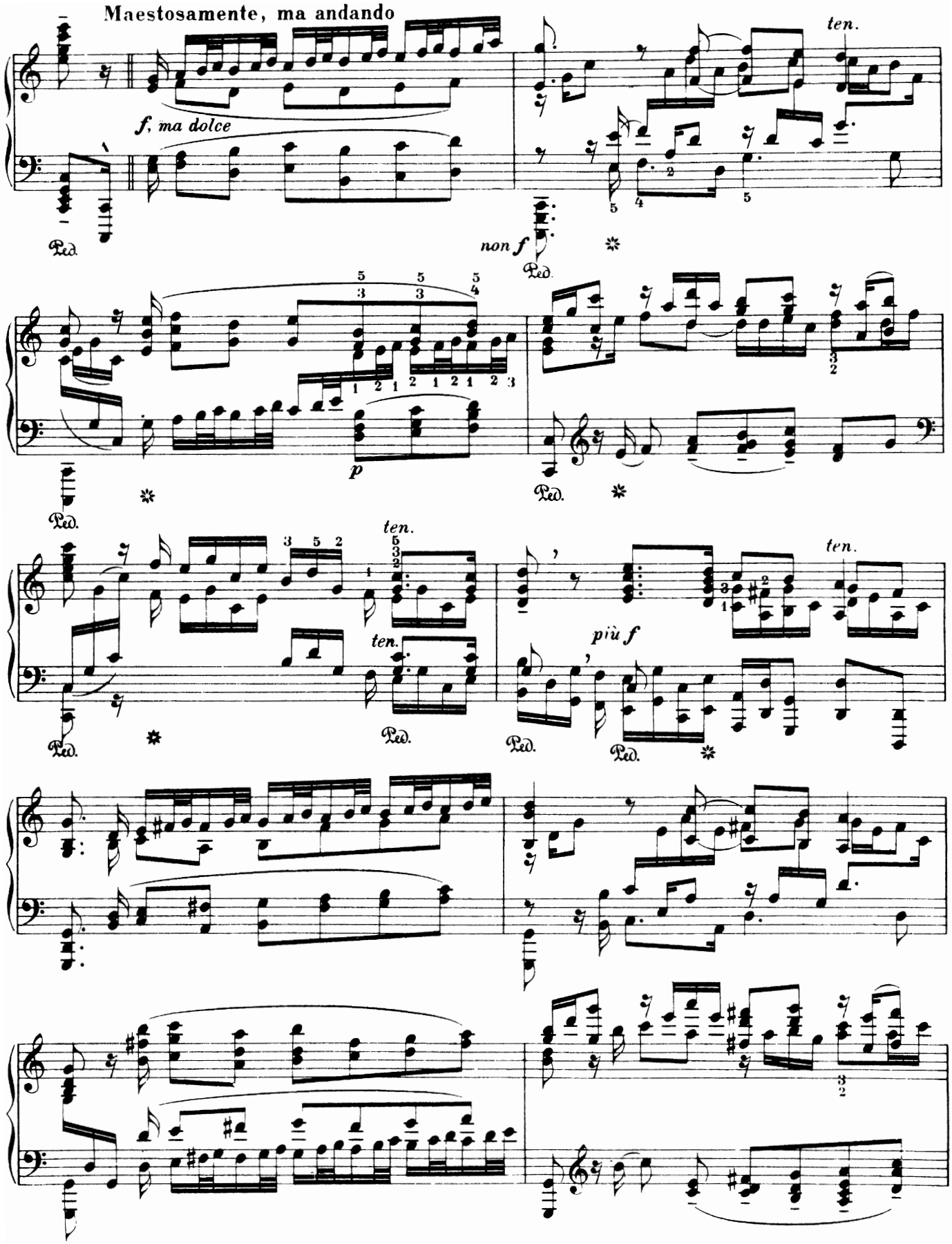


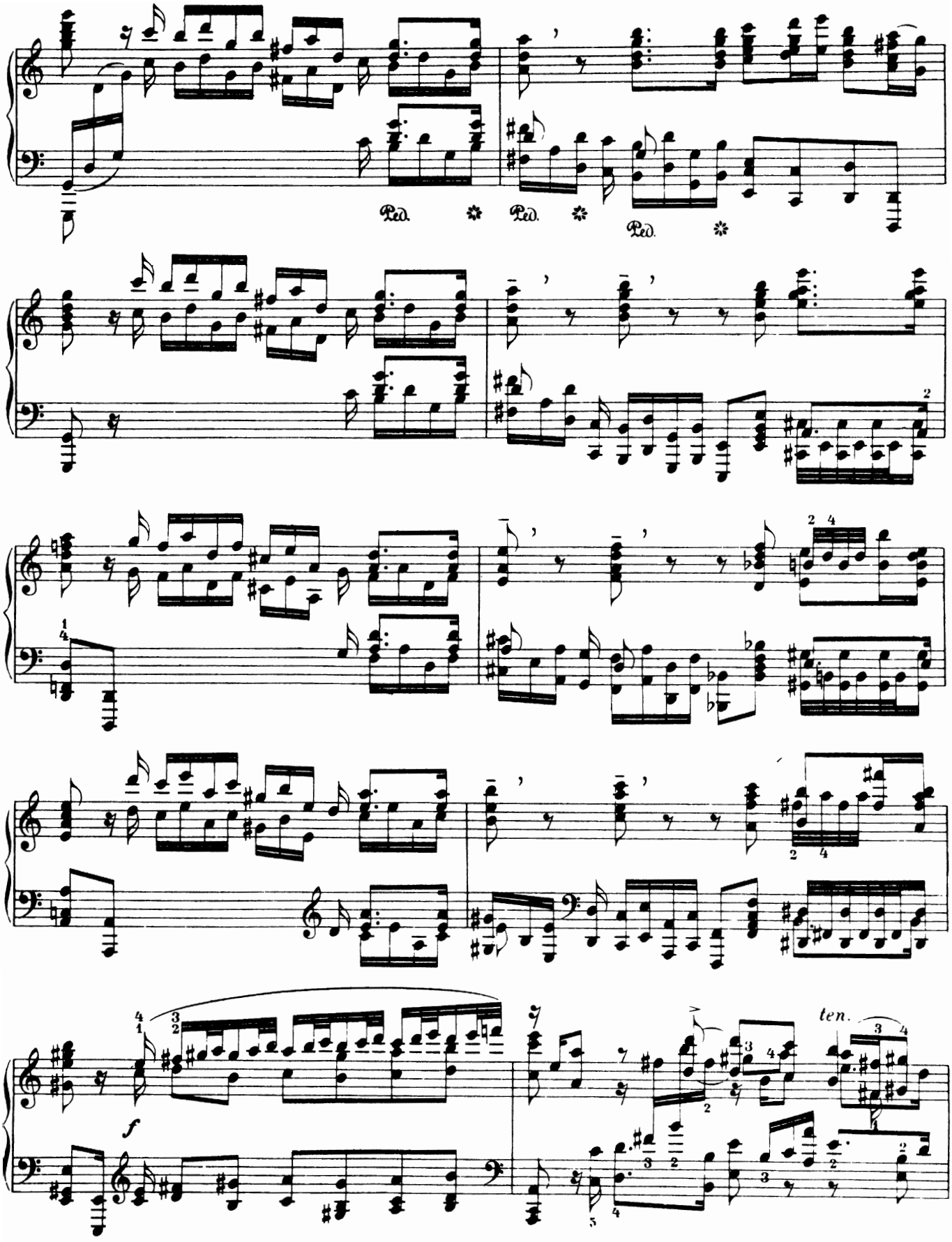

più p. cresc.
fp
sostenuto
f
p
senza il pollice
ten.
ritenendo
fermamente e rapido
cresc.
f risoluto
ff
più f

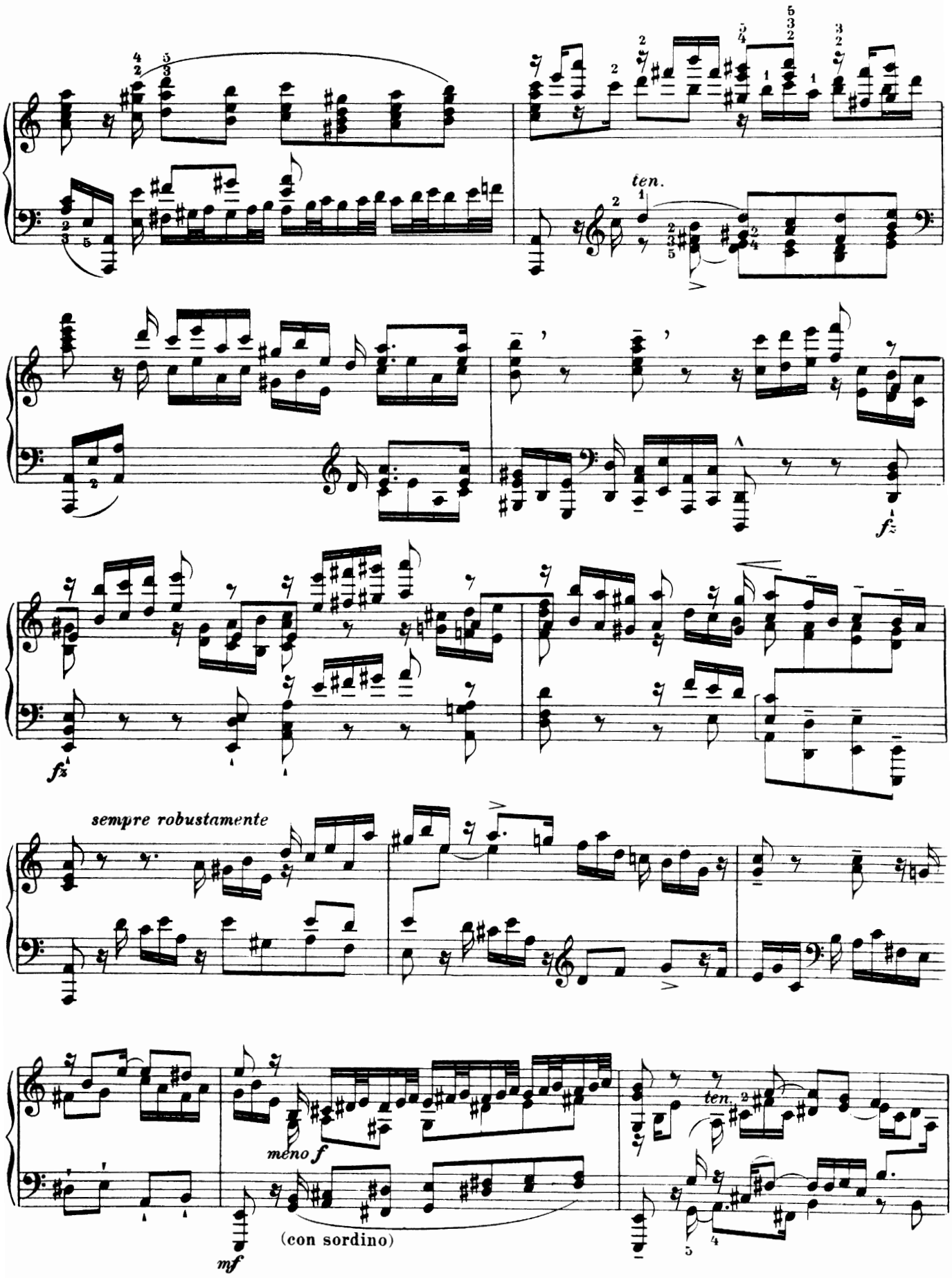
(molto misurato, senza espress. nè licenza alcuna)

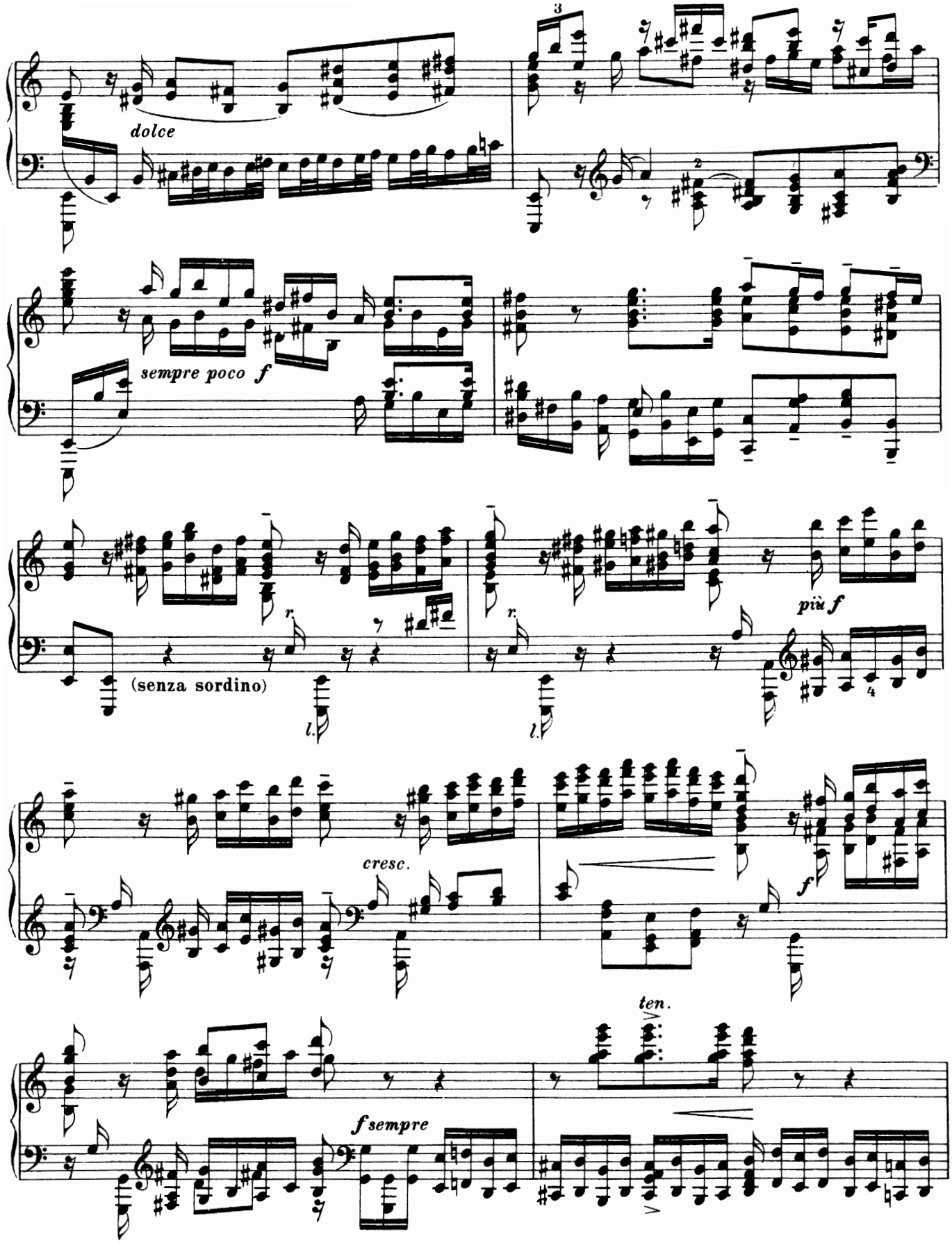


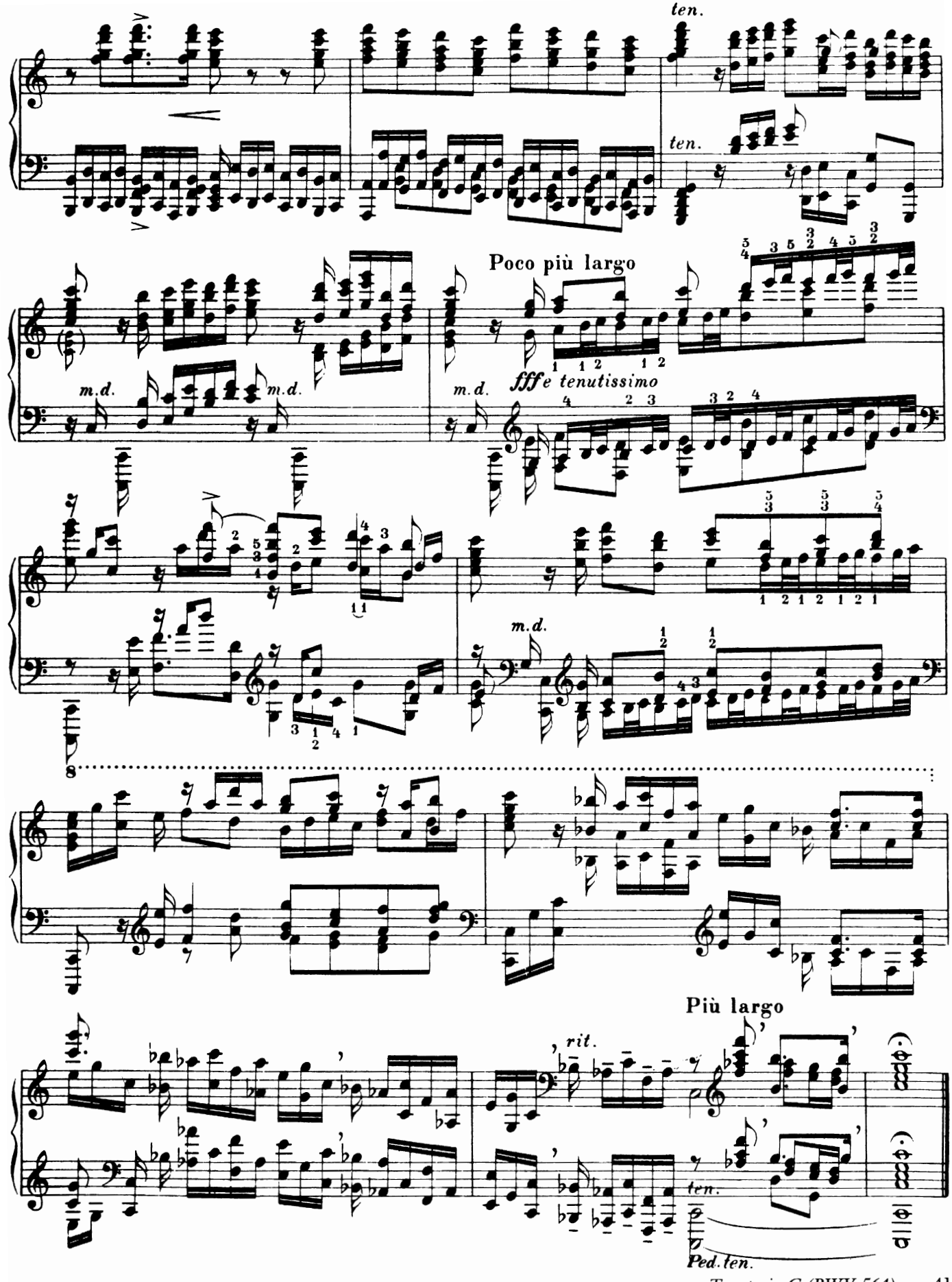

dolce
Ped. *
legato
pp
legato
opp.
ten.
più legato
p
ten.
opp.
Ped. *
(non affrett.)
ten.
più f
ten.
ten.
ff subito
e sosten.
ten.

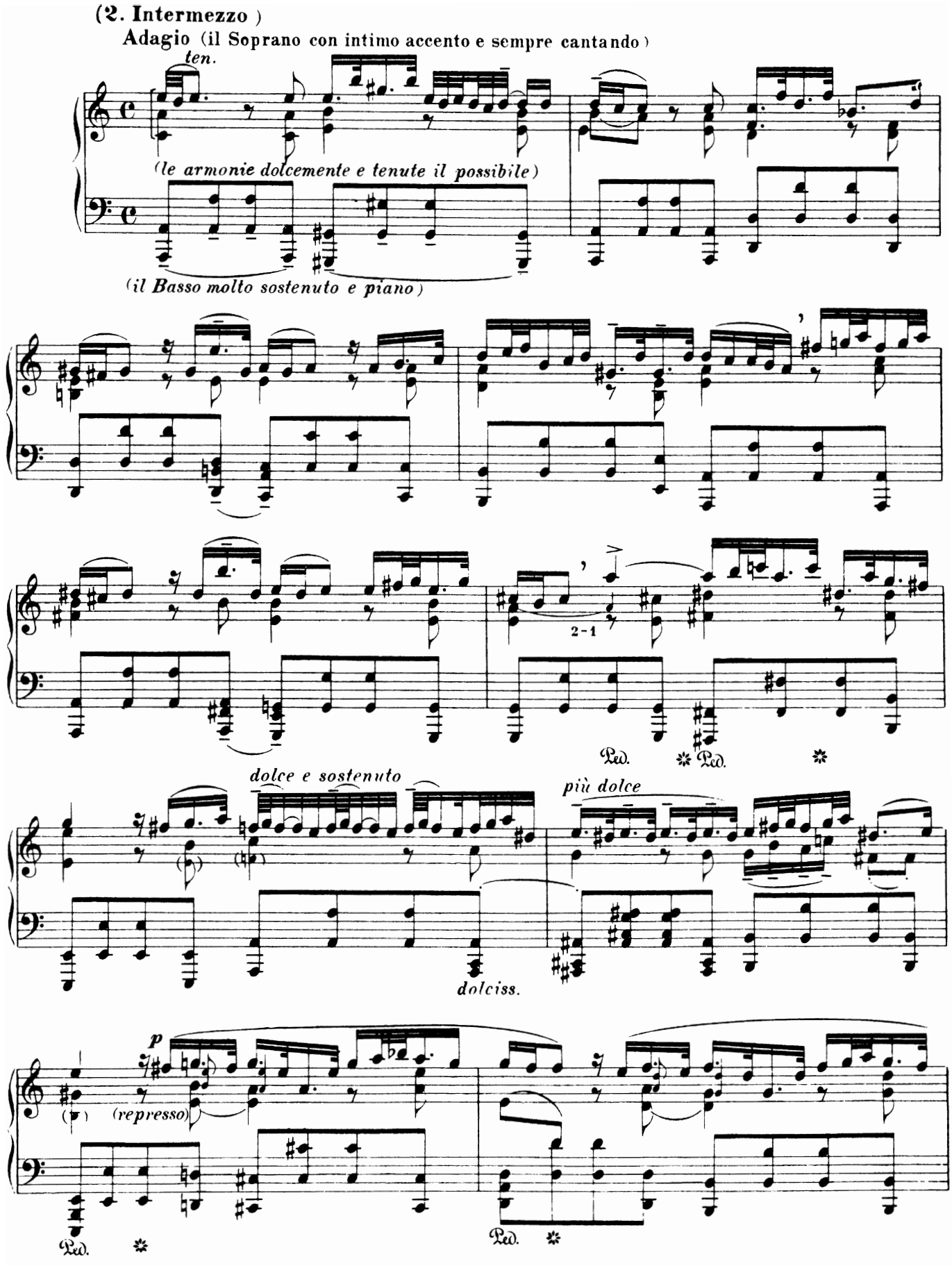

Maestosamente, ma andando
f, ma dolce
ten.
non f
p
ten.
più f

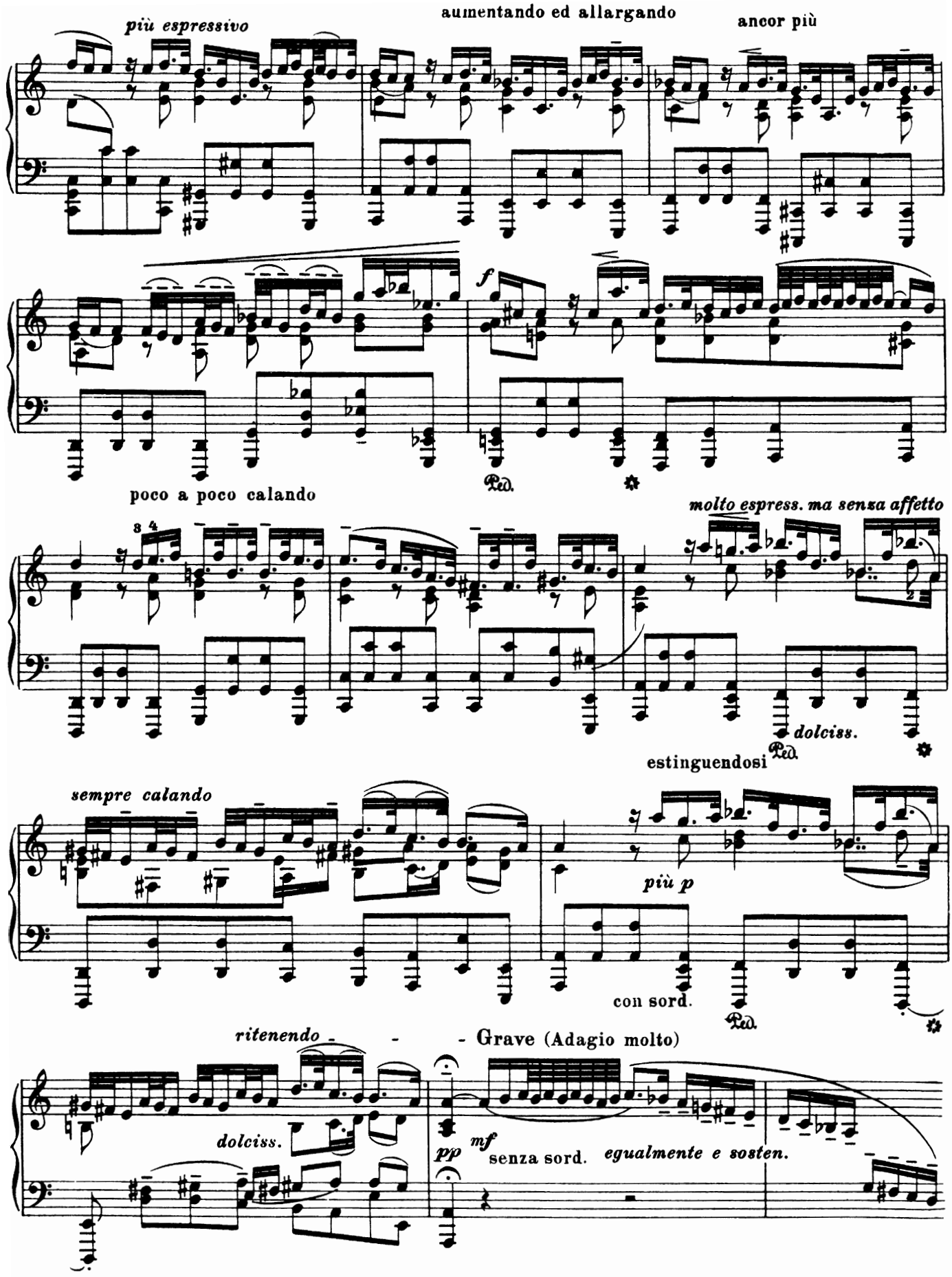

Ped.
Ped.
Ped.
ten.
f

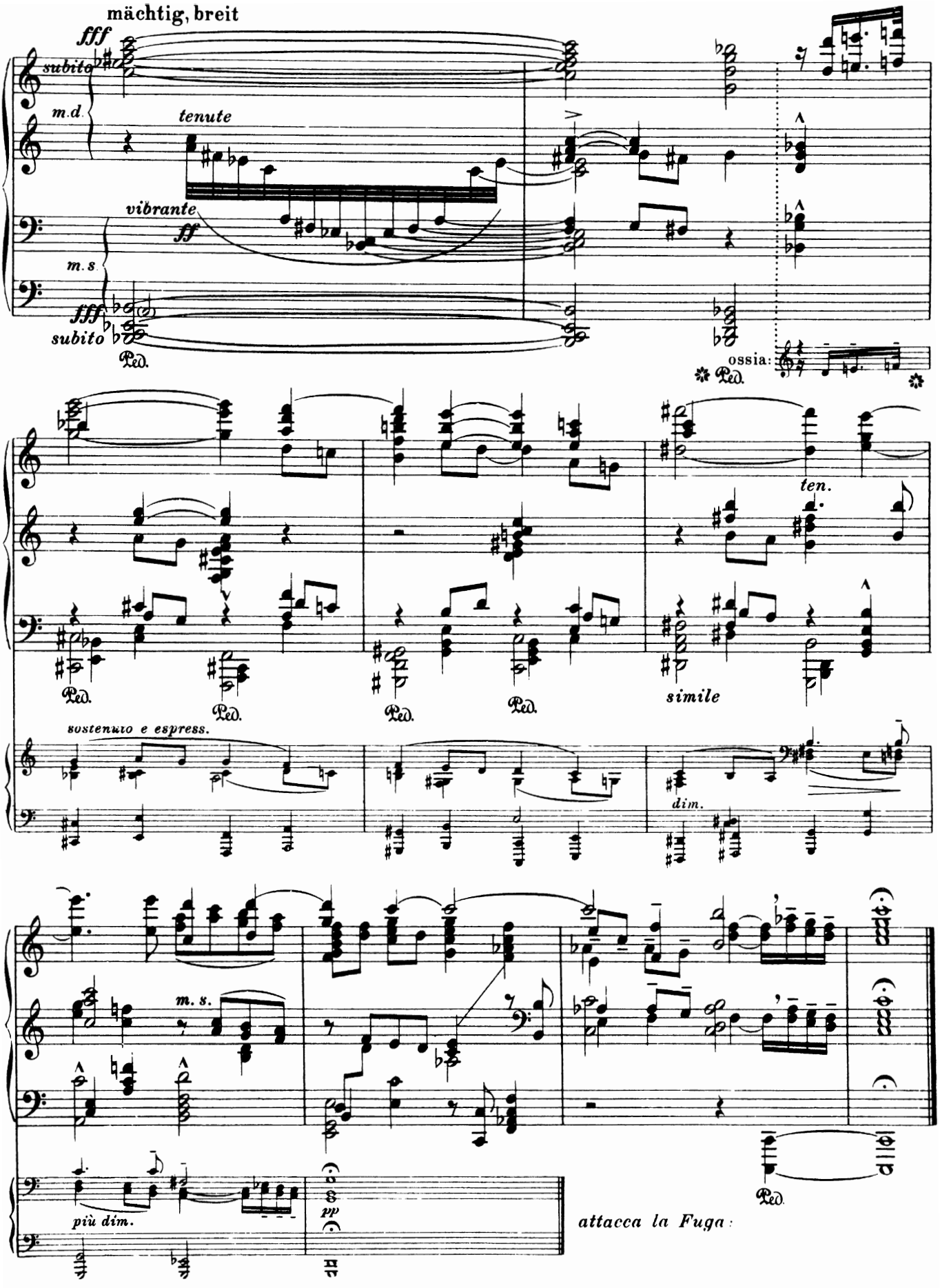

ten.
fz
fz
sempre robustamente
meno f
(con sordino)
mf
ten.


dolce
sempre poco f
(senza sordino)
più f
cresc.
f
ten.
f sempre


ten.
ten.
Poco più largo
m.d.
m.d.
m.d.
fffe tenutissimo
m.d.
Più largo
rit.
ten.
Ped. ten.

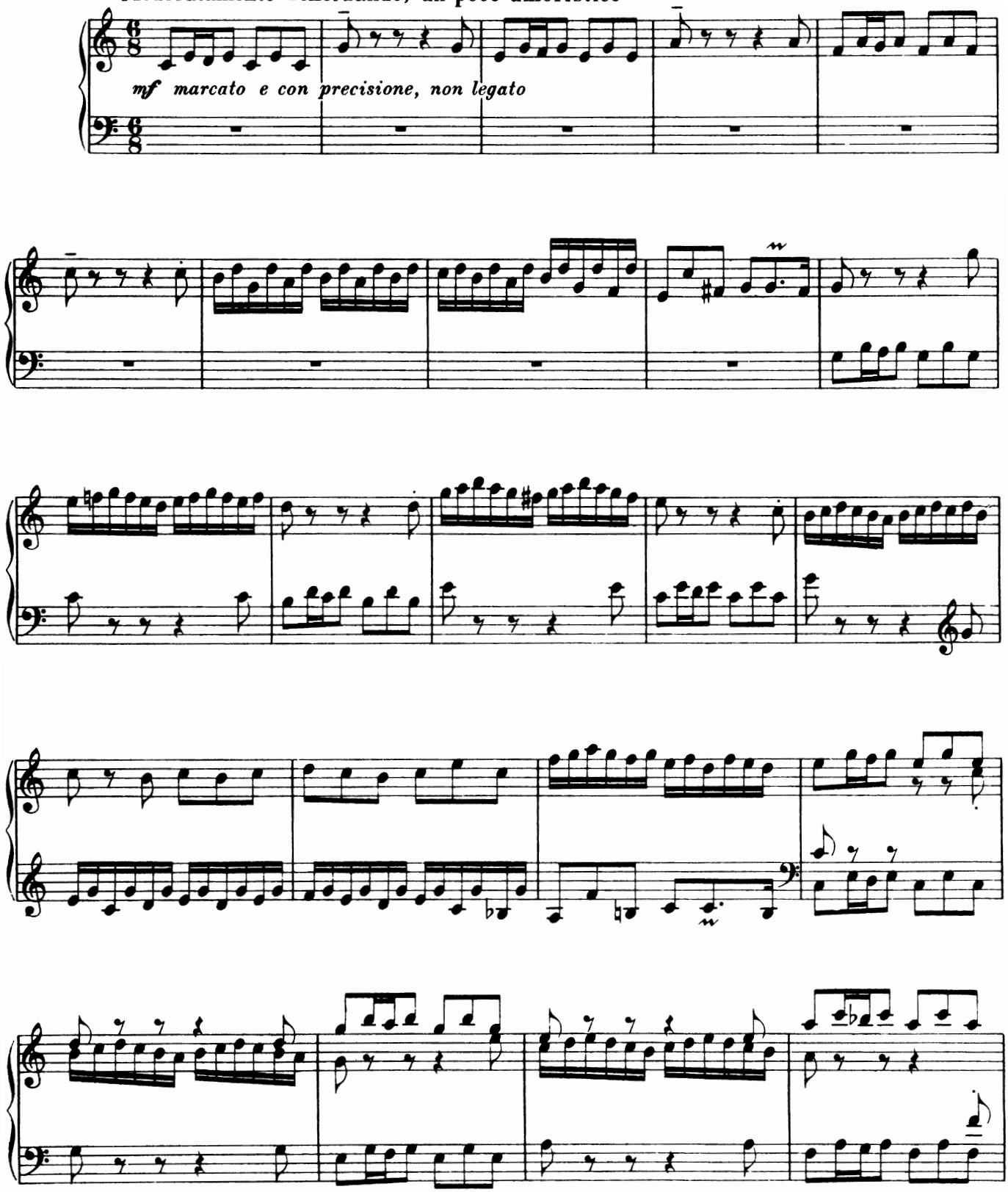

(2. Intermezzo)
Adagio (il Soprano con intimo accento e sempre cantando)
ten.
(le armonie dolcemente e tenute il possibile)
(il Basso molto sostenuto e piano)
2-1
Ped.
Ped.
dolce e sostenuto
più dolce
dolciss.
p
(represso)
Ped.
Ped.

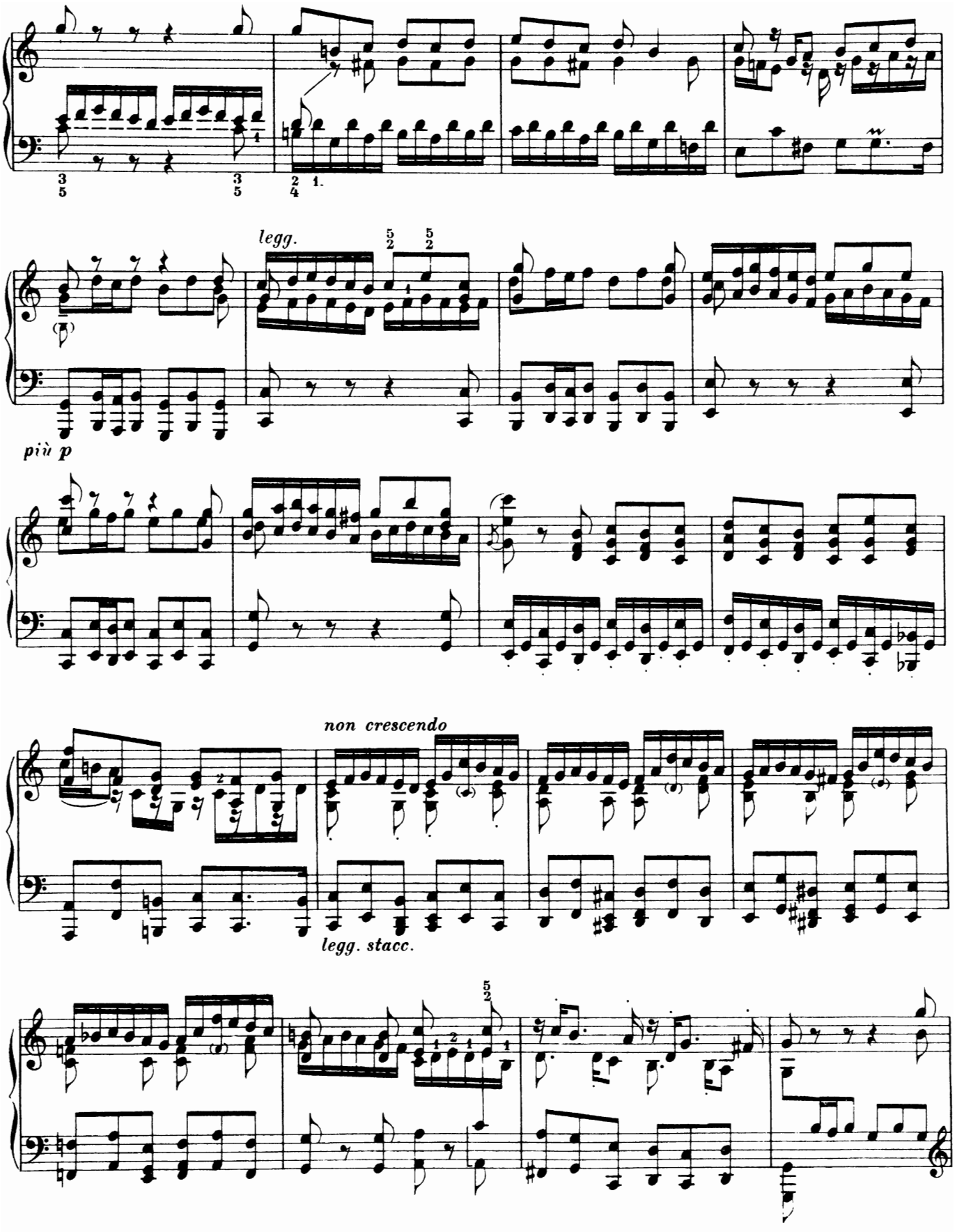

più espressivo
aumentando ed allargando
ancor più
f
poco a poco calando
molto espress. ma senza affetto
dolciss.
estinguendosi
sempre calando
più p
con sord.
ritenendo
Grave (Adagio molto)
dolciss.
pp
mf
senza sord.
egualmente e sosten.

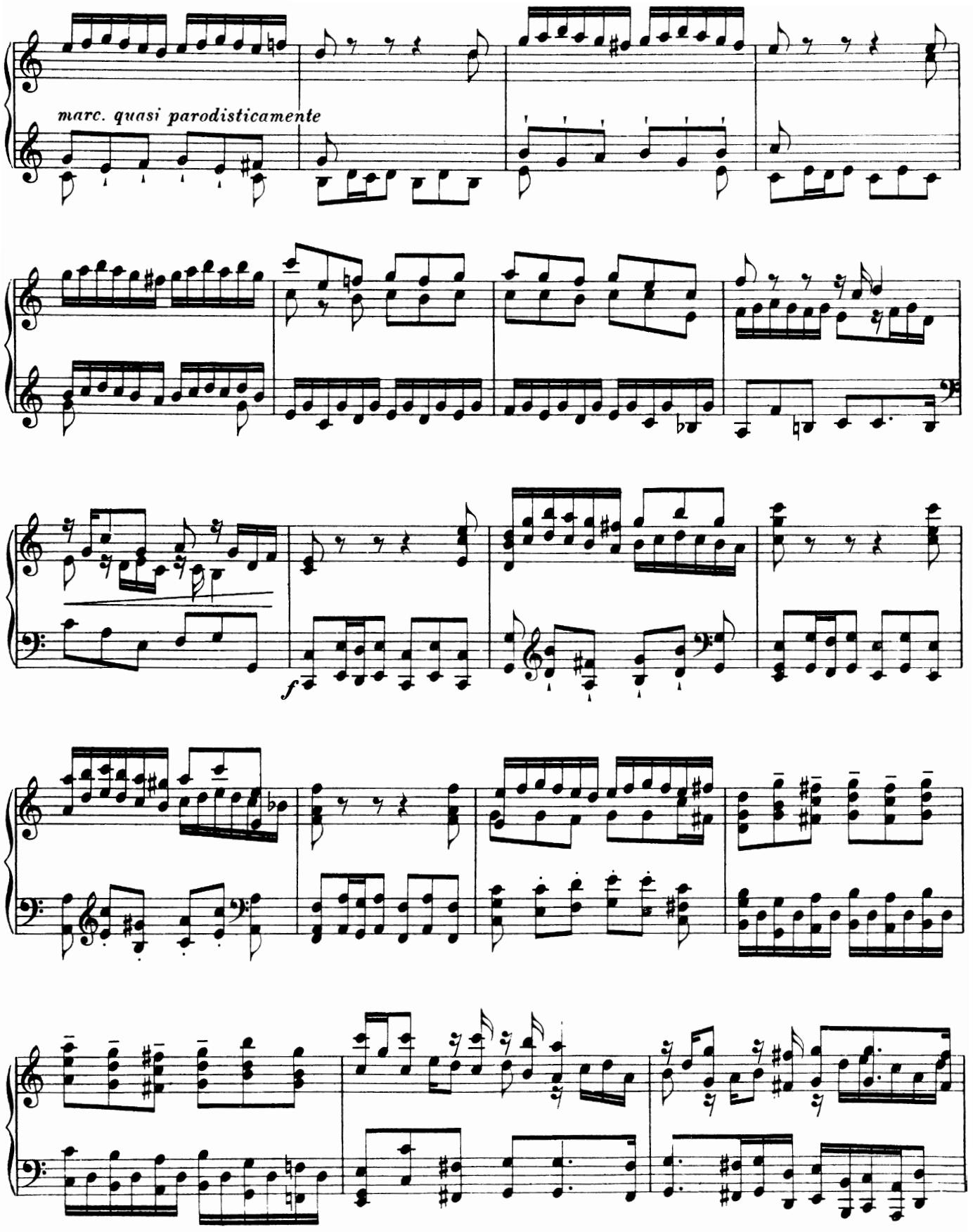

mächtig, breit
fff
subito
m.d.
tenute
vibrante
ff
m.s.
fff
subito
Ped.
ossia:
Ped.
ten.
Ped.
Ped.
Ped.
Ped.
simile
sostenuto e espress.
dim.
m.s.
più dim.
pp
attacca la Fuga:
Ped.

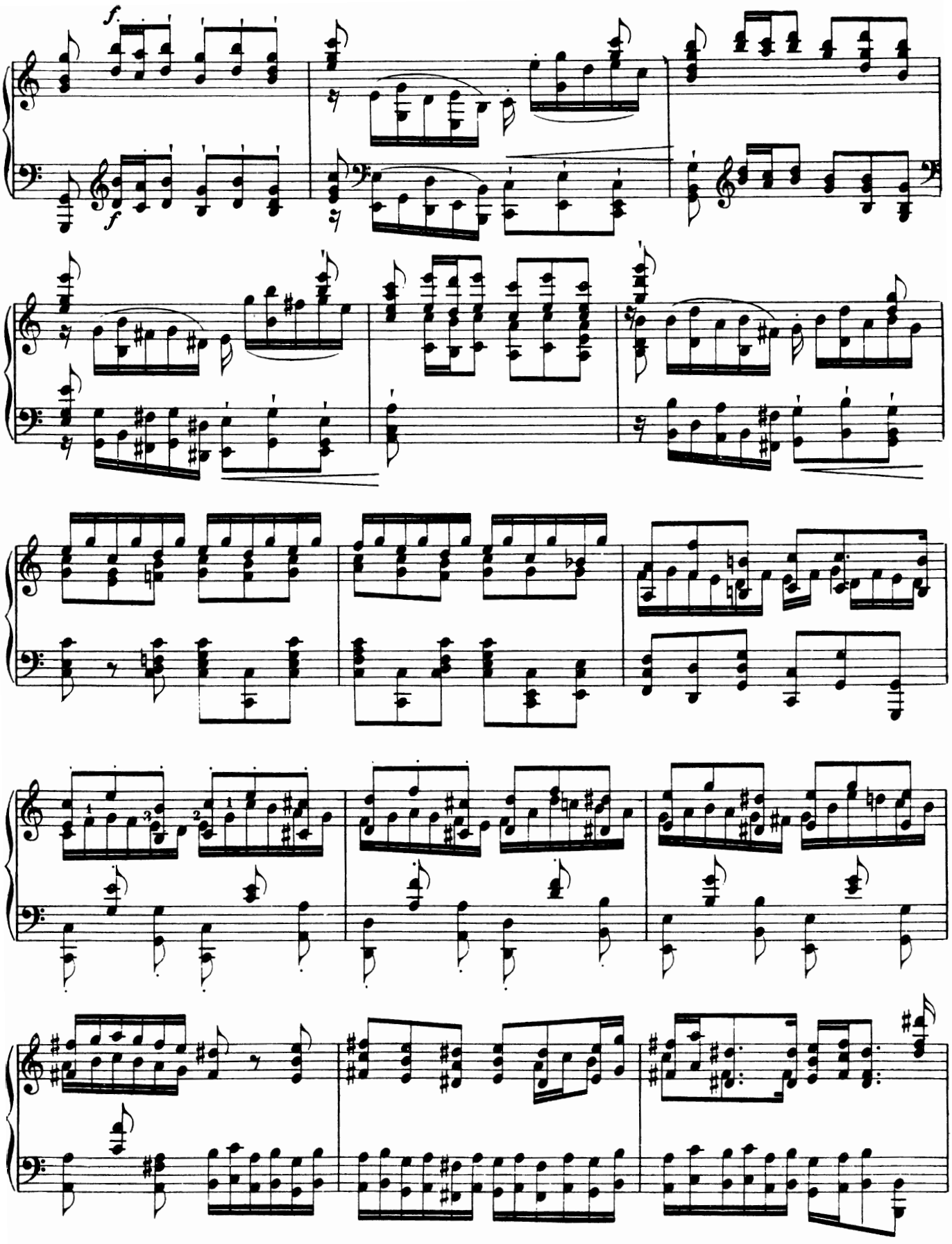
(3. Fuga)

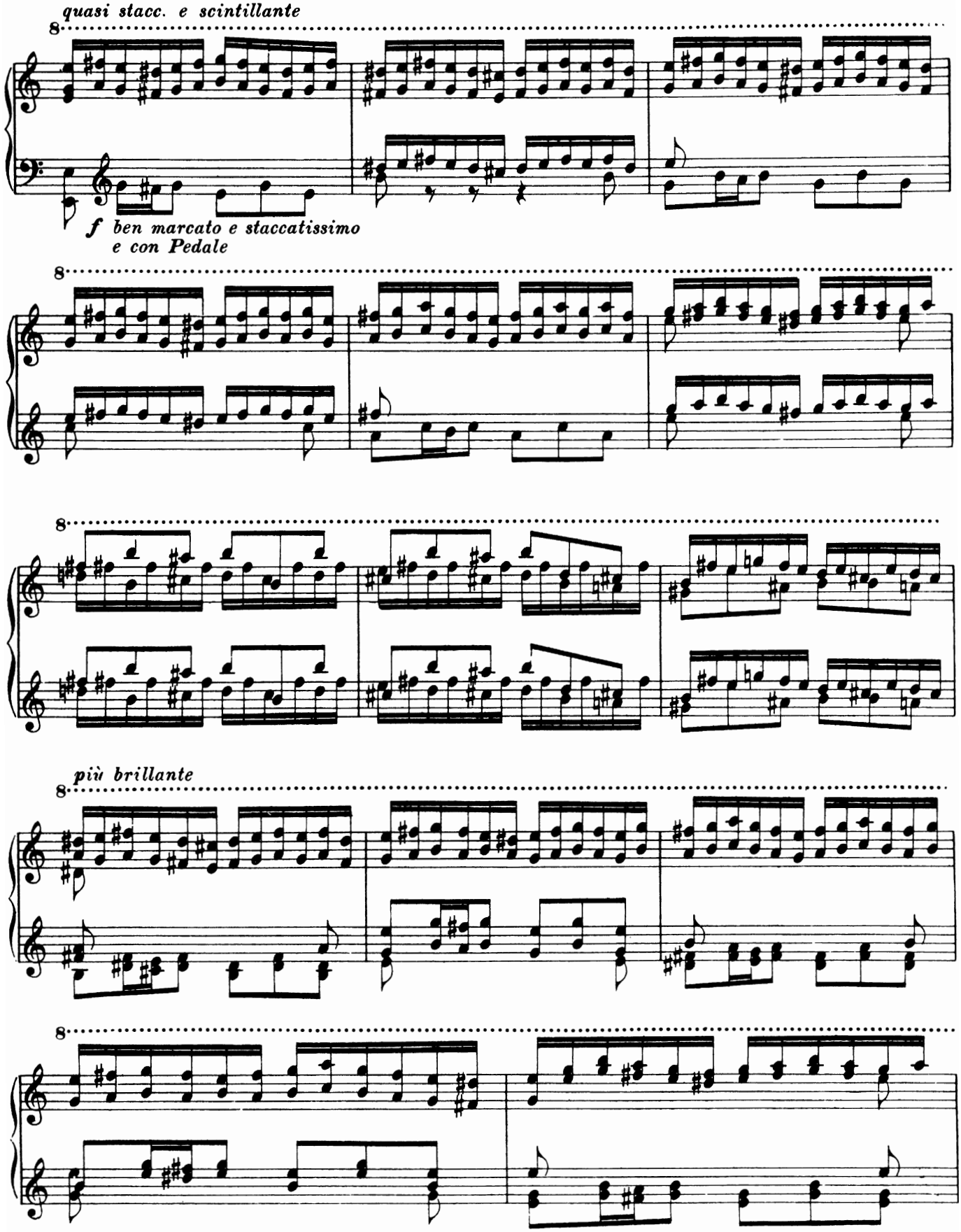
Moderatamente scherzando, un poco umoristico

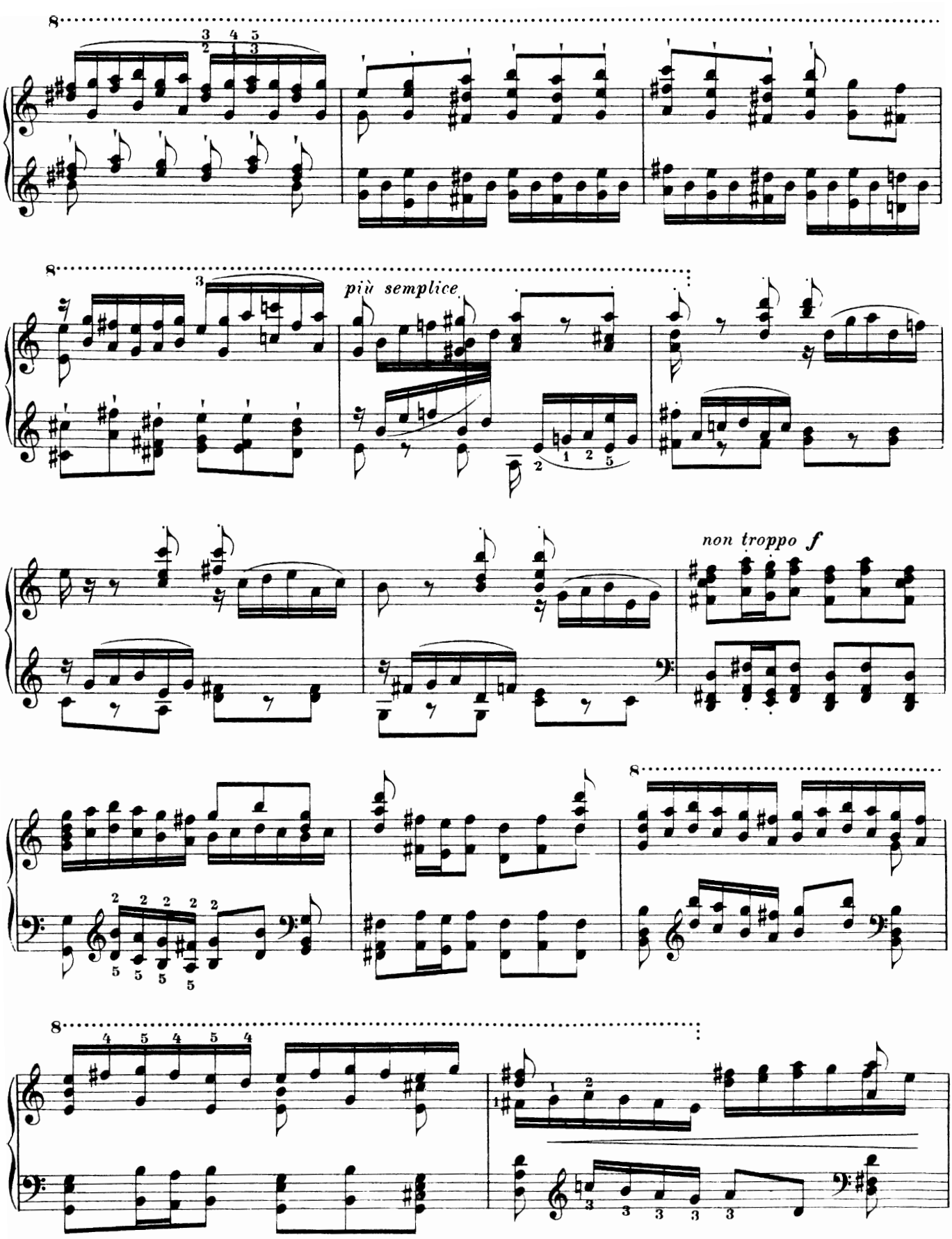


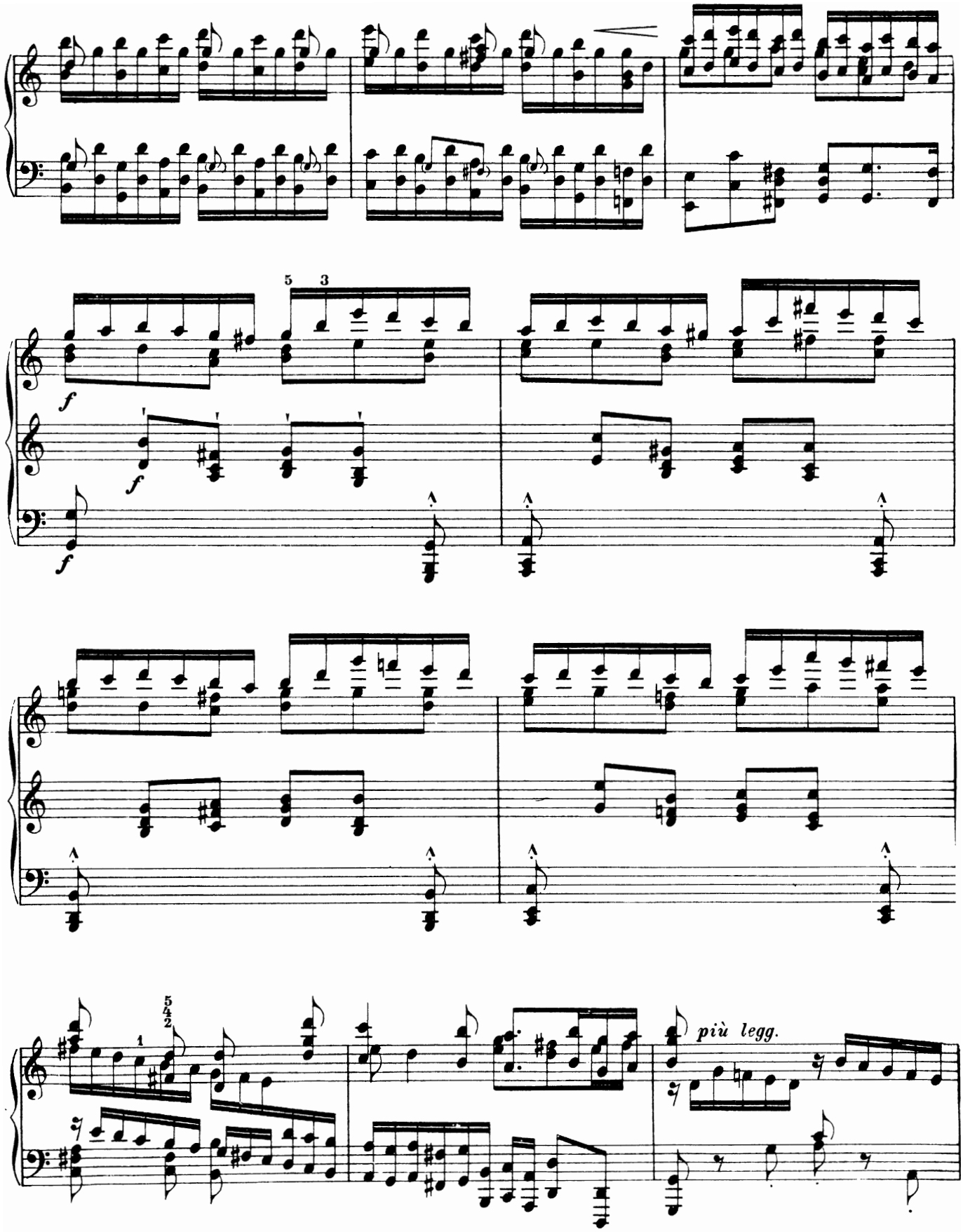

legg.
più p
non crescendo
legg. stacc.

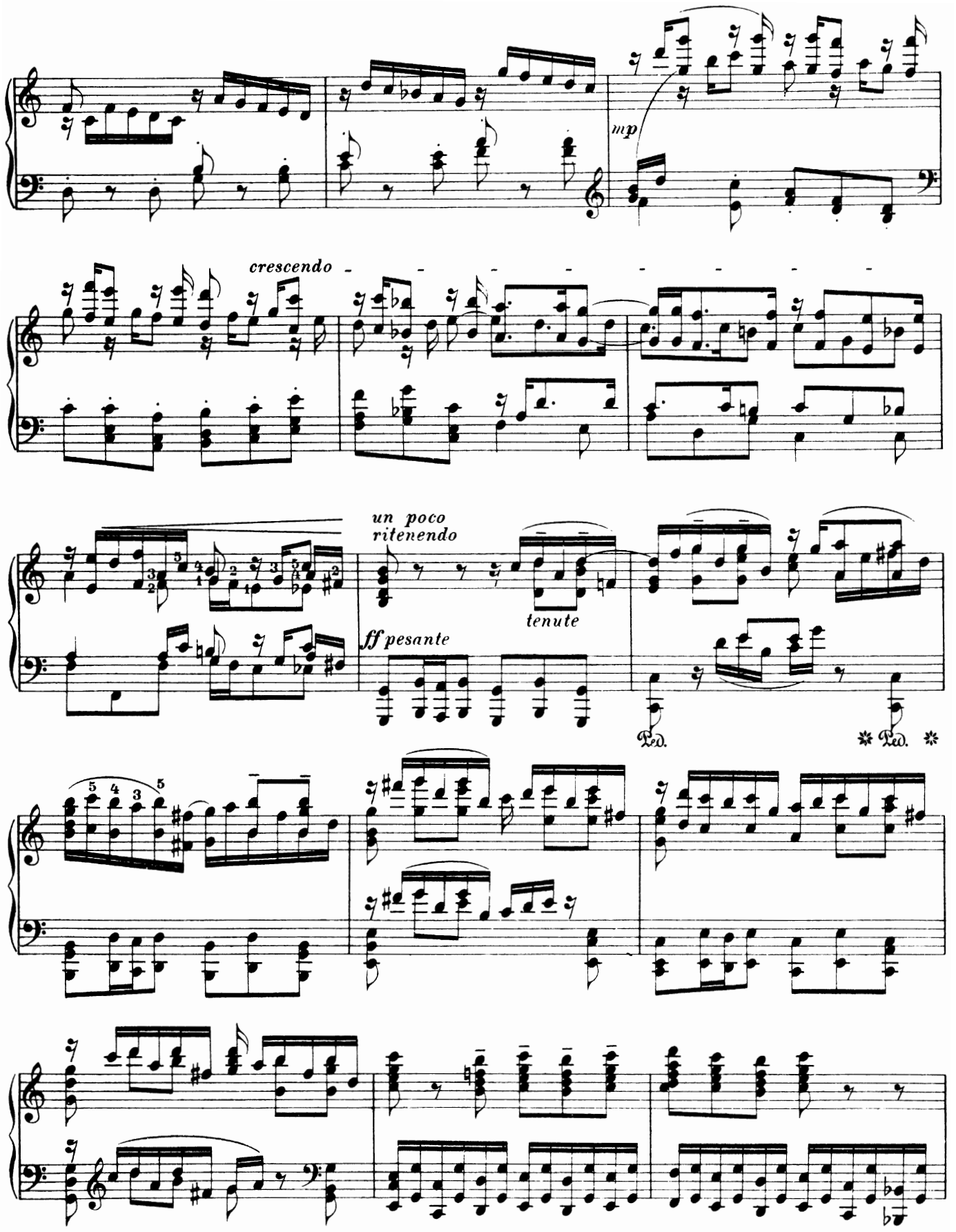

marc. quasi parodisticamente
f

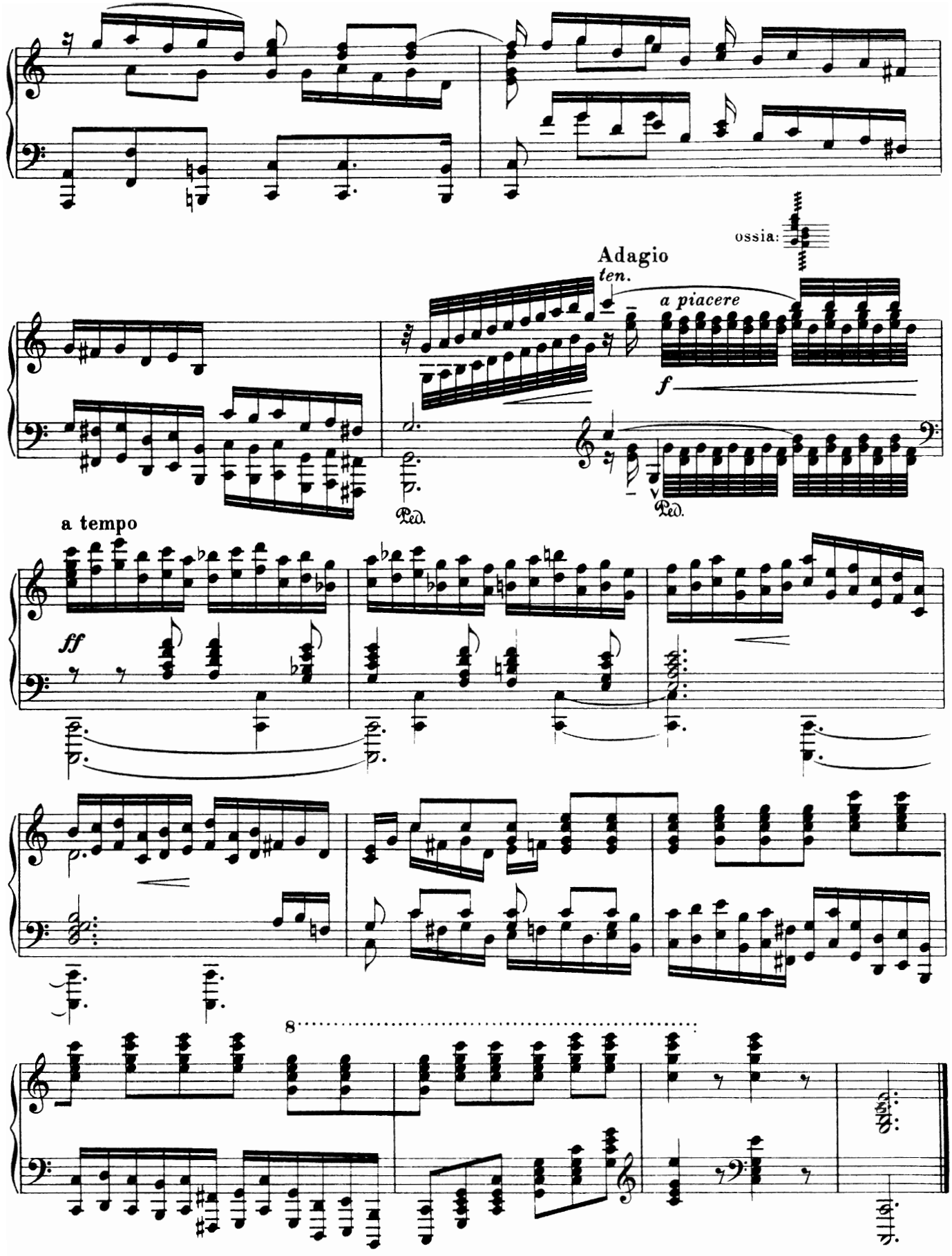



quasi stacc. e scintillante
8
f ben marcato e staccatissimo
e con Pedale
8
8
più brillante
8
8


più semplice
non troppo f


5 3
f
f
f
più legg.


mp
crescendo
un poco
ritenendo
tenute
ff pesante
Ped.
Ped.

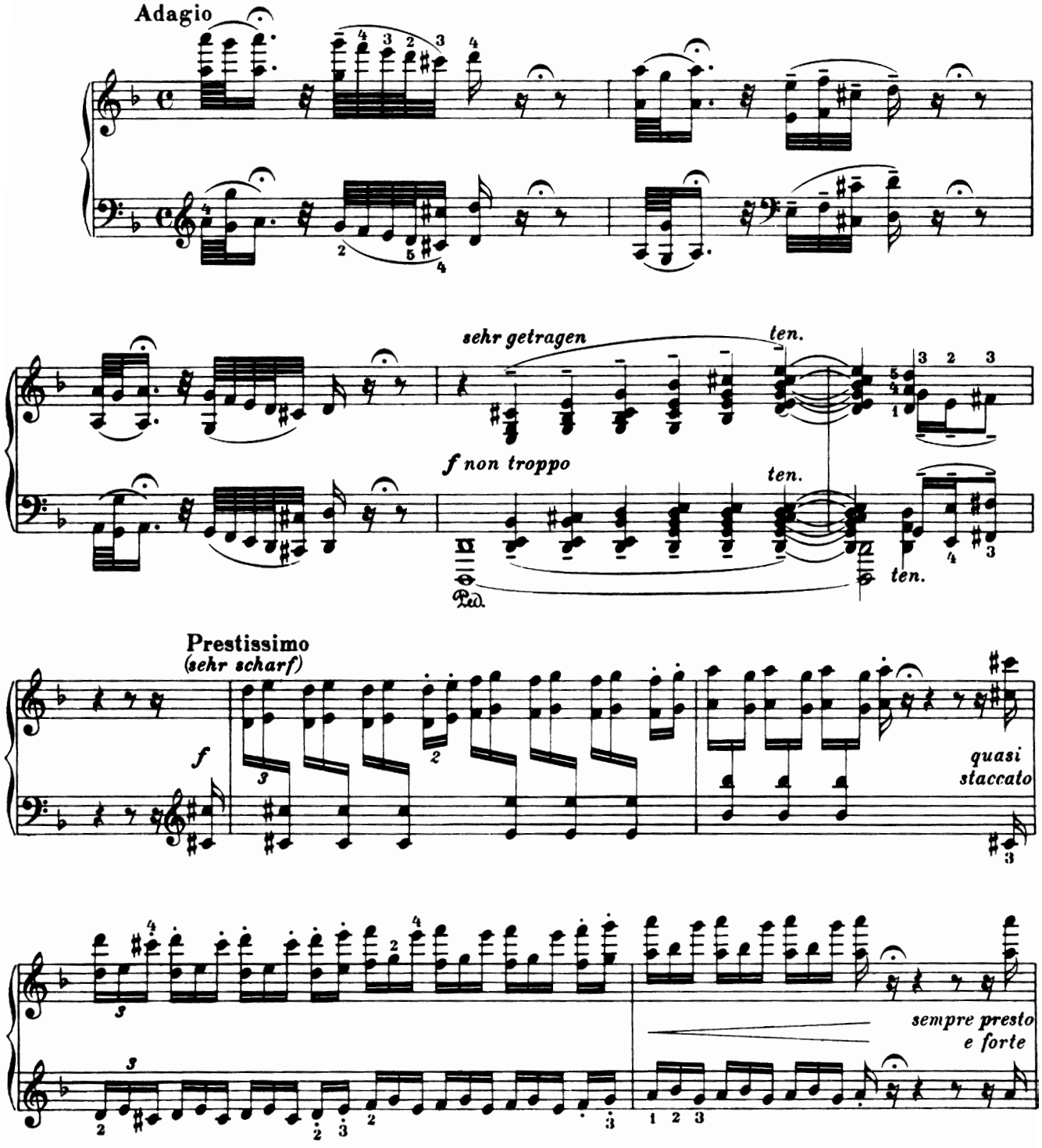

ossia:
Adagio
ten.
a piacere
f
Ped.
a tempo
ff
8

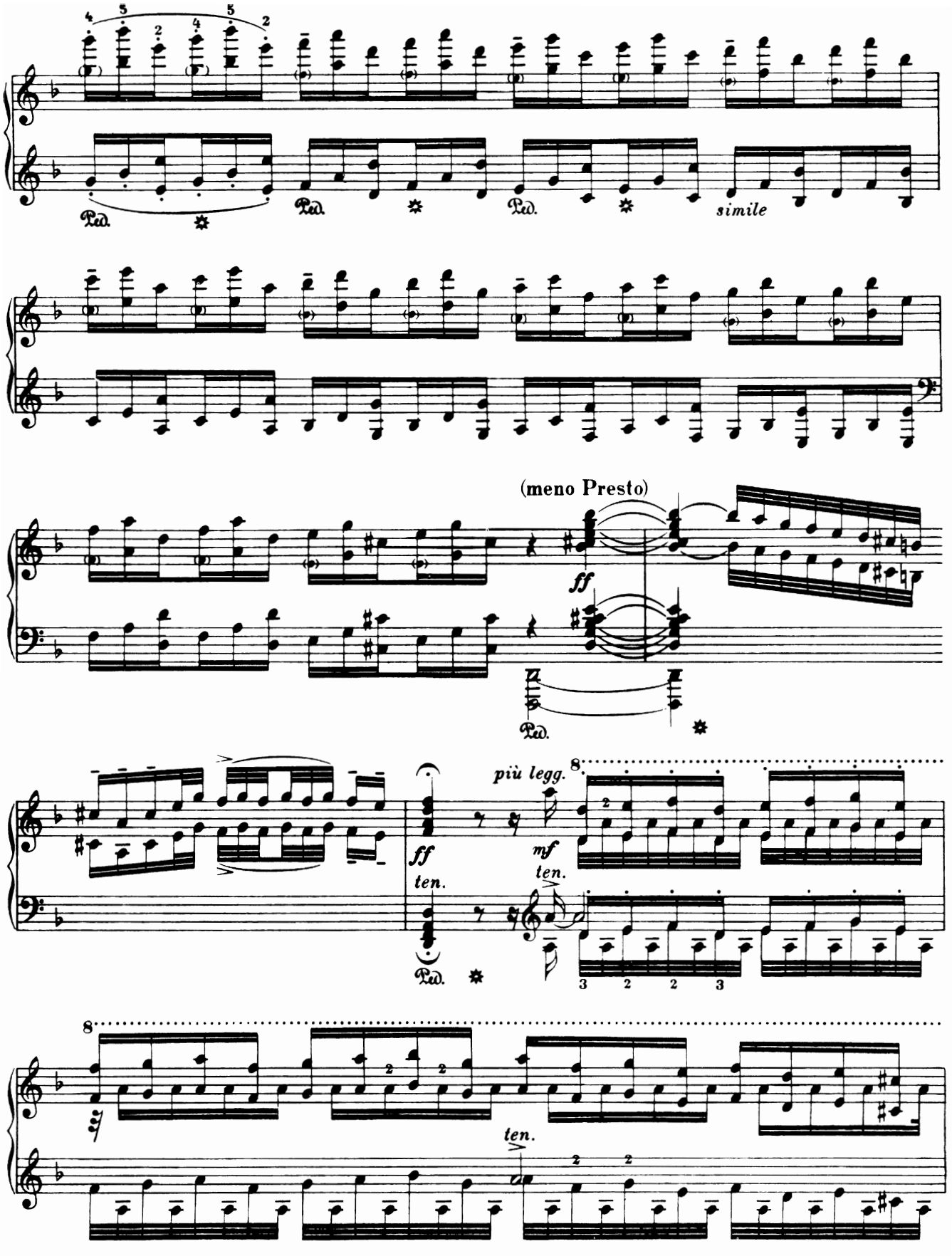
Toccata and Fugue in D Minor

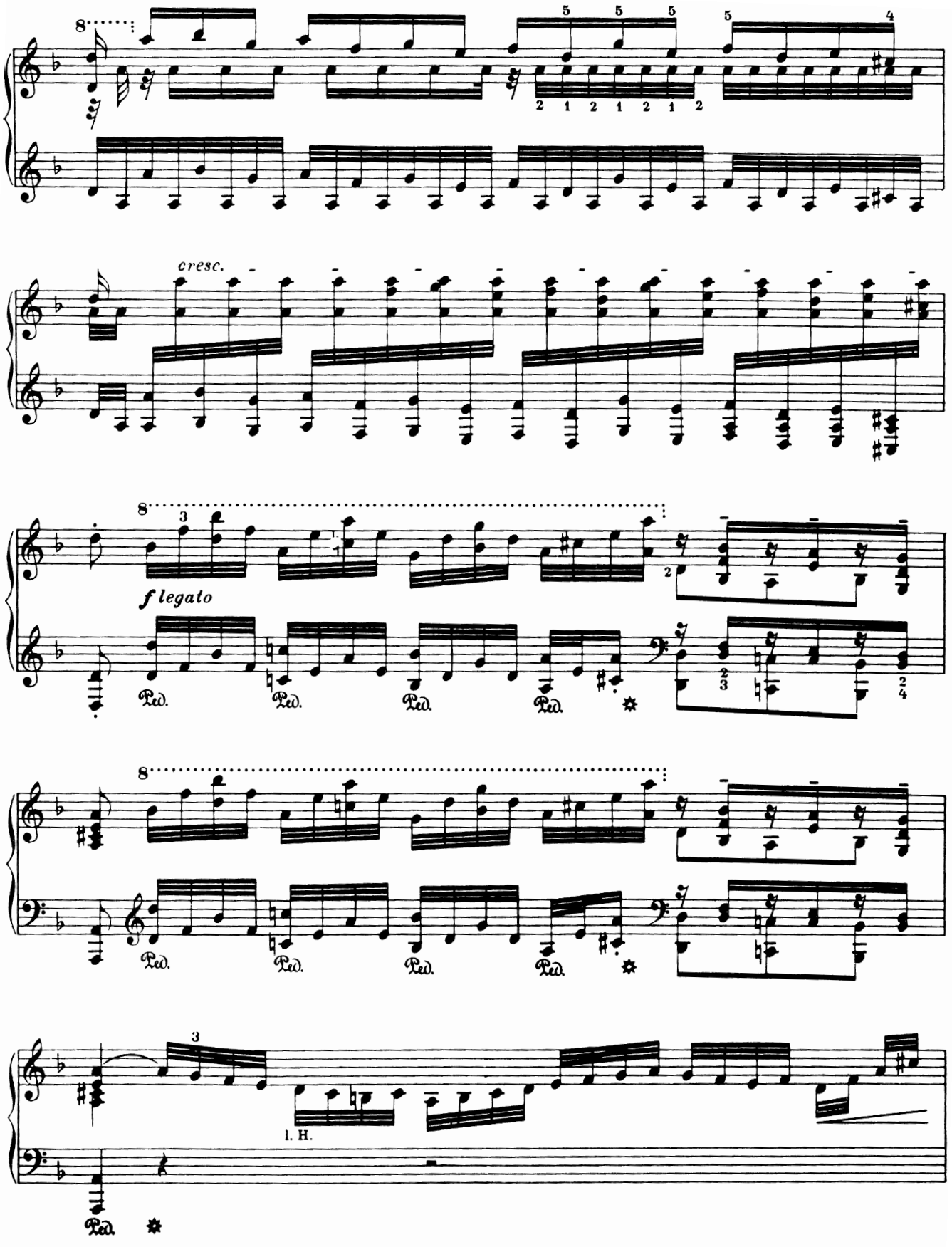
(BWV 565)

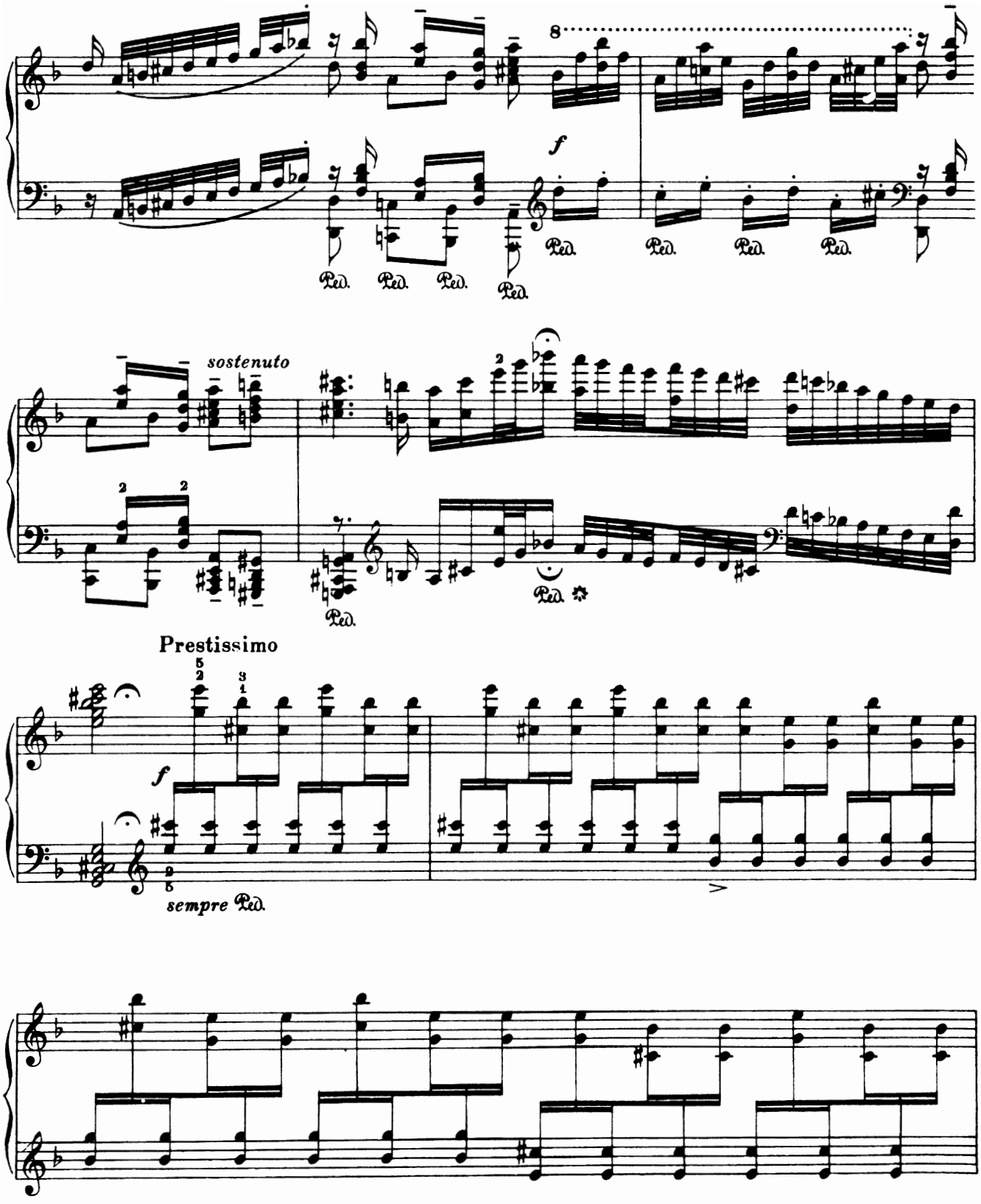
Original organ work by J. S. Bach, before 1708
published as *Toccata in D Minor*

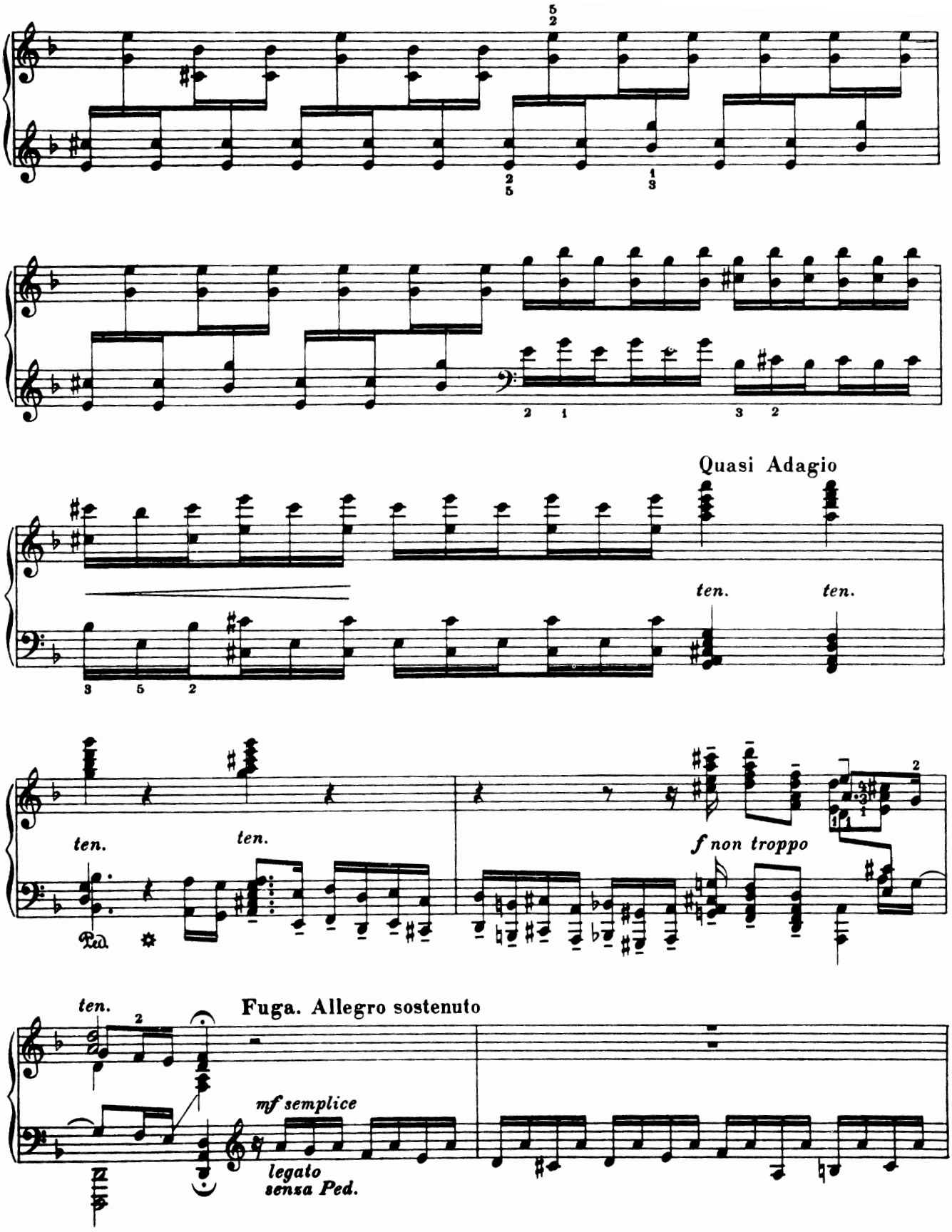
"Arranged for concert performance on
the piano" by Ferruccio Busoni, 1900

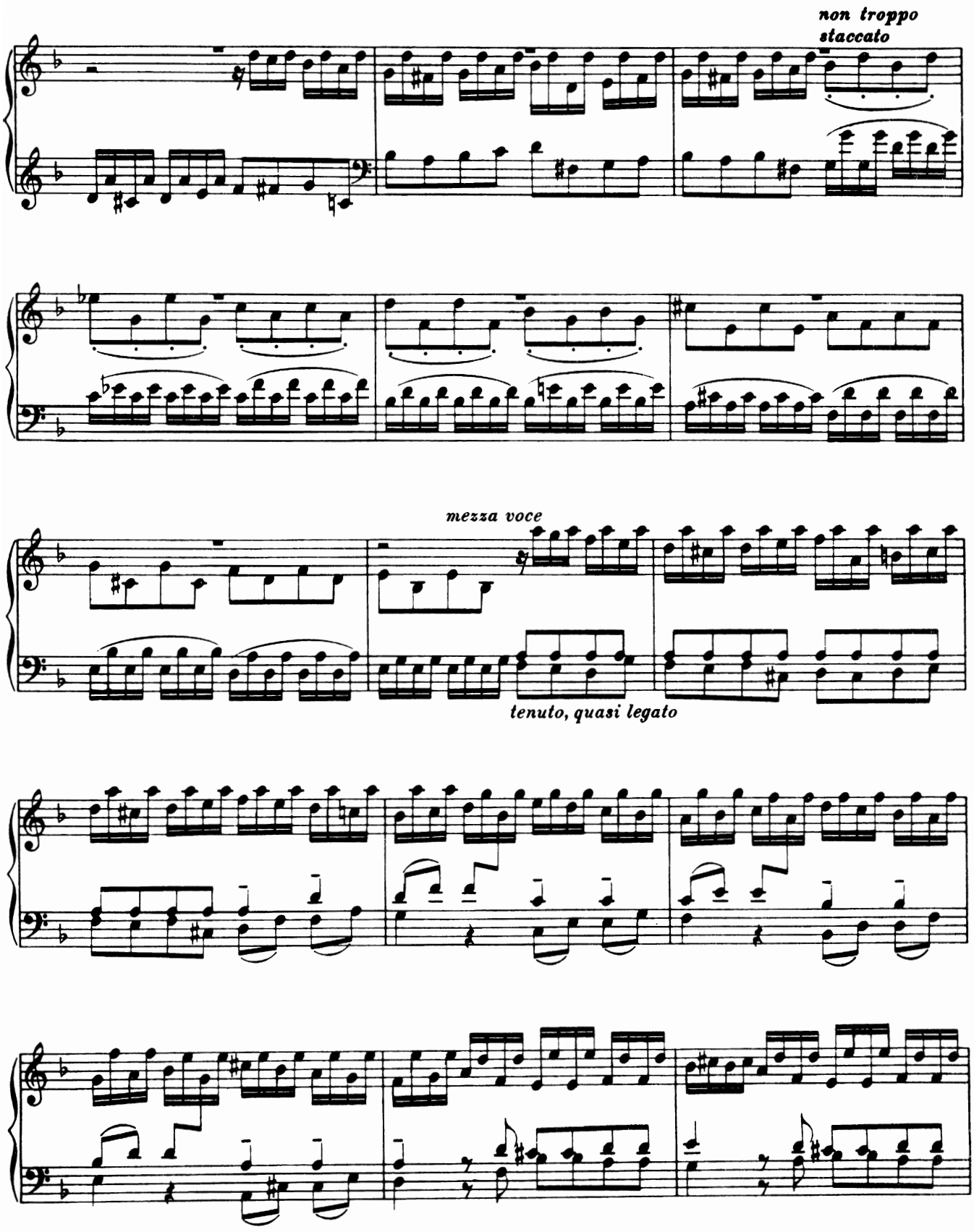


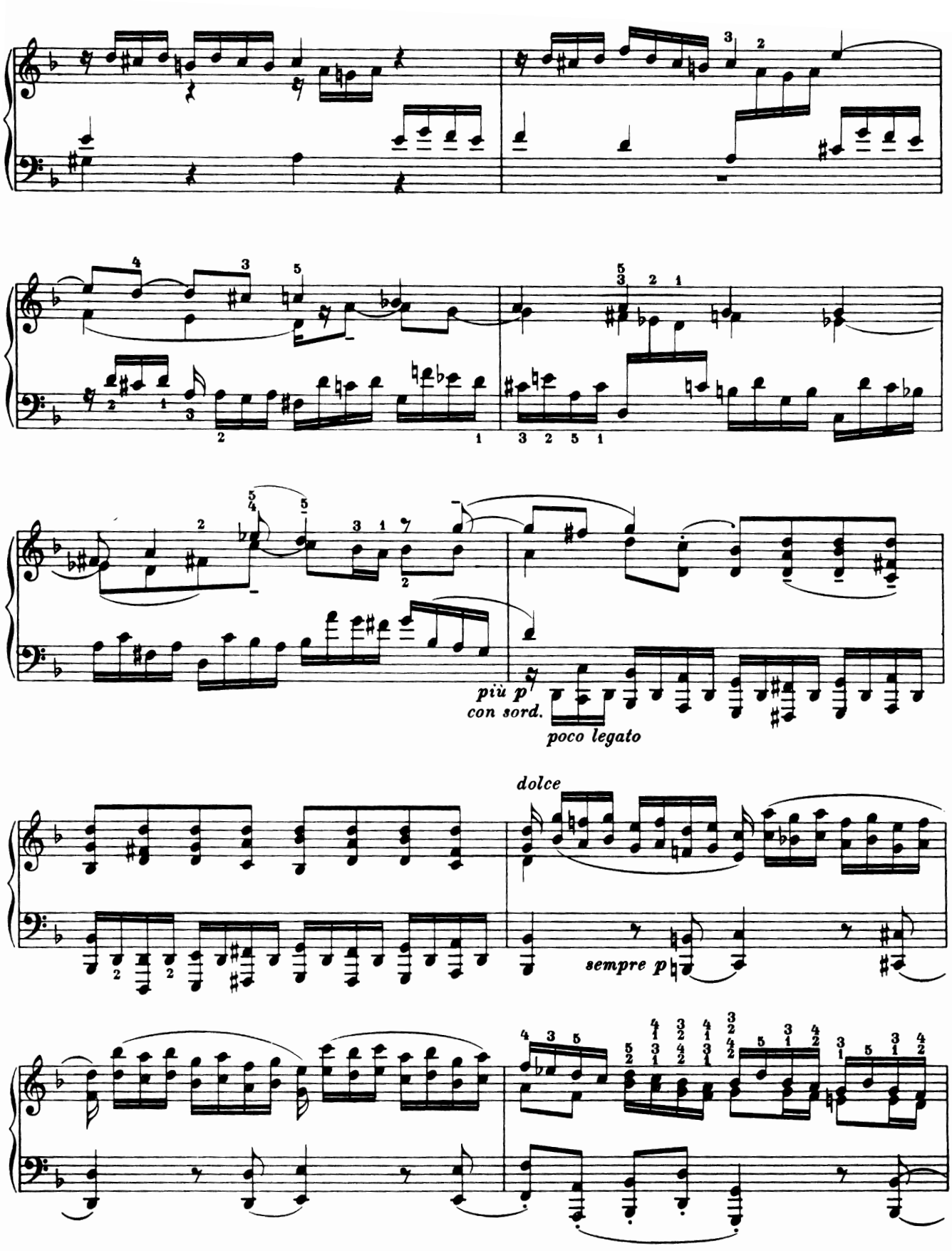

Ped.
simile
(meno Presto)
ff
più legg.
mf
ten.

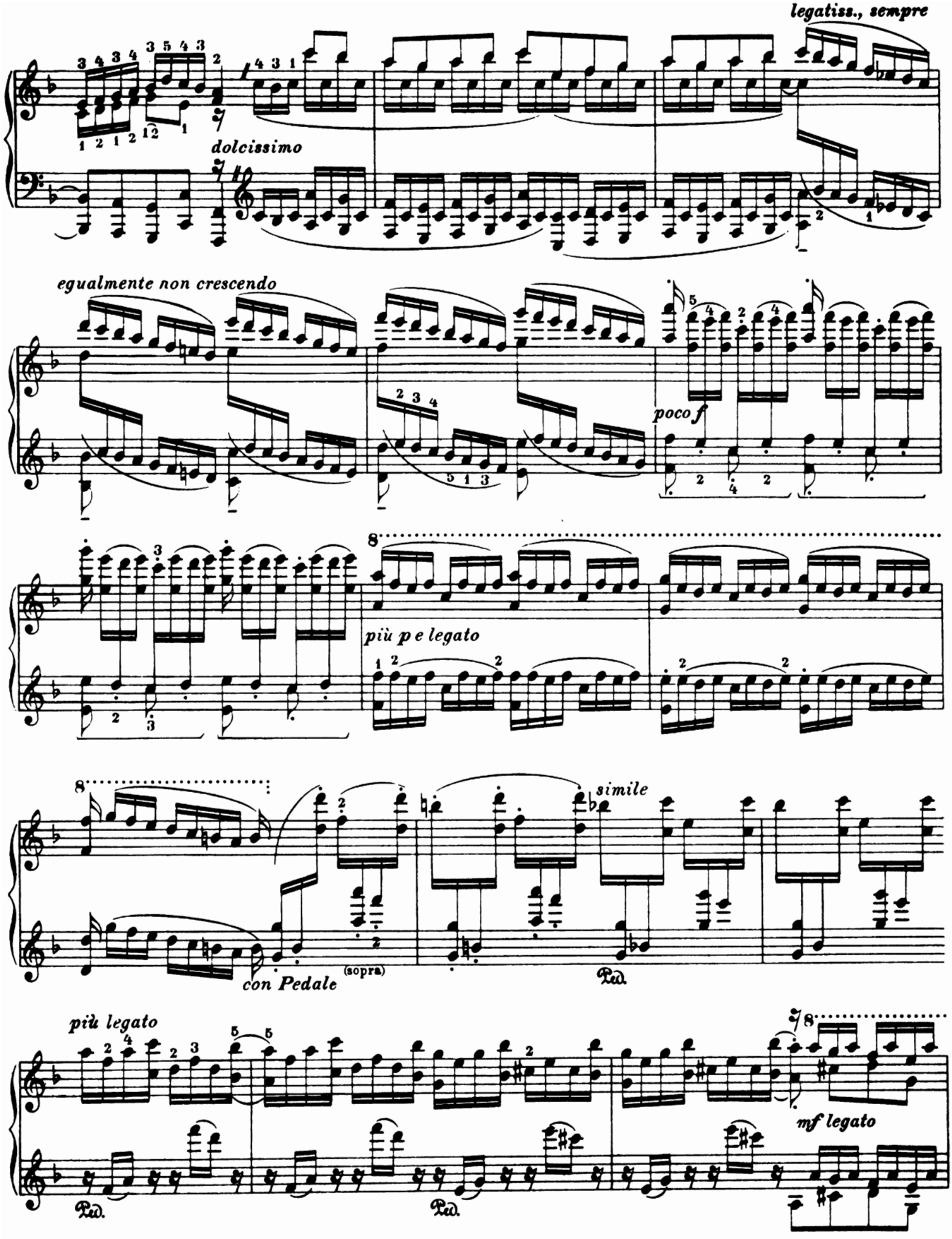

8
cresc.
8
f legato
Ped.
8
3
l. H.
Ped.

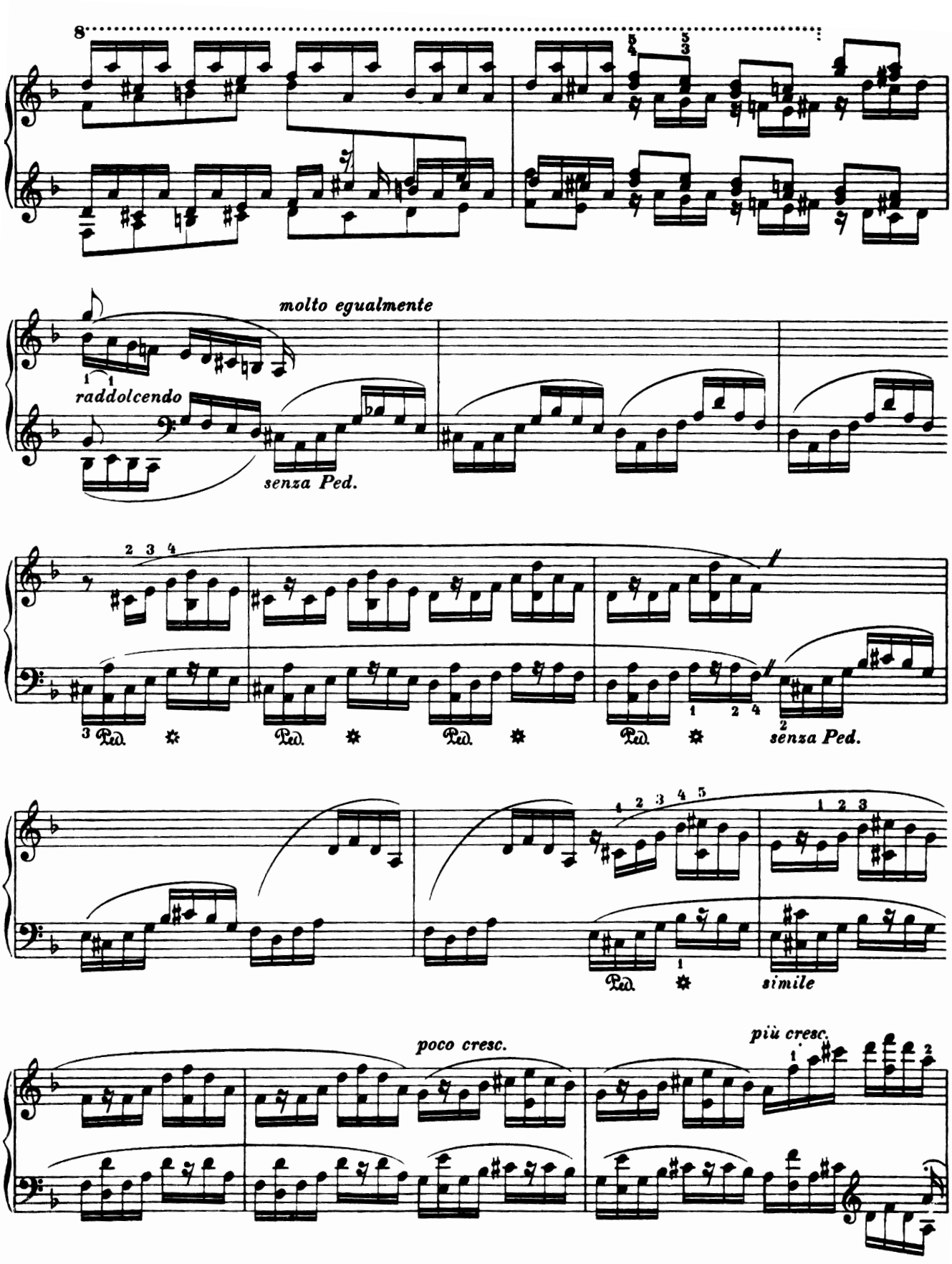

8
f
Ped.
sostenuto
Prestissimo
f
sempre Ped.

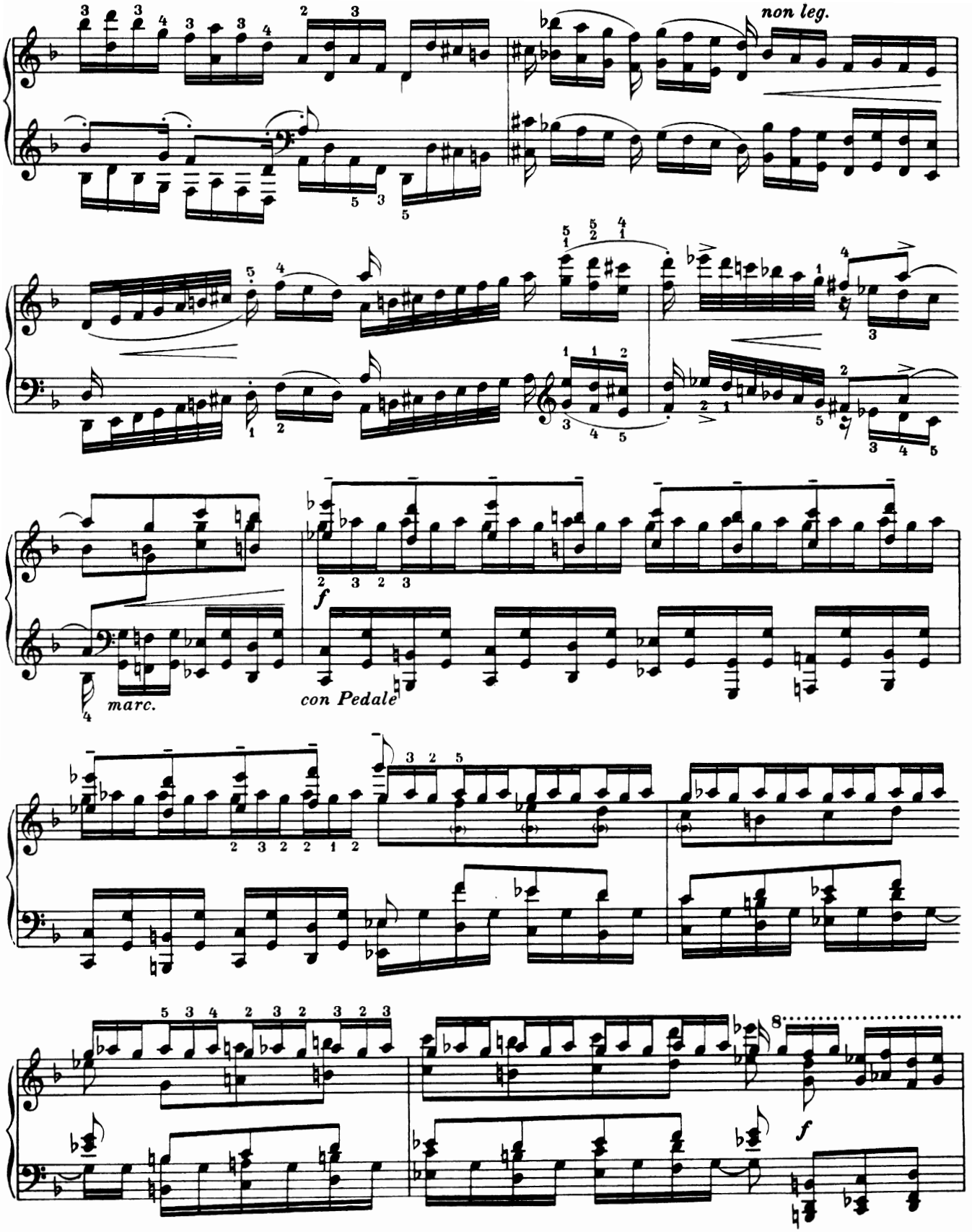

Quasi Adagio
ten.
ten.
ten.
ten.
f non troppo
ten.
Fuga. Allegro sostenuto
mf semplice
legato
senza Ped.

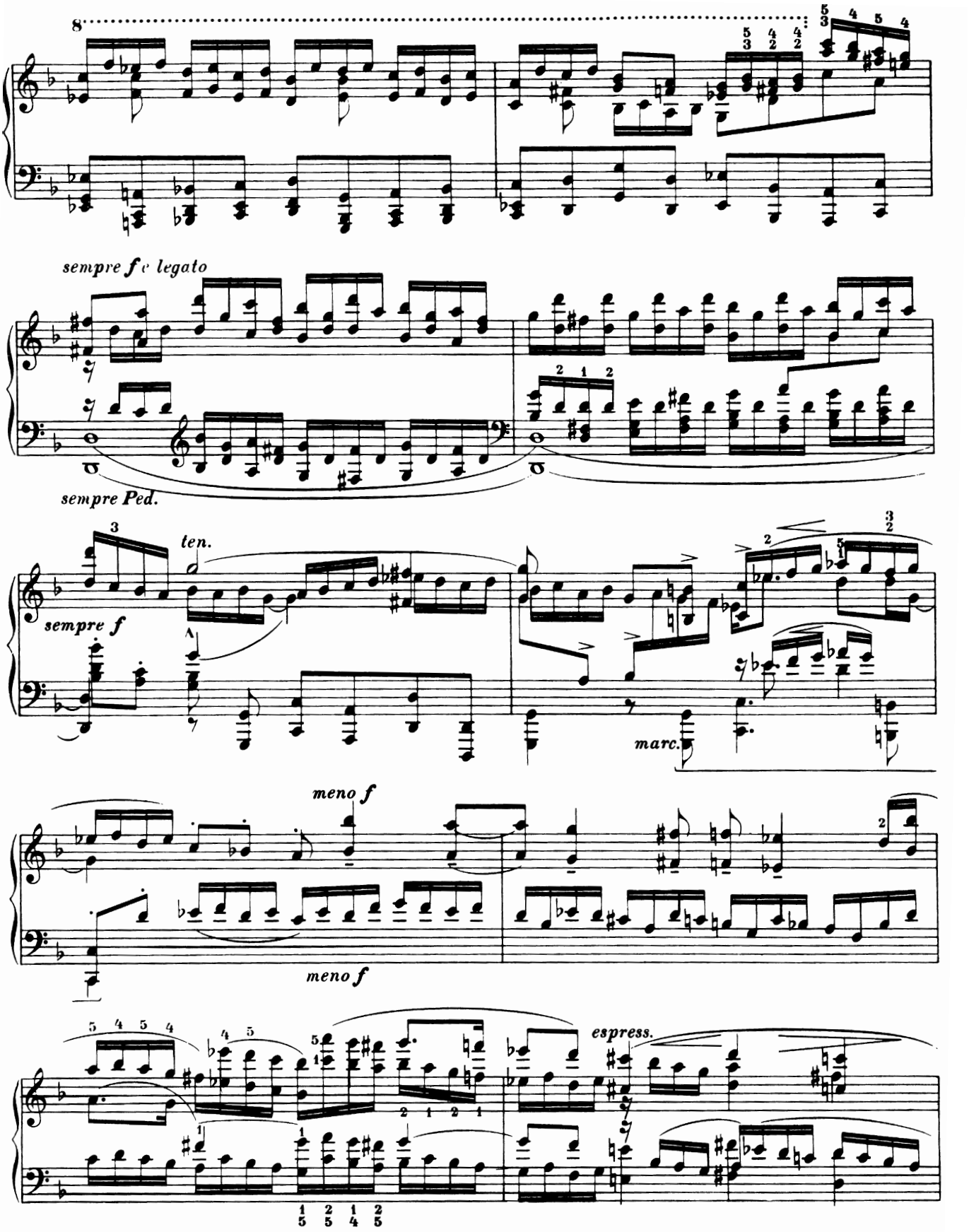

non troppo
staccato
mezza voce
tenuto, quasi legato

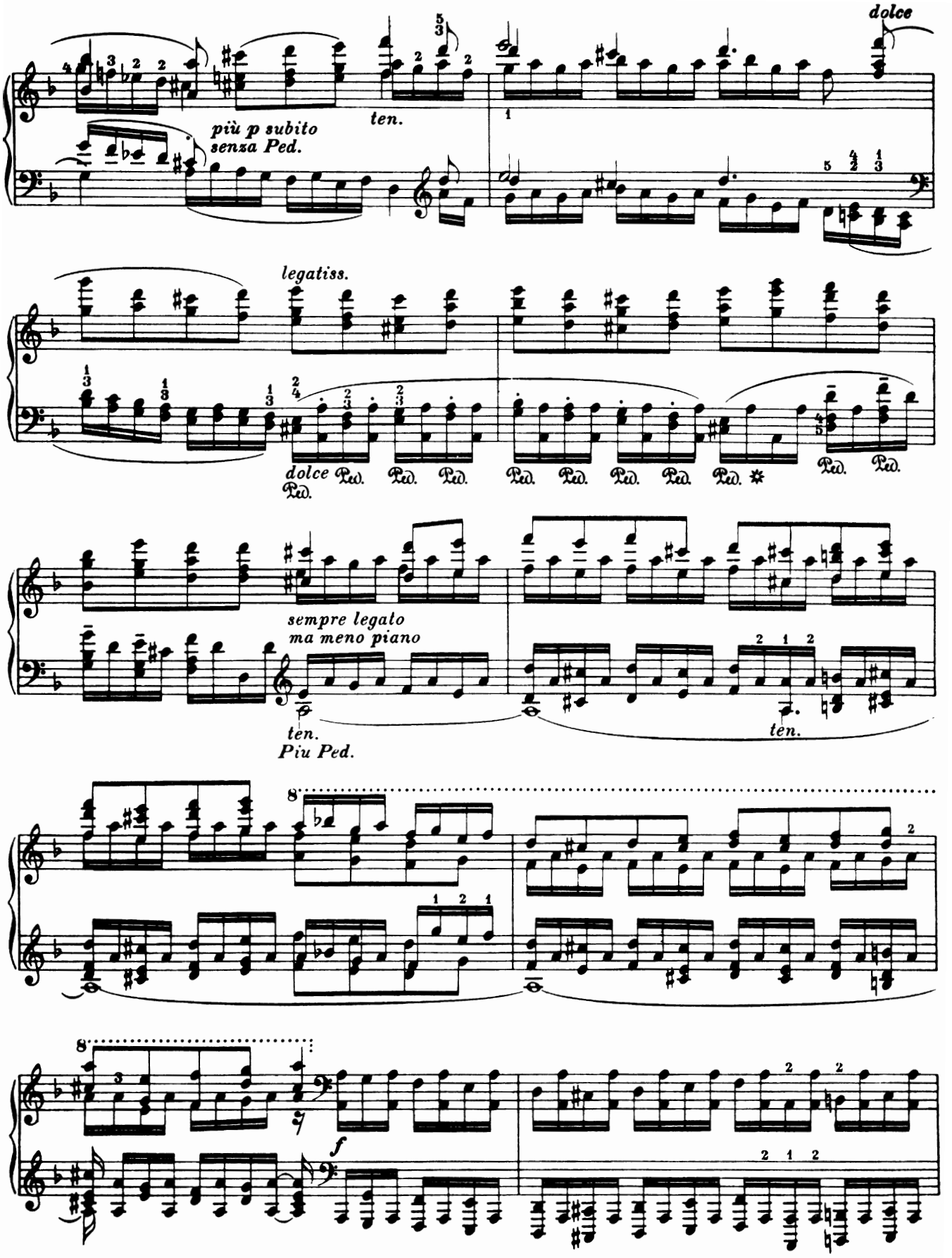

più p
con sord.
poco legato
dolce
sempre p

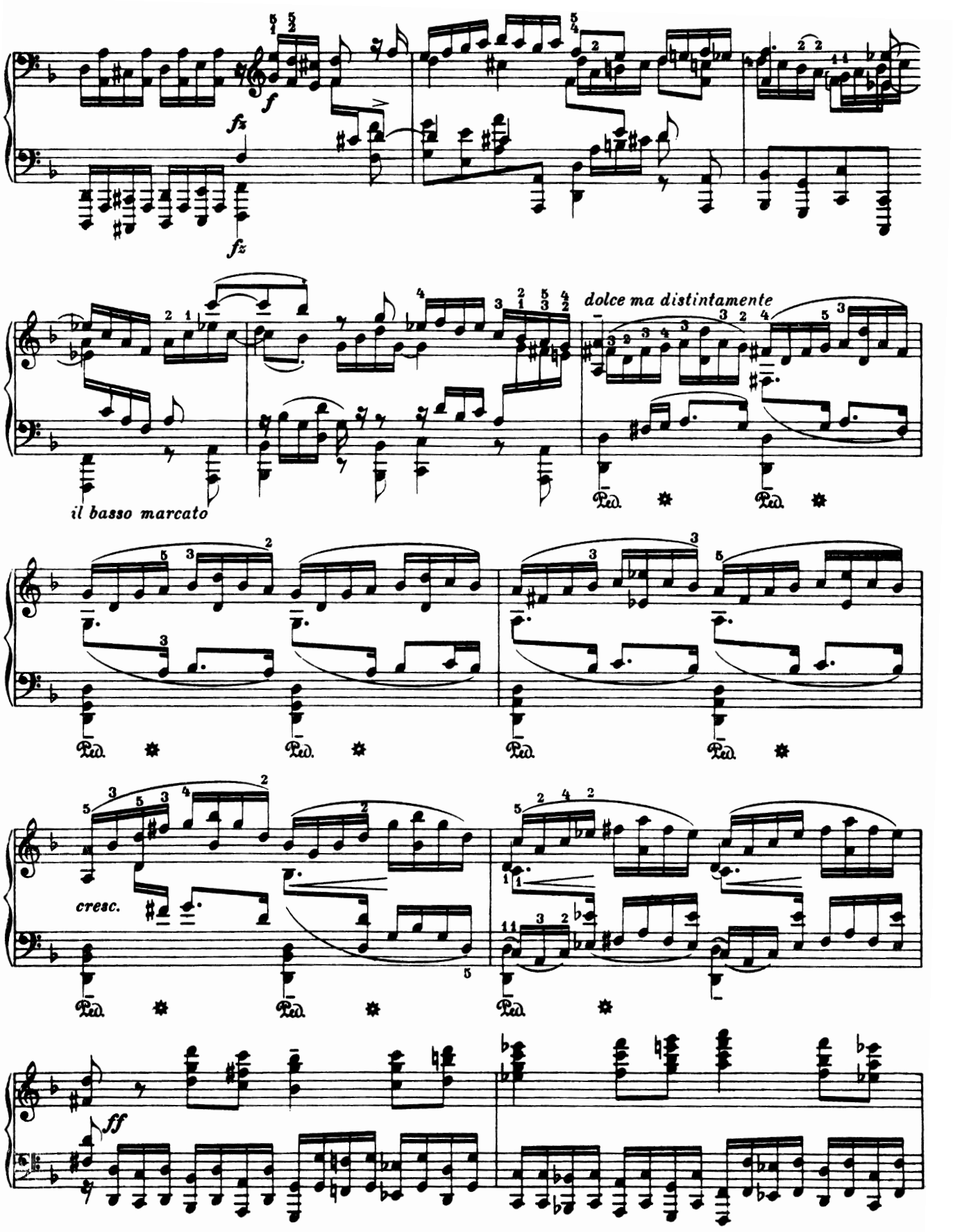

legatiss., sempre
dolcissimo
egualmente non crescendo
poco f
più p e legato
simile
con Pedale
(sopra)
più legato
mf legato

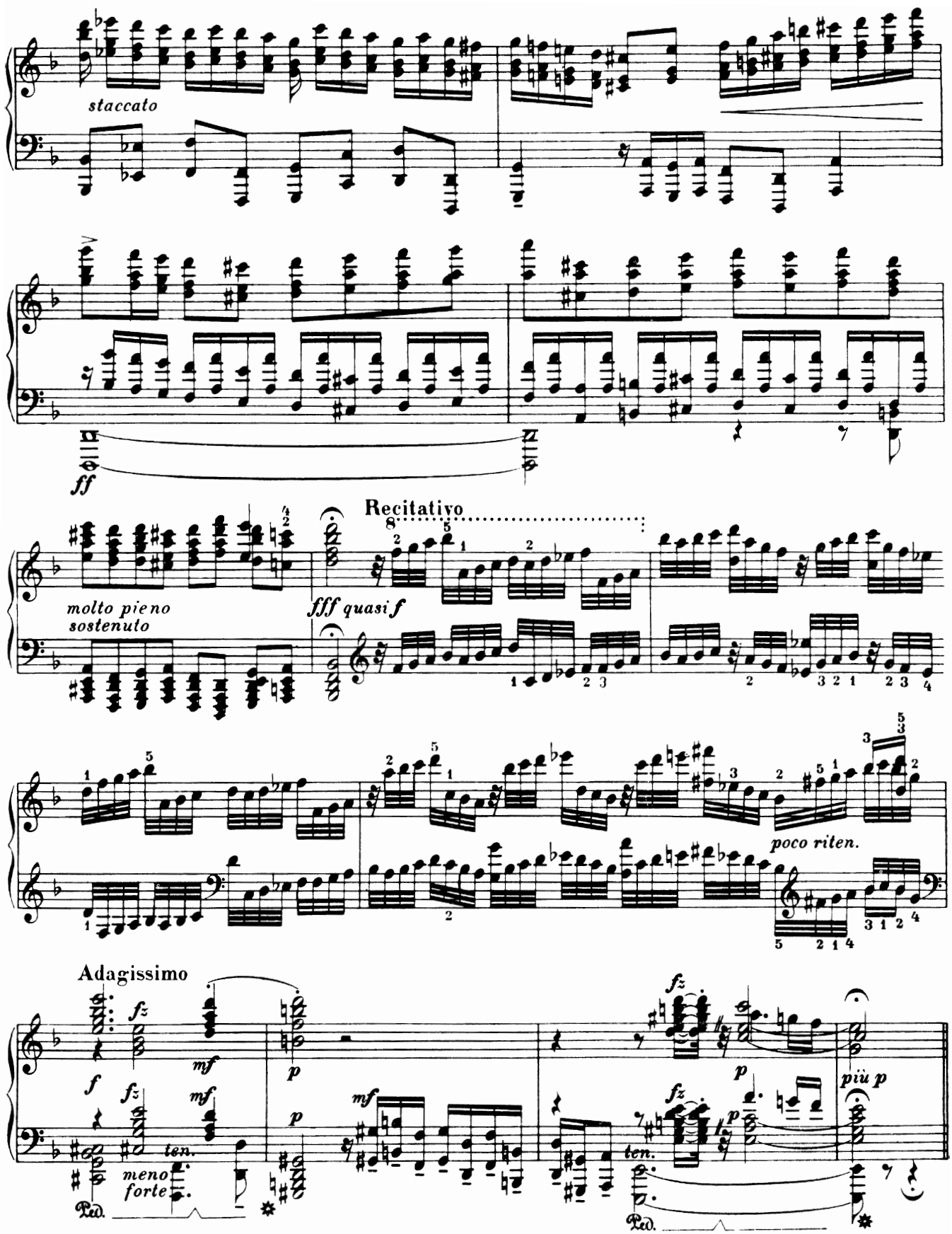

molto egualmente
raddolcendo
senza Ped.
senza Ped.
simile
poco cresc.
più cresc.

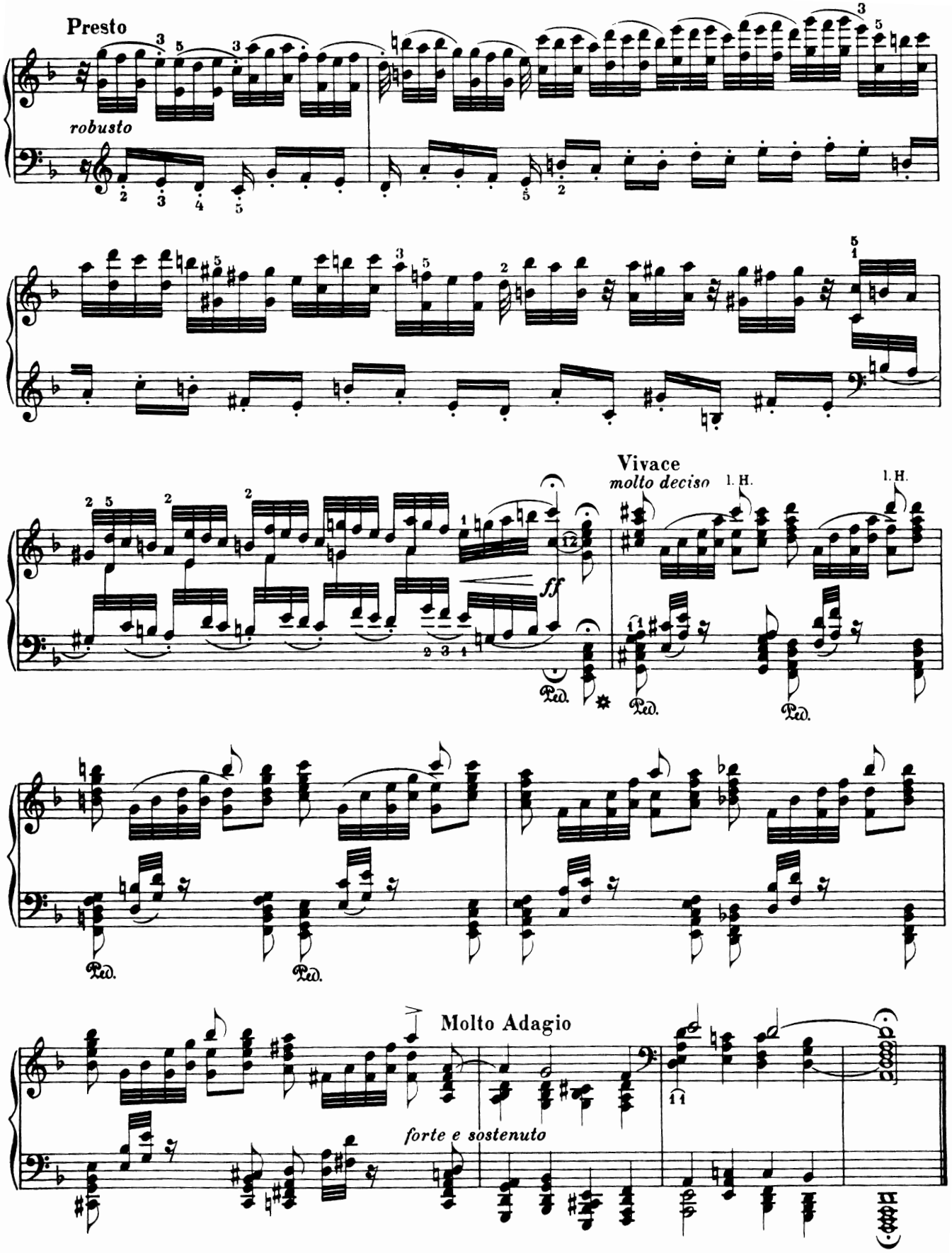

non leg.
marc.
con Pedale
f
f


8
sempre f e legato
sempre Ped.
ten.
sempre f
marc.
meno f
meno f
espress.


dolce
più p subito
senza Ped.
ten.
legatiss.
dolce
Ped.
sempre legato
ma meno piano
ten.
Piu Ped.
ten.
8
8
f


f
fz
fz
dolce ma distintamente
il basso marcato
Ped.
cresc.
ff


staccato
ff
Recitativo
molto pieno
sostenuto
fff quasi f
poco riten.
Adagissimo
fz
mf
f
p
ten.
meno
forte
più p
Ped.

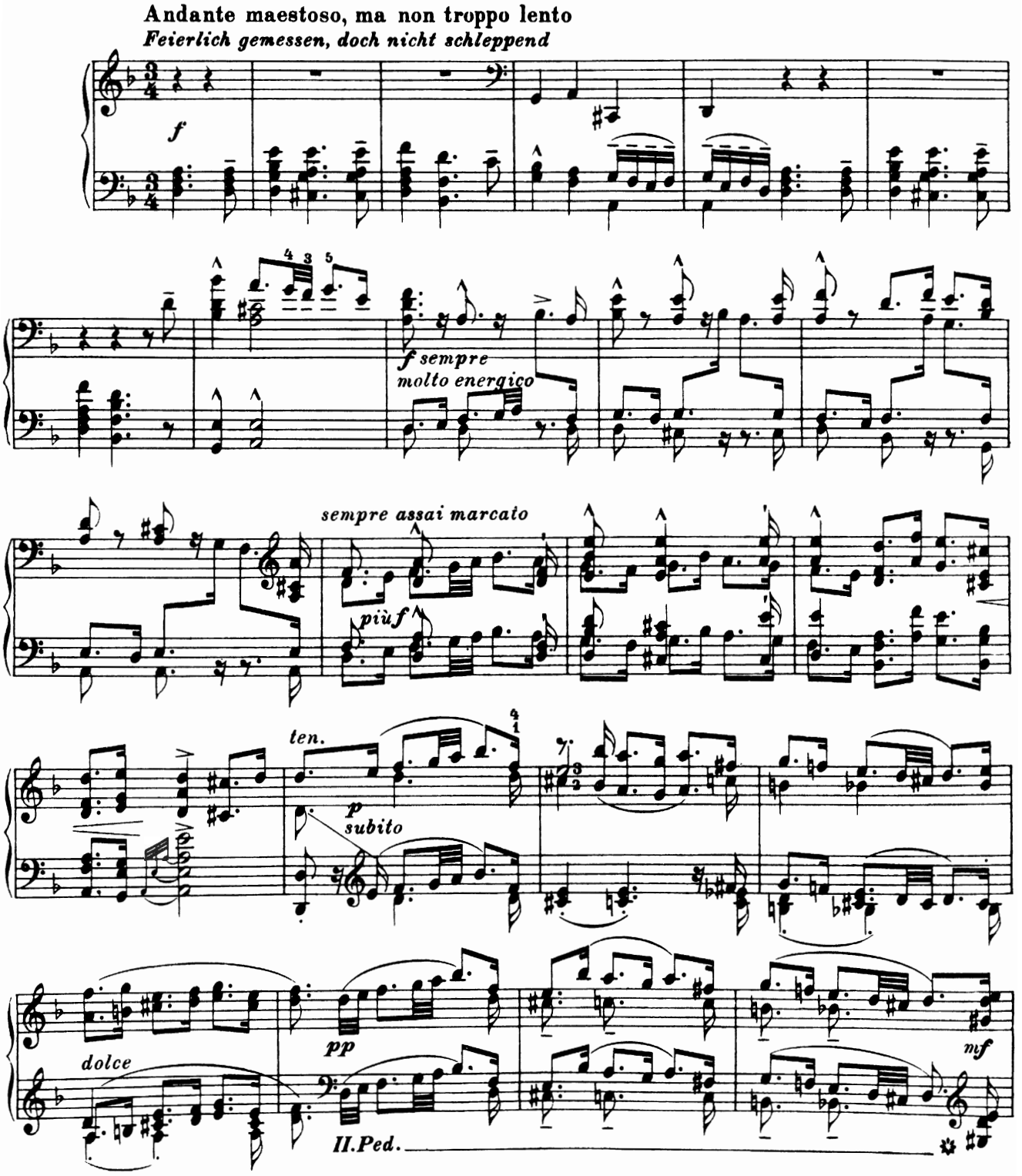

Presto
robusto
Vivace
molto deciso
l. H.
l. H.
ff
Ped.
Ped.
Ped.
Ped.
Ped.
Molto Adagio
forte e sostenuto

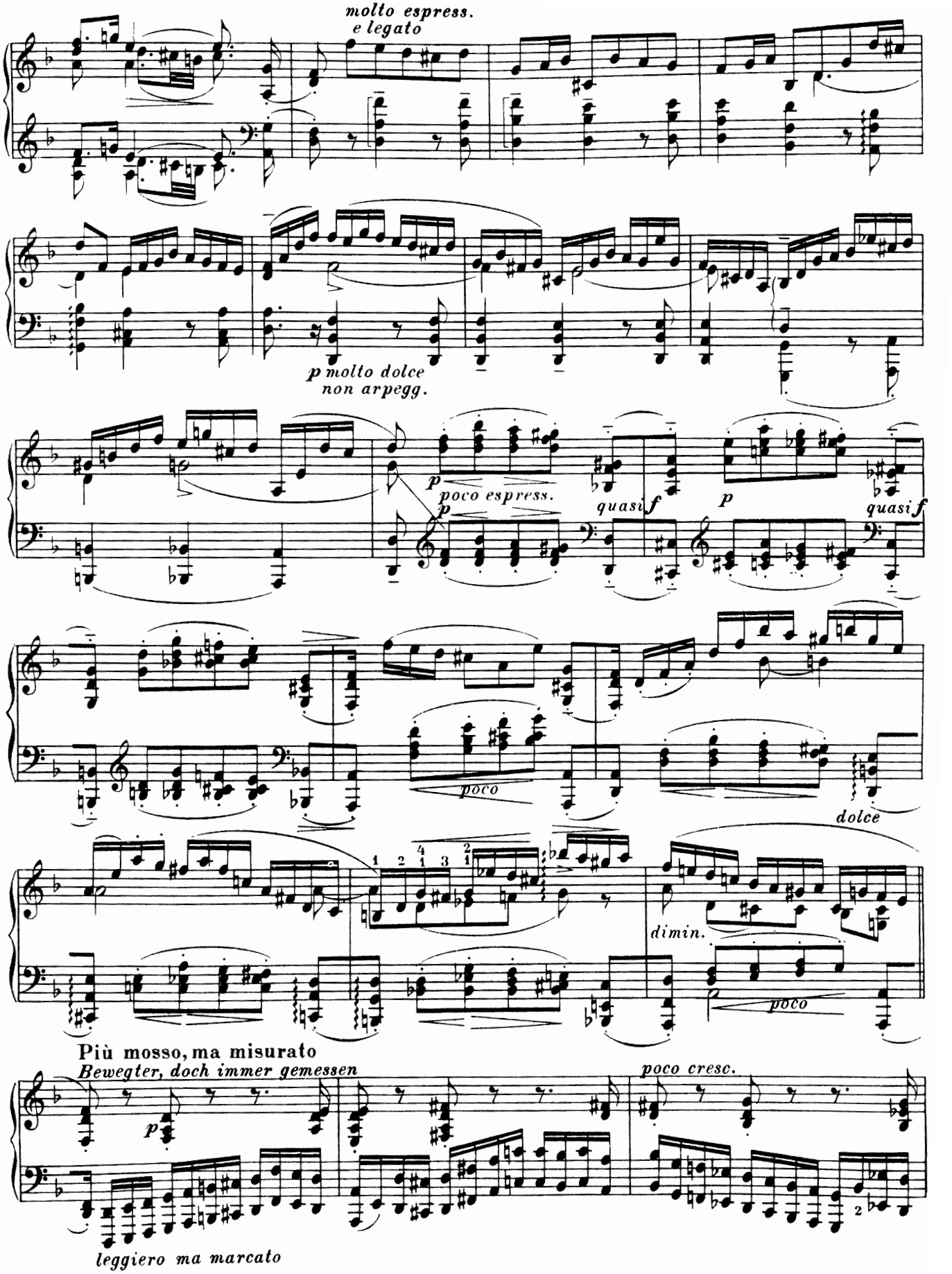
To Eugen d'Albert

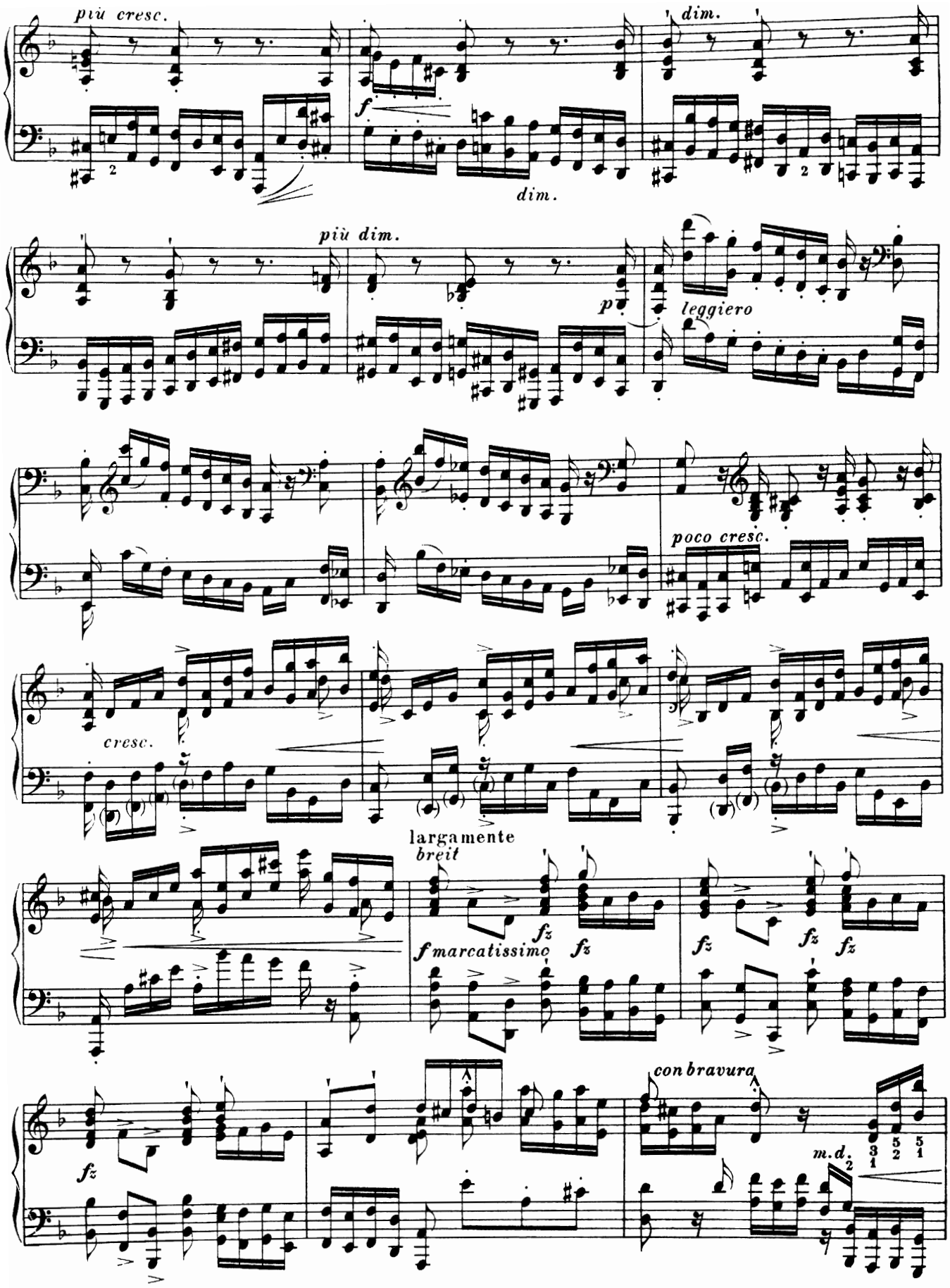
Chaconne in D Minor

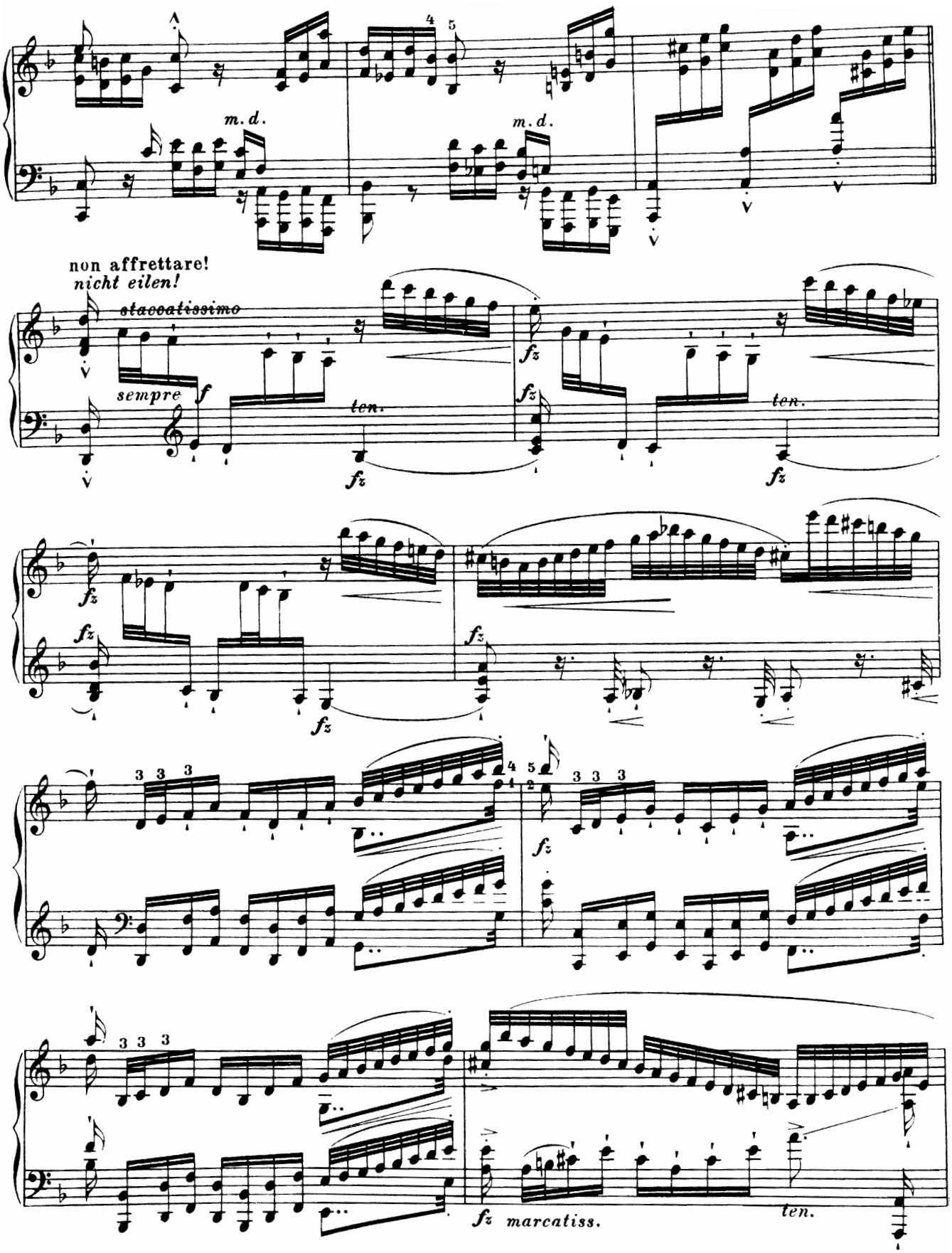
From *Partita II in D Minor for Violin* (BWV 1004) by J. S. Bach, 1720

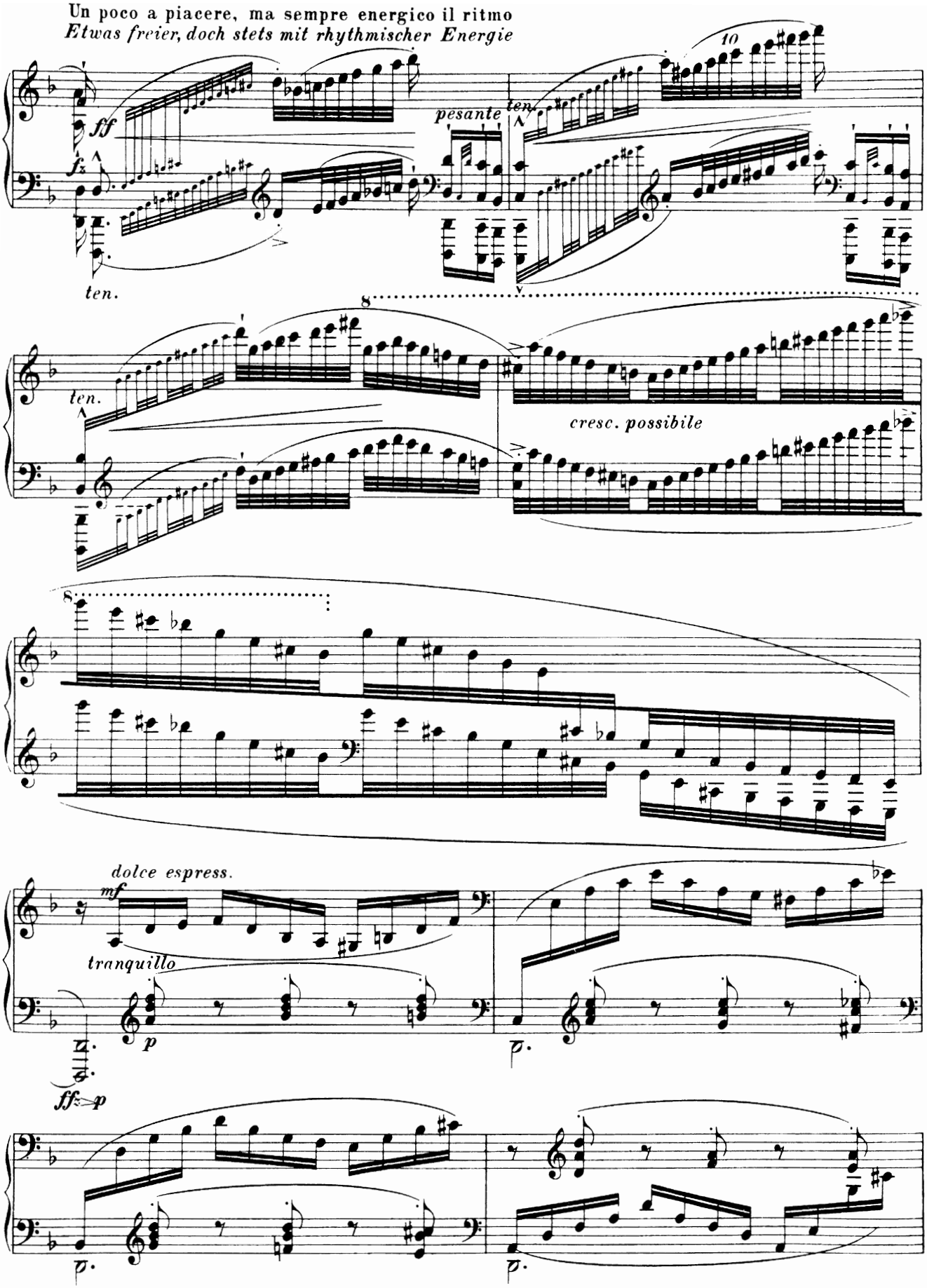
"Arranged for concert performance on the piano" by Ferruccio Busoni, 1897?

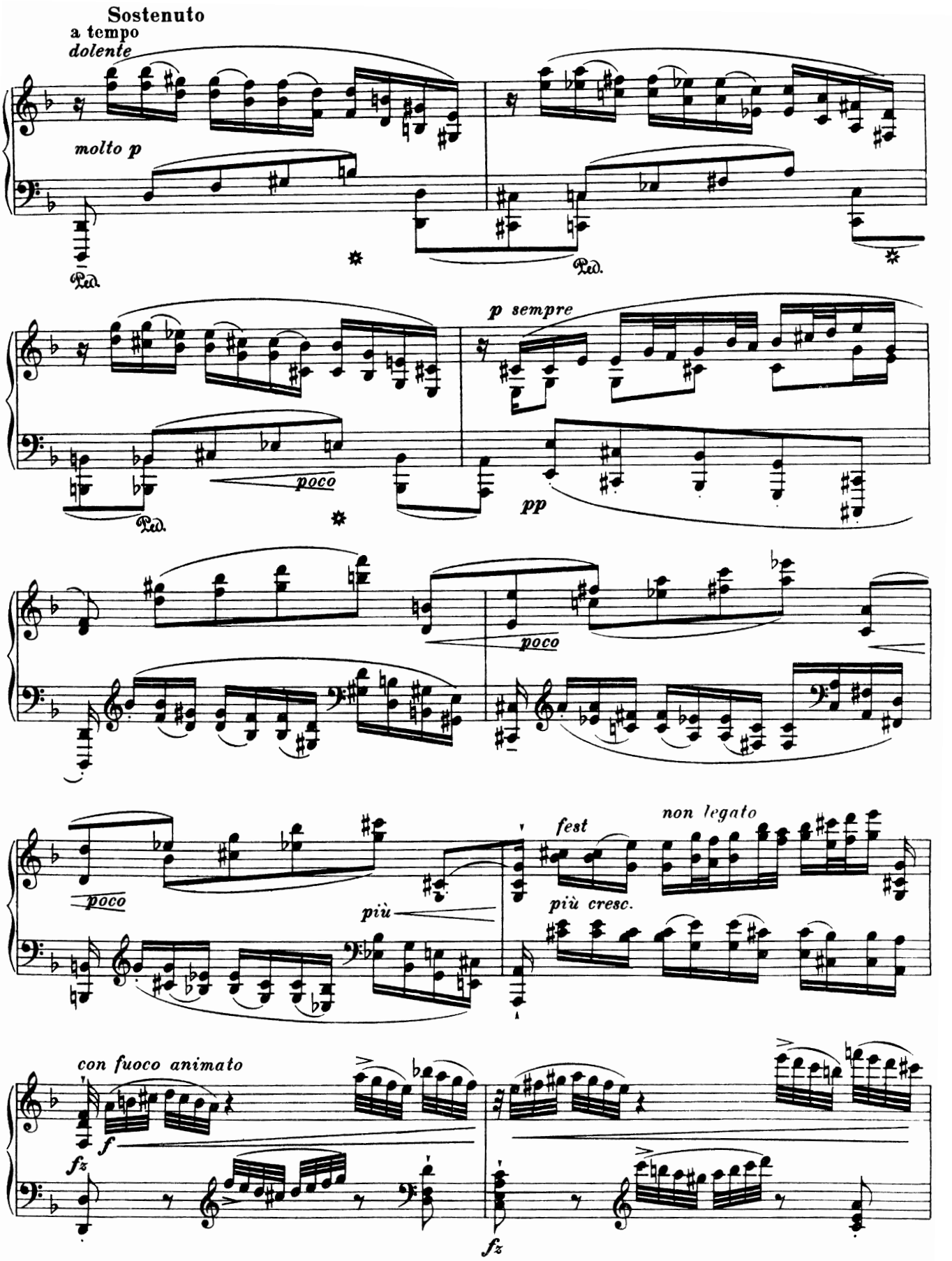


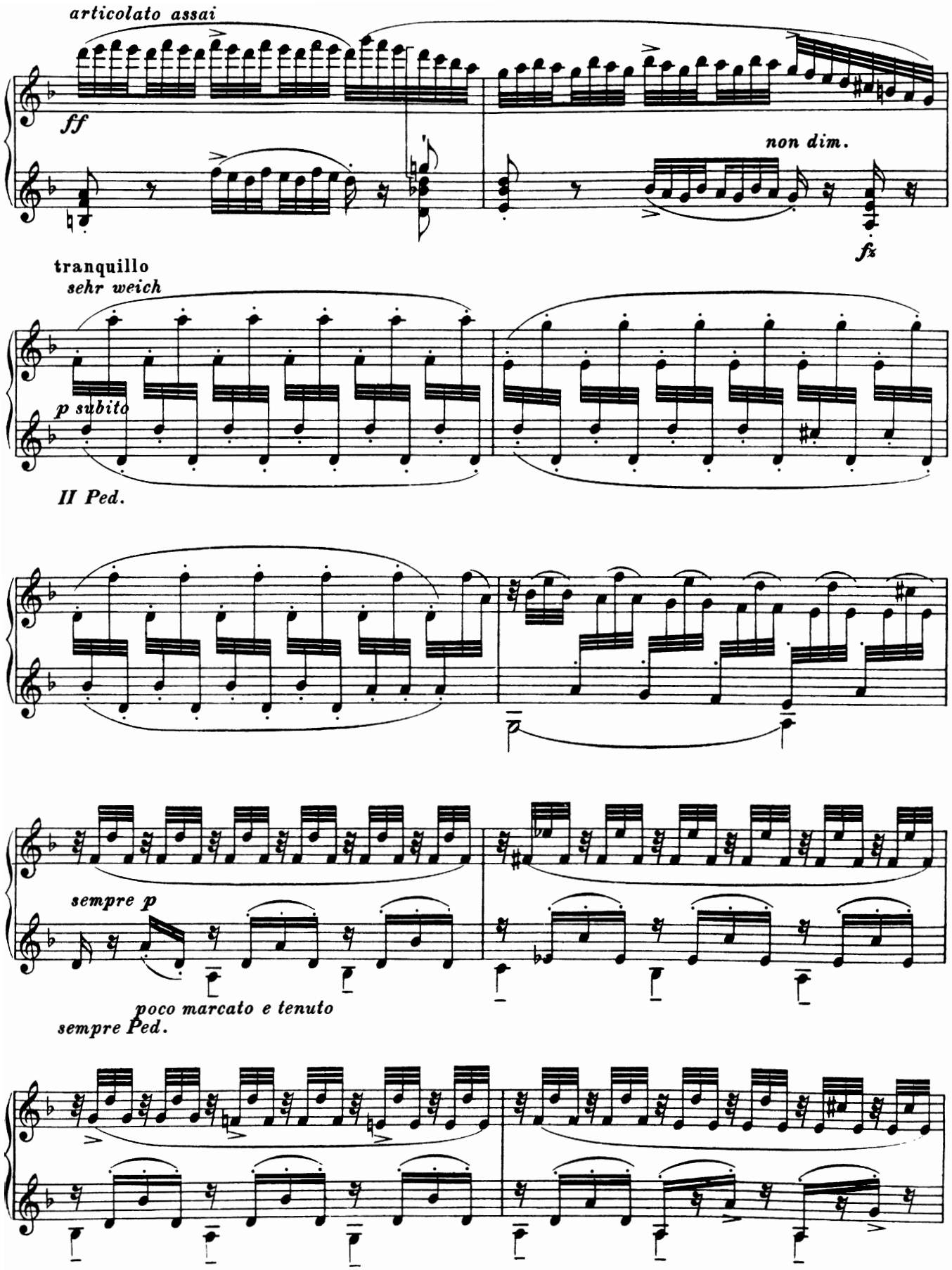

molto espress.
e legato
p molto dolce
non arpegg.
p
poco espress.
p
quasi f
p
quasi f
poco
dolce
dimin.
poco
Più mosso, ma misurato
Bewegter, doch immer gemessen
poco cresc.
leggiero ma marcato

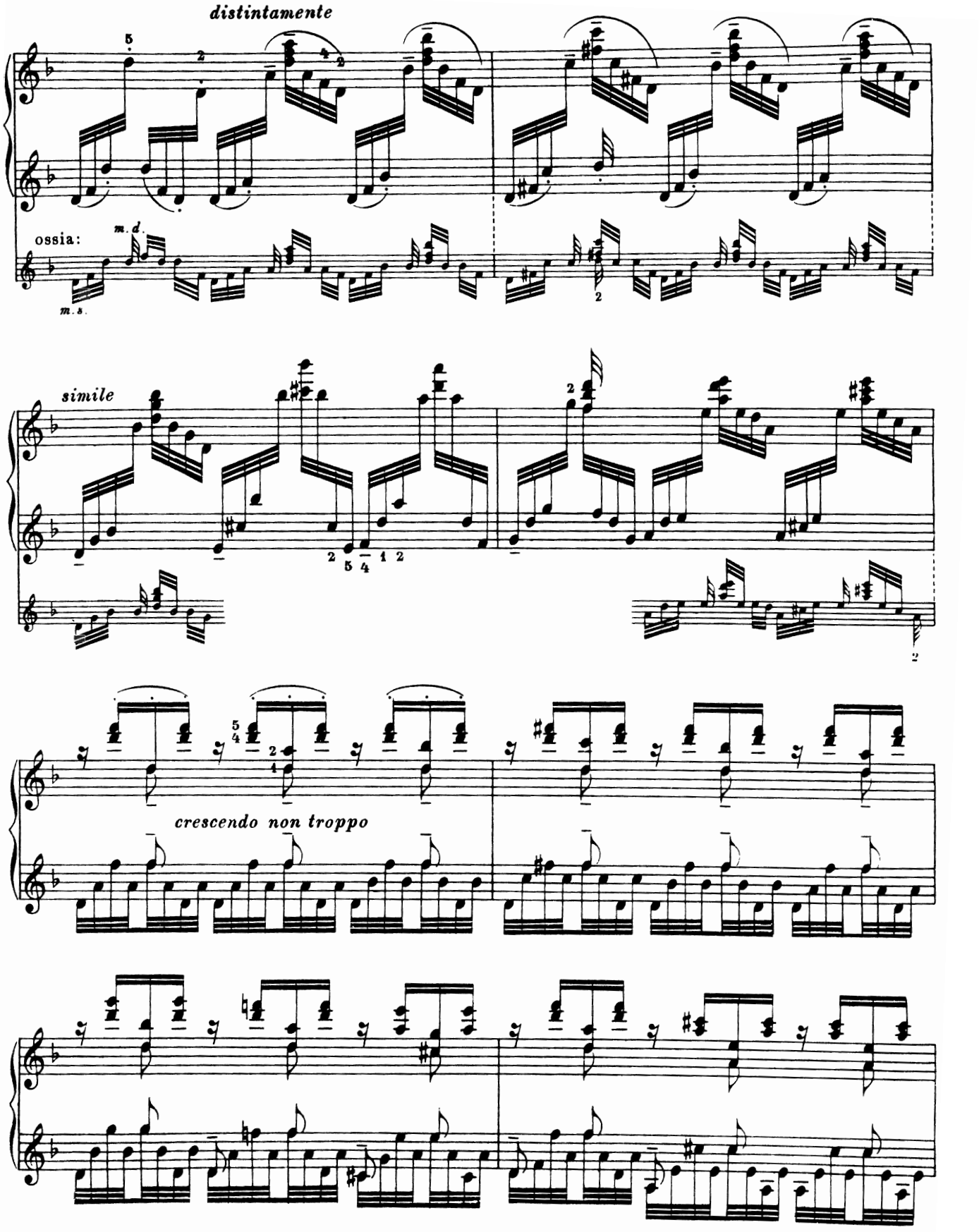

più cresc.
dim.
dim.
più dim.
p
leggiero
poco cresc.
cresc.
largamente
breit
fz
f marcatissimo
fz
fz
fz
fz
fz
con bravura
m.d.
3 5 5
2 1
1

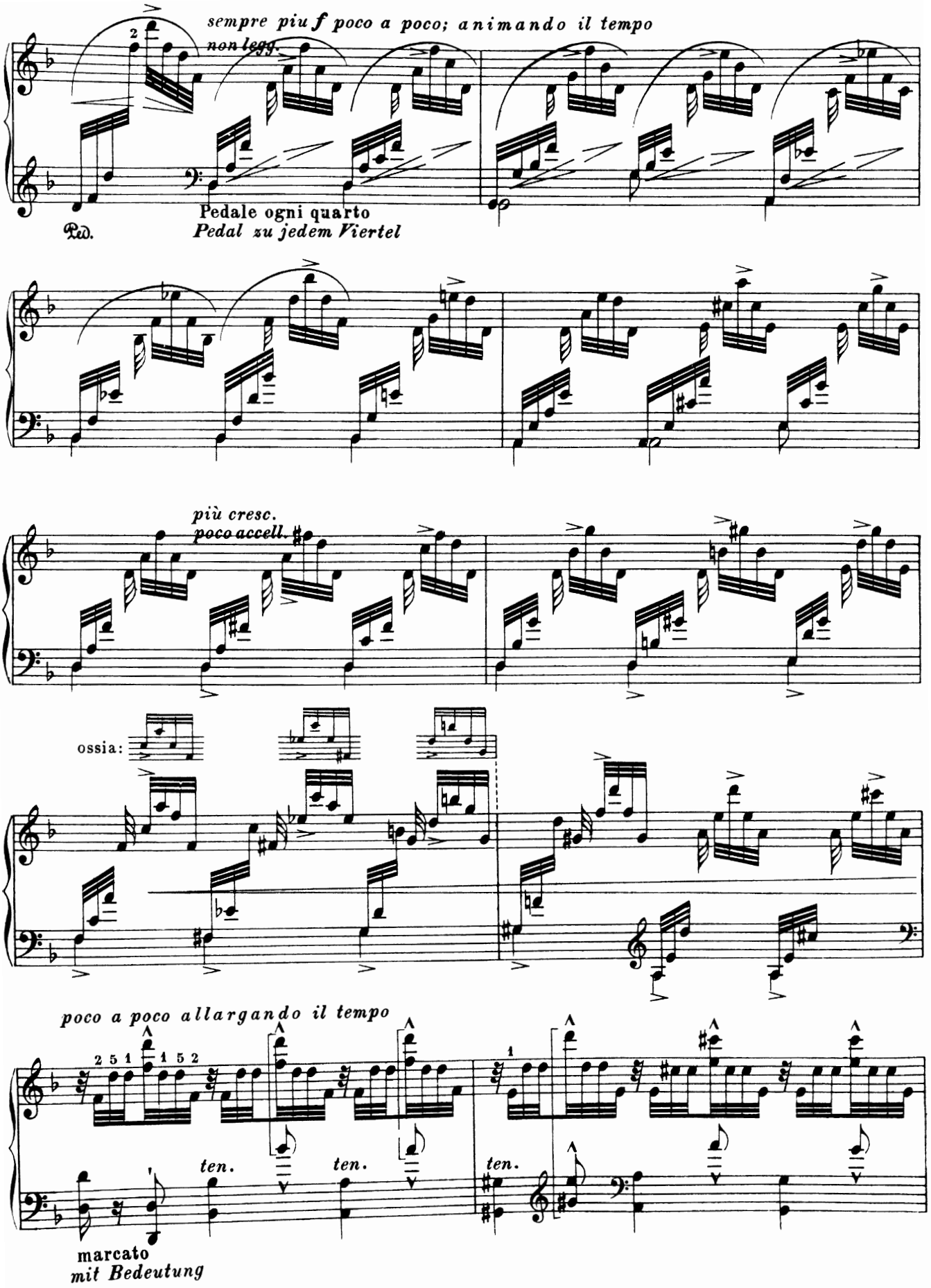

m. d.
m. d.
non affrettare!
nicht eilen!
staccatissimo
sempre f
ten.
fz
ten.
fz
fz
fz
fz
fz
fz
3 3 3
3 3 3
3 3 3
fz marcatiss.
ten.

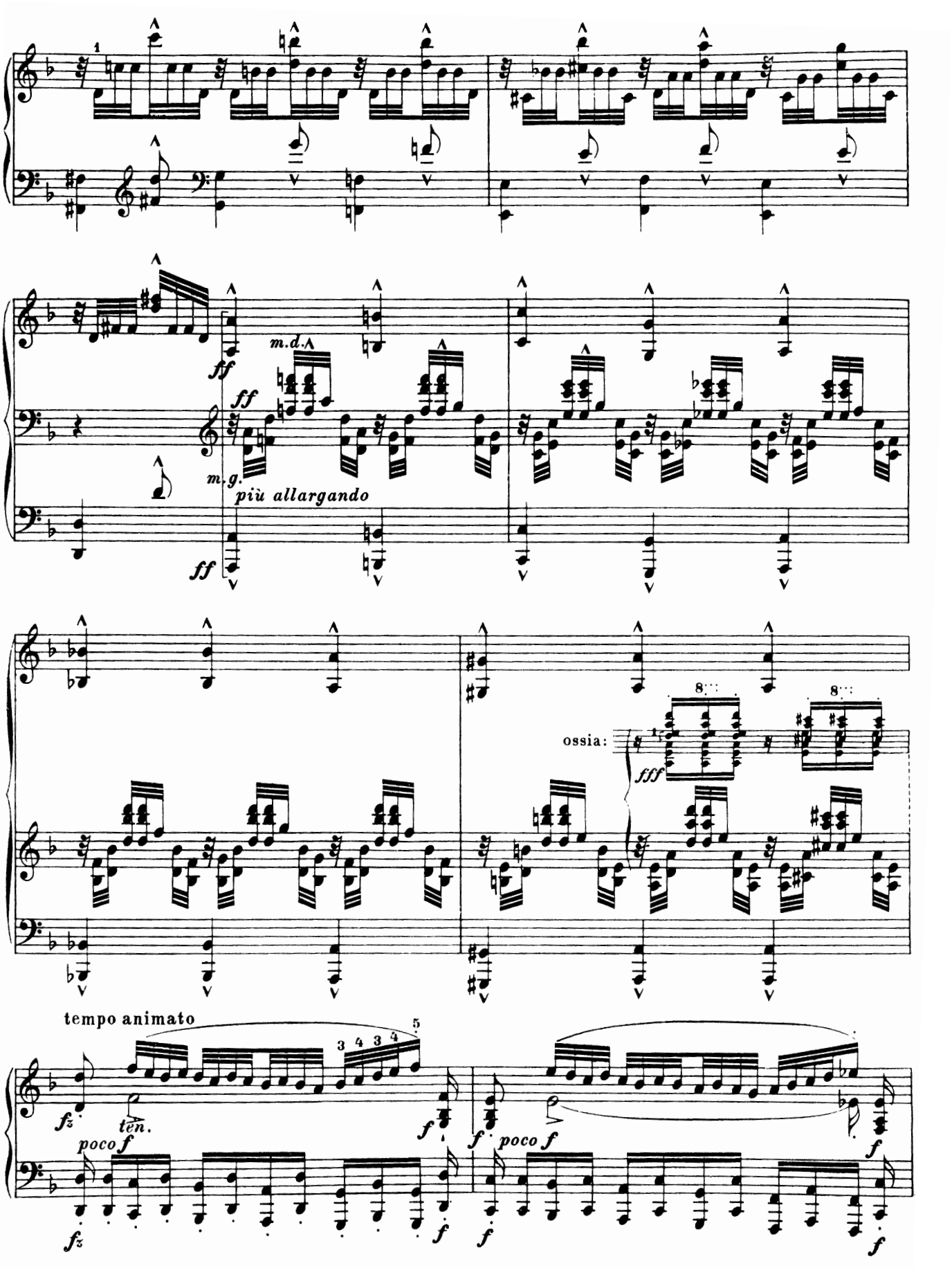

Un poco a piacere, ma sempre energico il ritmo
Etwas freier, doch stets mit rhythmischer Energie
ff
fz
pesante
ten.
10
ten.
8
ten.
cresc. possibile
8
dolce espress.
mf
tranquillo
p
p.
ff
p
p.
p.

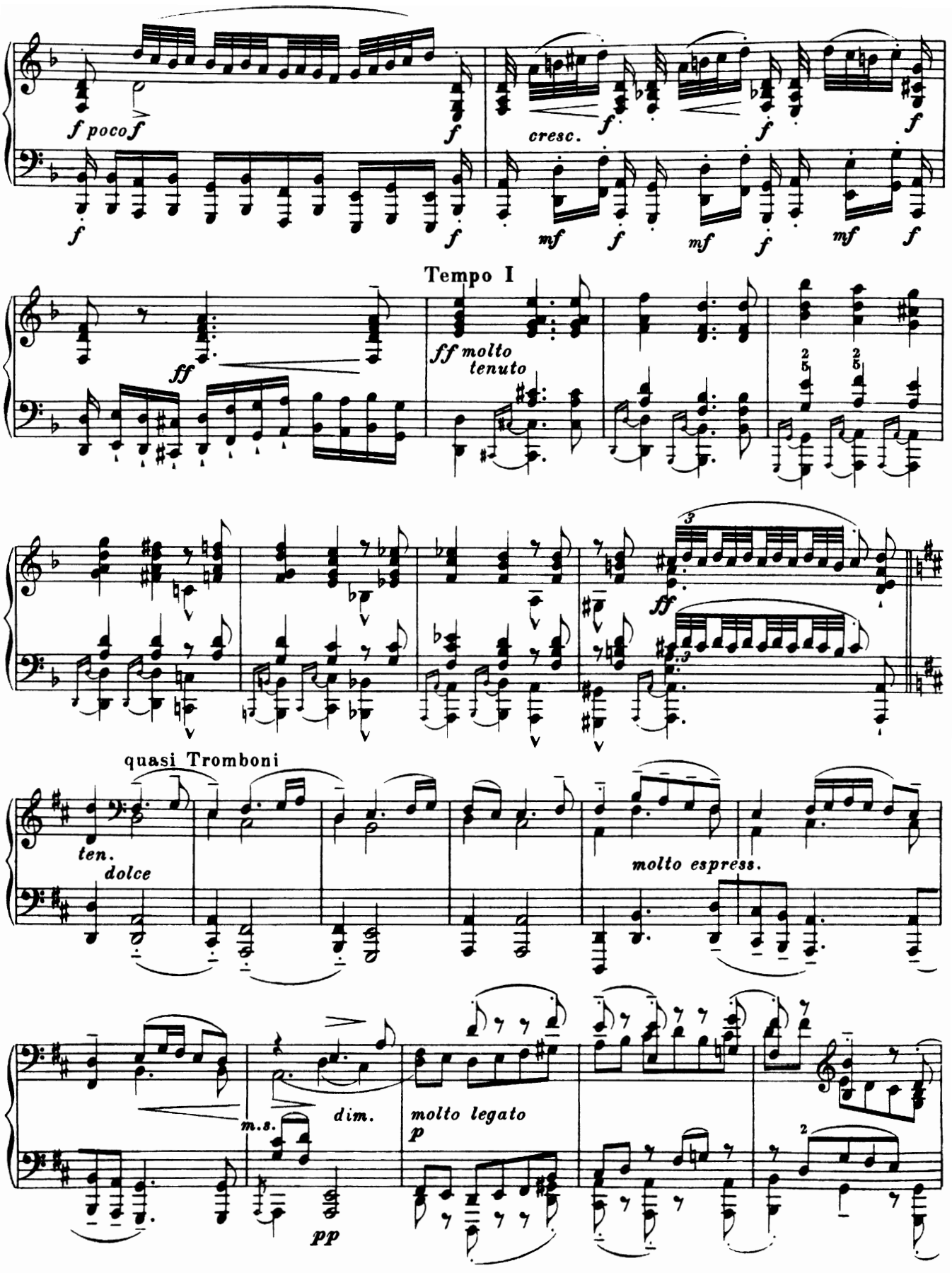

Sostenuto
a tempo
dolente
molto p
Ped.
Ped.
p sempre
poco
pp
Ped.
poco
poco
più
fest
non legato
più cresc.
con fuoco animato
f
fz
fz

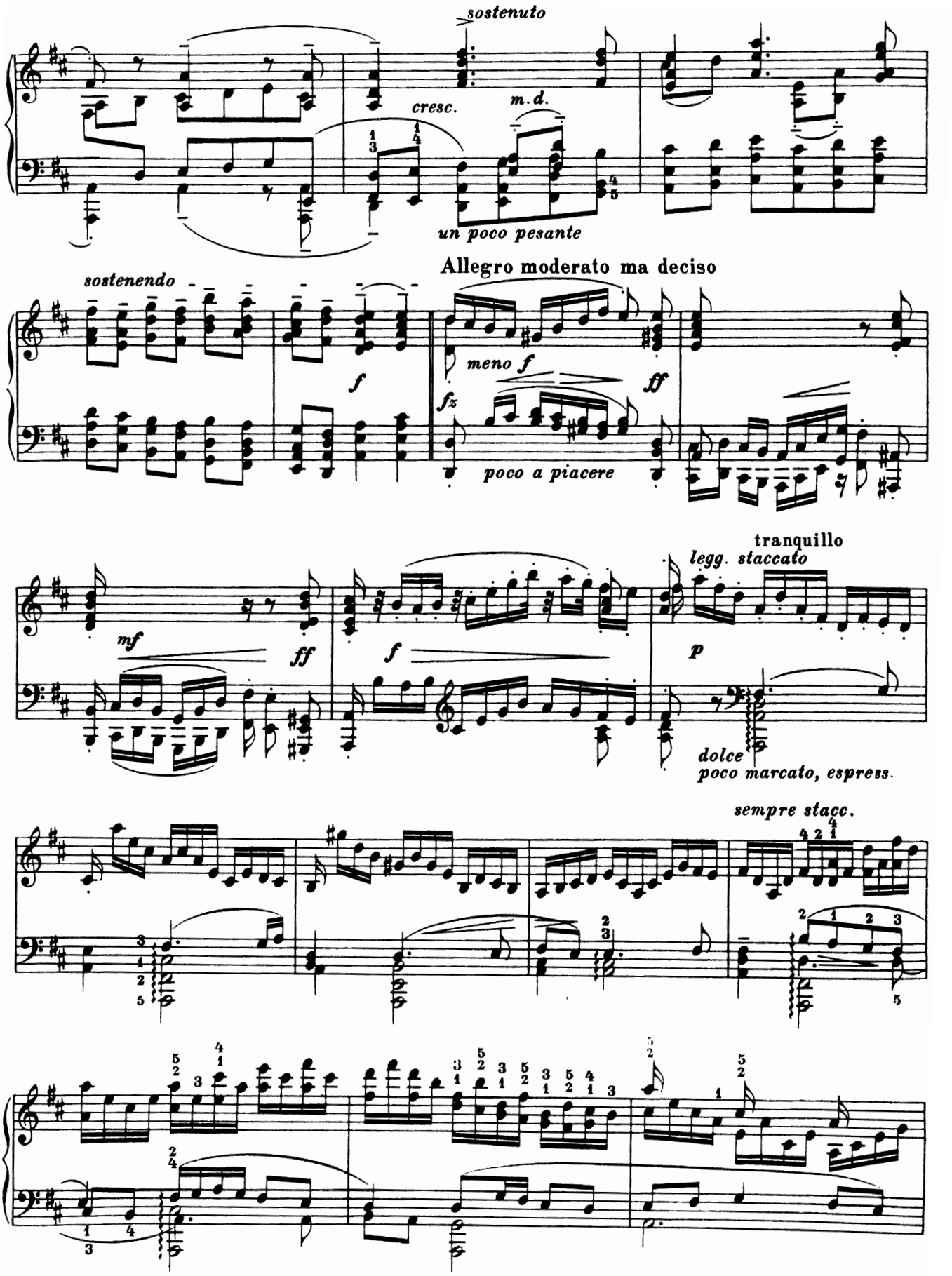

articolato assai
ff
non dim.
fz
tranquillo
sehr weich
p subito
II Ped.
sempre p
poco marcato e tenuto
sempre Ped.

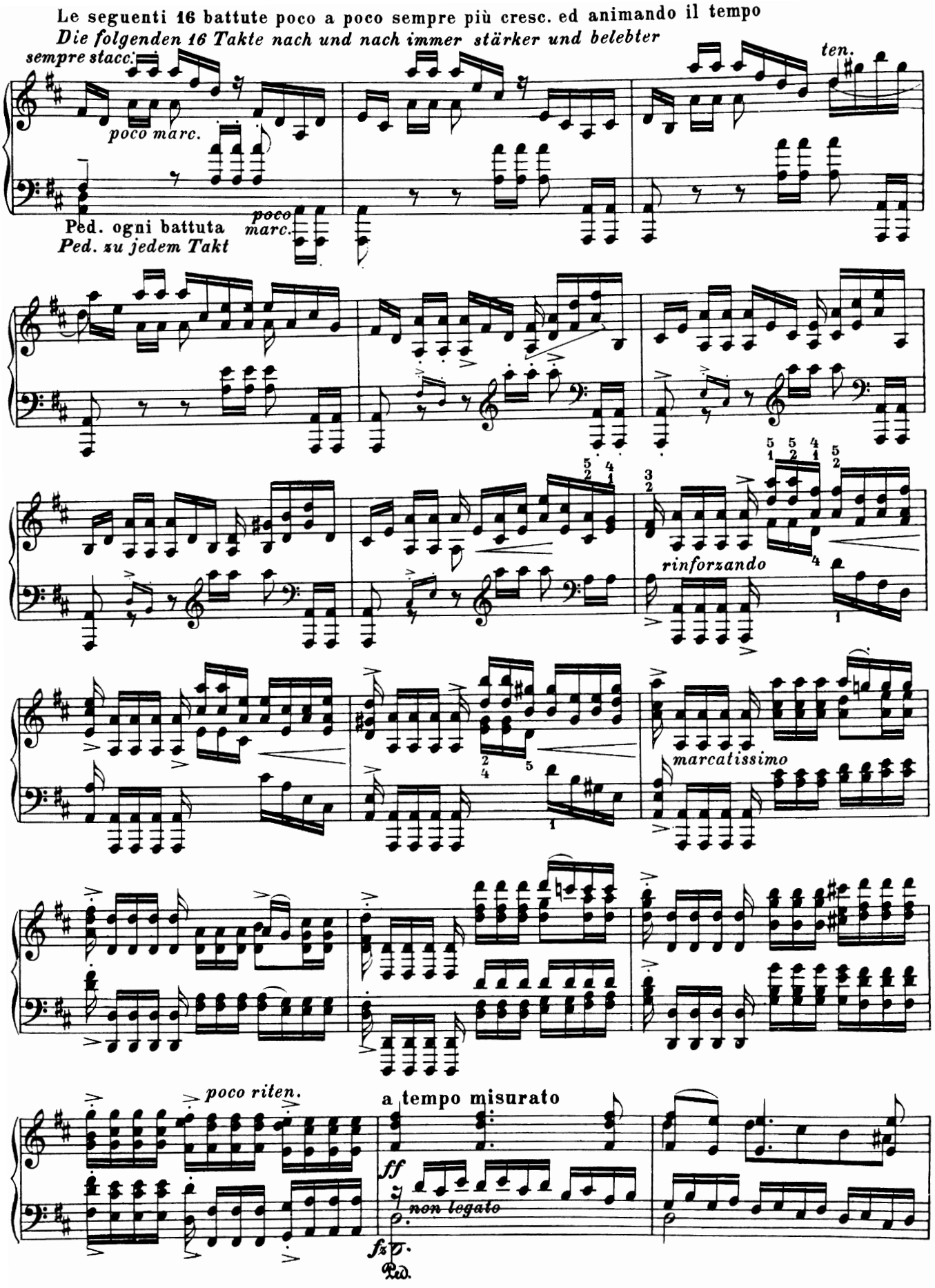

distintamente
ossia:
m.d.
m.s.
simile
crescendo non troppo

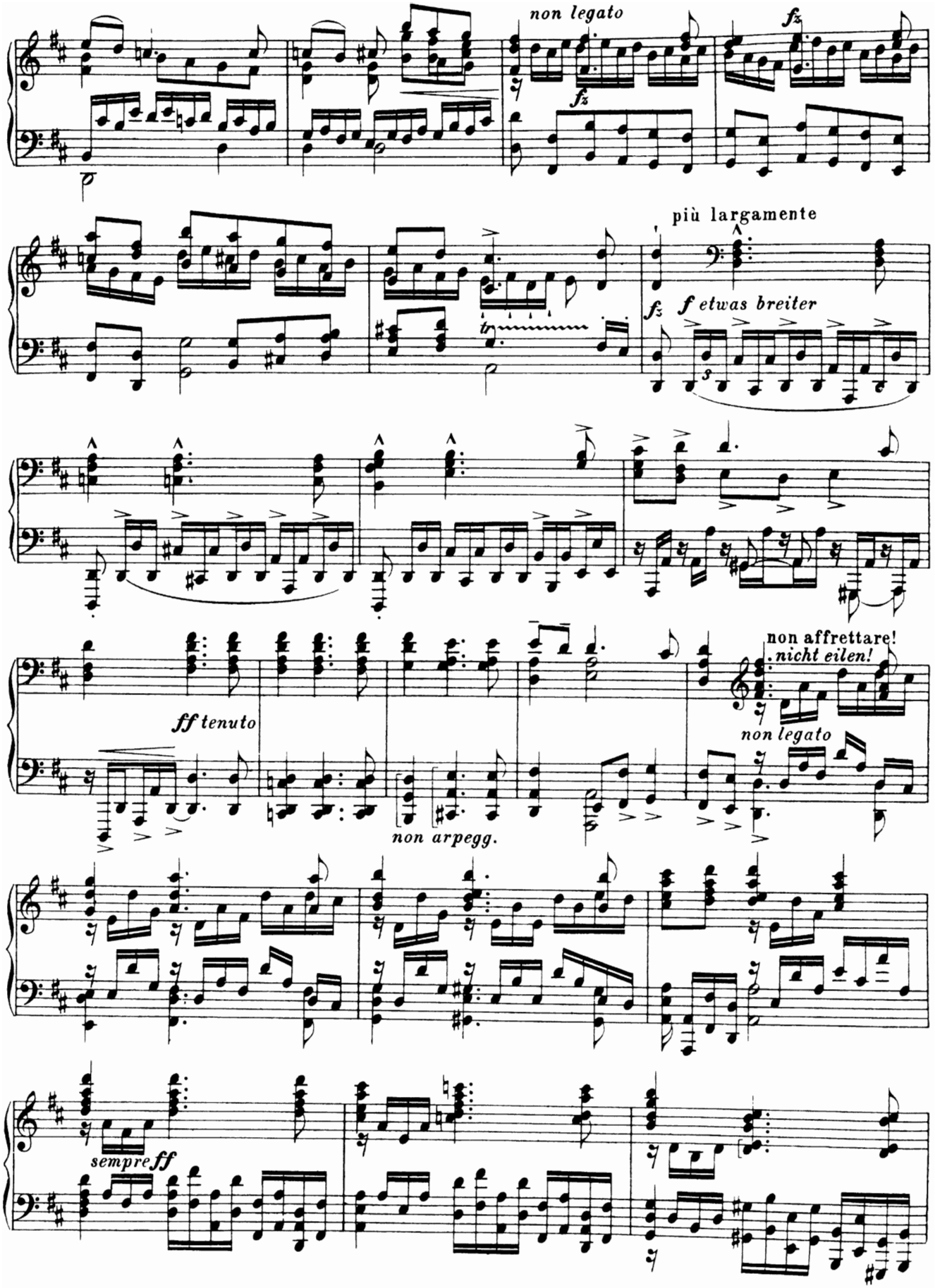

sempre più f poco a poco; animando il tempo
non legg.
Pedale ogni quarto
Pedal zu jedem Viertel
più cresc.
poco accell.
ossia:
poco a poco allargando il tempo
ten.
ten.
ten.
marcato
mit Bedeutung

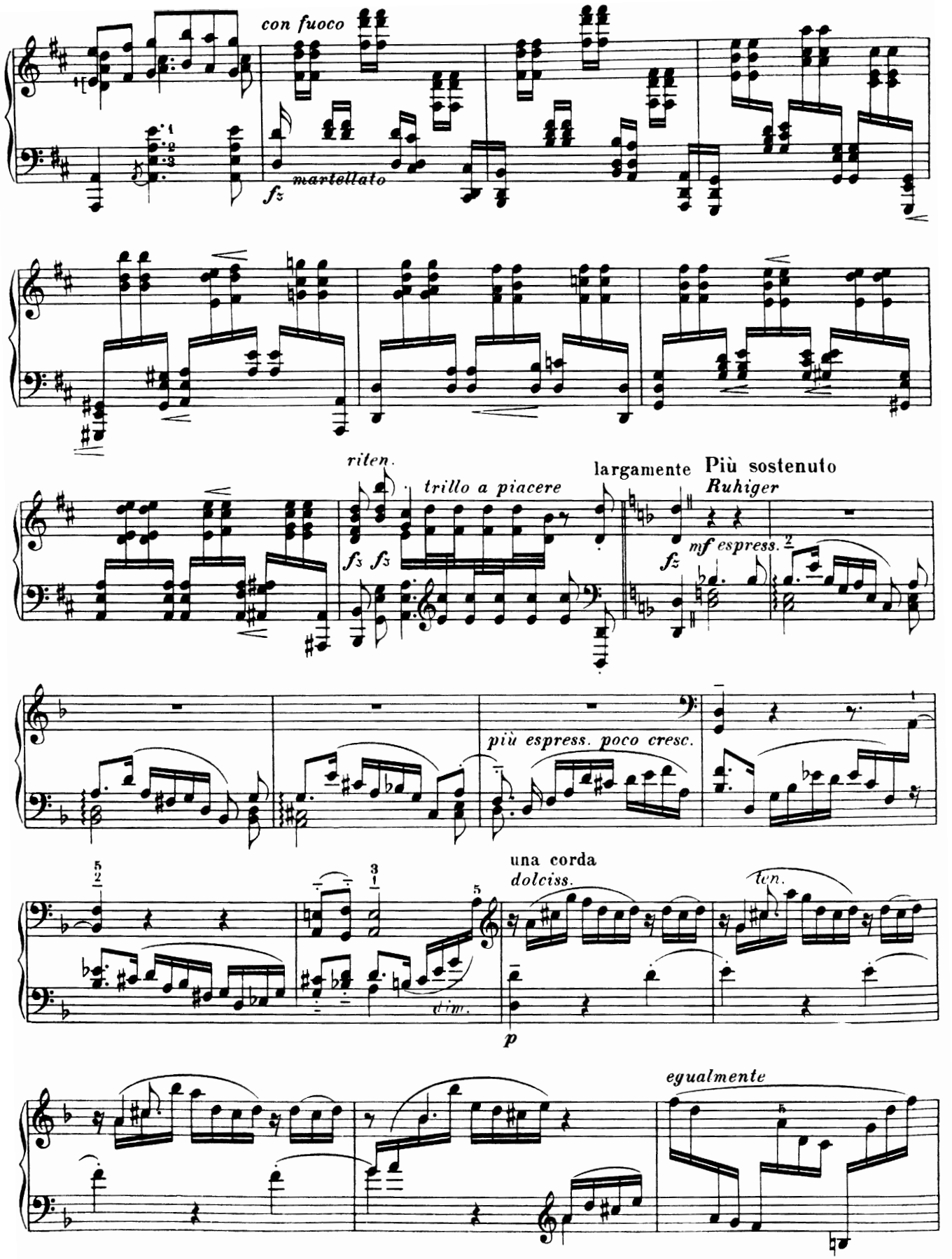

m.d.
ff
ff
m.g.
più allargando
ff
ossia:
fff
tempo animato
fz
ten.
poco f
f
f
poco f
f
fz
f
f
f

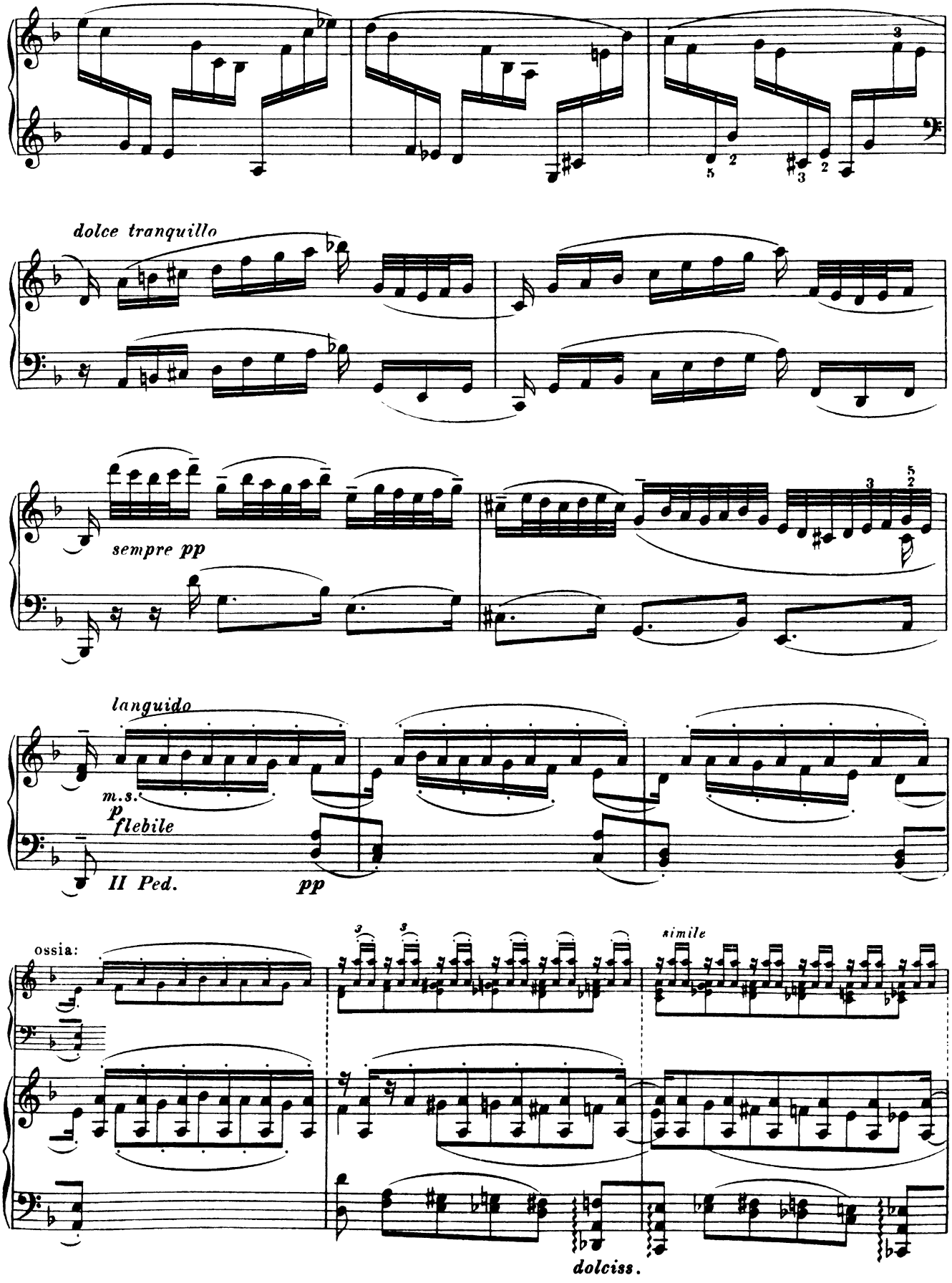

f poco f
cresc.
mf
Tempo I
ff molto tenuto
quasi Tromboni
ten.
dolce
molto espress.
m.s.
dim.
molto legato
p
pp

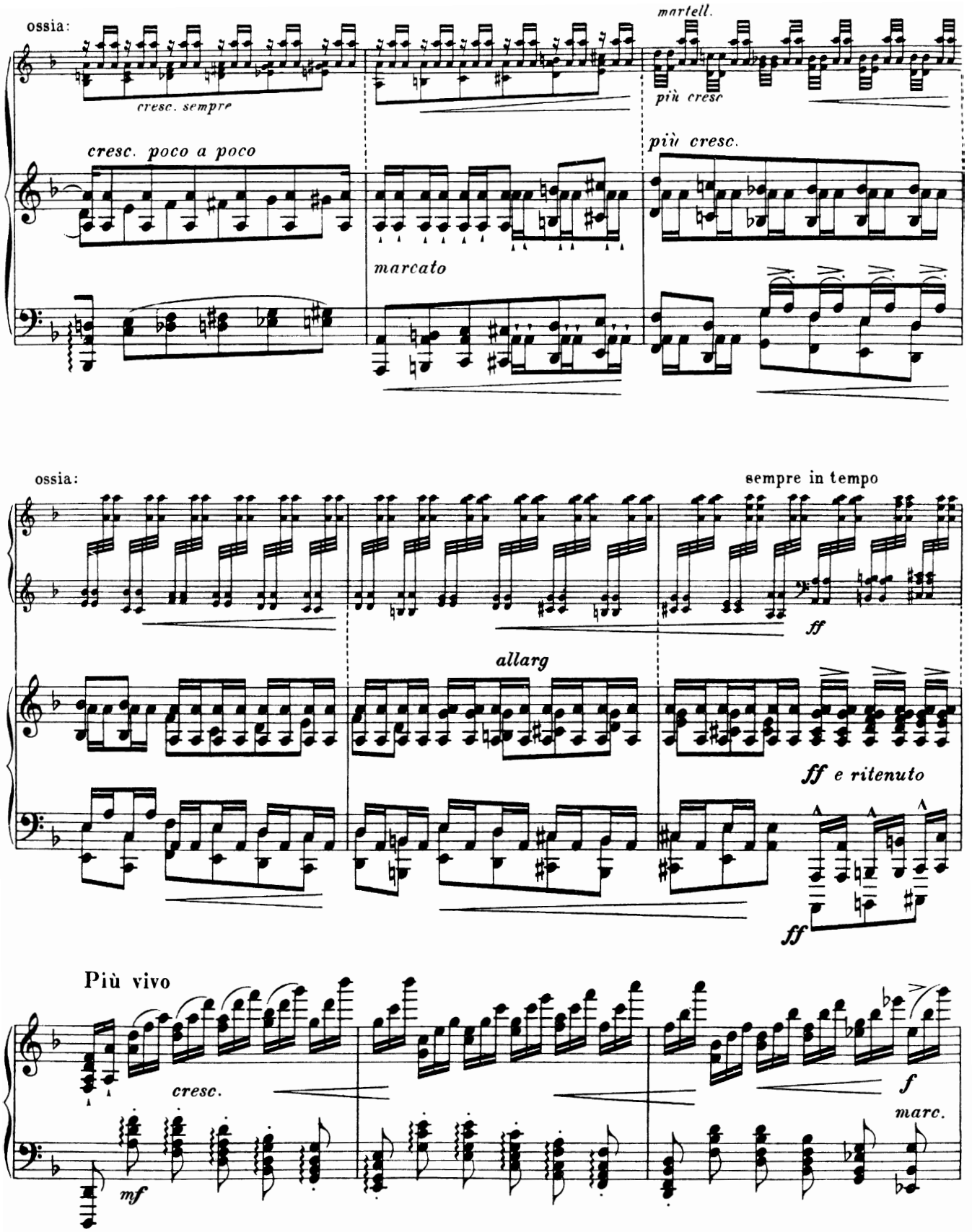

sostenuto
cresc.
m.d.
un poco pesante
Allegro moderato ma deciso
sostenendo
f
meno f
ff
fz
poco a piacere
tranquillo
legg. staccato
mf
ff
f
p
dolce
poco marcato, espress.
sempre stacc.

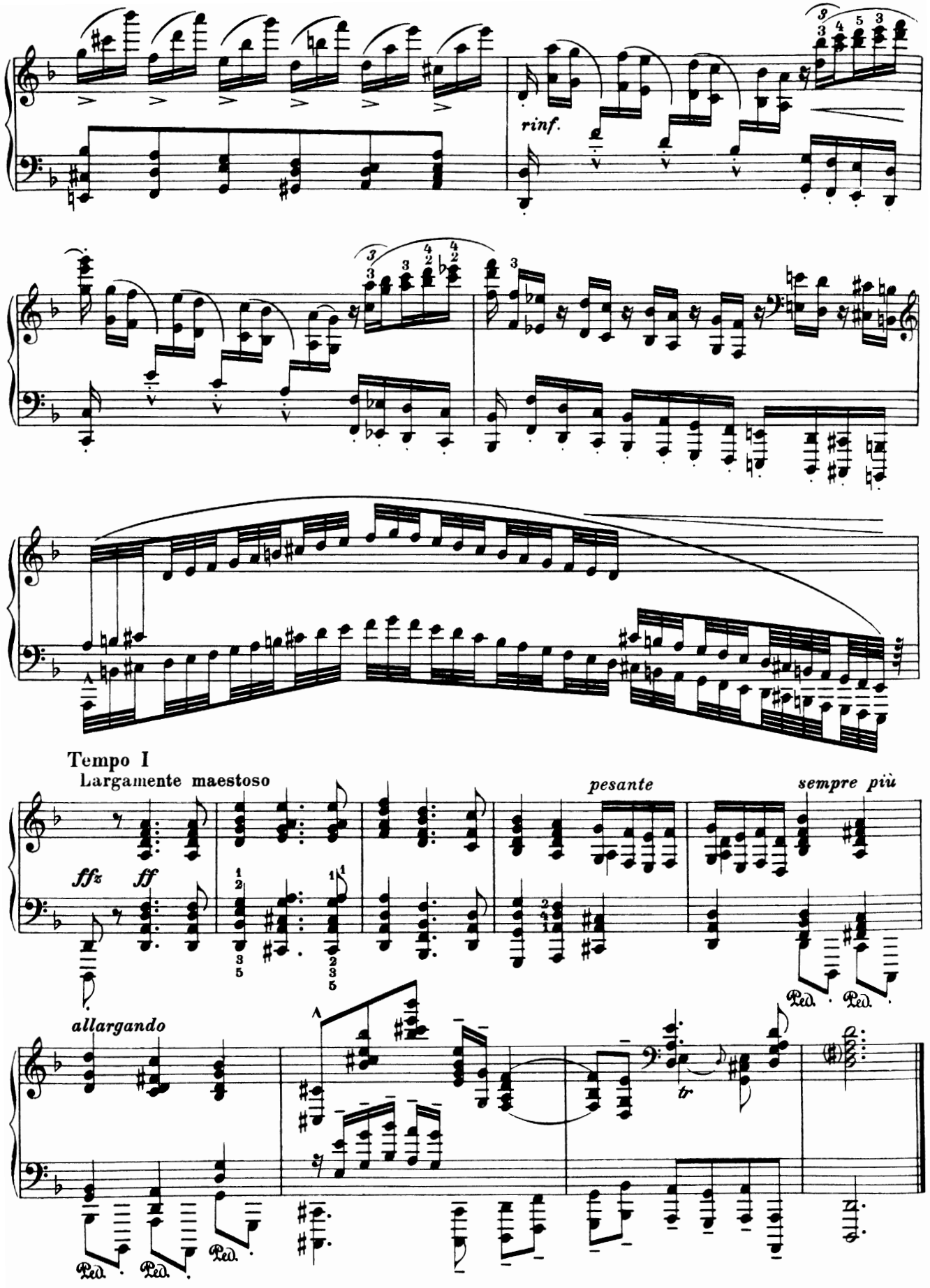

Le seguenti 16 battute poco a poco sempre più cresc. ed animando il tempo
Die folgenden 16 Takte nach und nach immer stärker und belebter
sempre stacc.
poco marc.
ten.
Ped. ogni battuta
Ped. zu jedem Takt
poco marc.
rinforzando
marcatissimo
poco riten.
a tempo misurato
ff
non legato
fz
Ped.


non legato
fz
più largamente
f etwas breiter
non affrettare!
nicht eilen!
non legato
ff tenuto
non arpegg.
sempre ff


con fuoco
fz
martellato
riten.
trillo a piacere
fz fz
largamente
Più sostenuto
Ruhiger
fz
mf espress.
più espress. poco cresc.
una corda
dolciss.
dim.
p
ten.
egualmente


dolce tranquillo
sempre pp
languido
m.s.
p
flebile
II Ped.
pp
ossia:
simile
dolciss.


ossia:
martell.
più cresc
cresc. sempre
cresc. poco a poco
più cresc.
marcato
ossia:
sempre in tempo
ff
allarg
ff e ritenuto
ff
Più vivo
cresc.
mf
f
marc.


rinf.
Tempo I
Largamente maestoso
ffz
ff
pesante
sempre più
allargando
tr
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

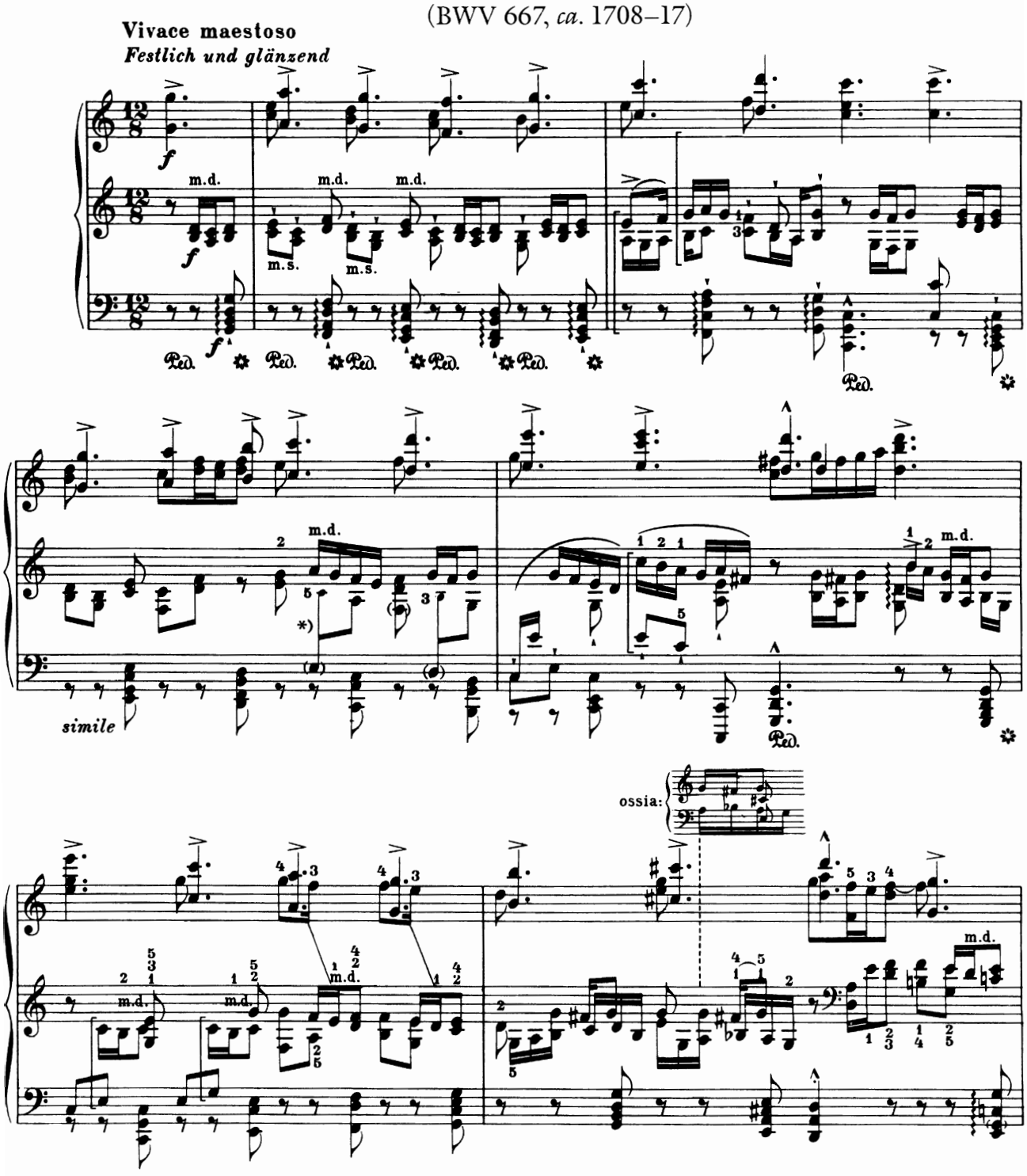
Dedicated to Mr. Jose Vianna da Motta

Ten Chorale-Preludes

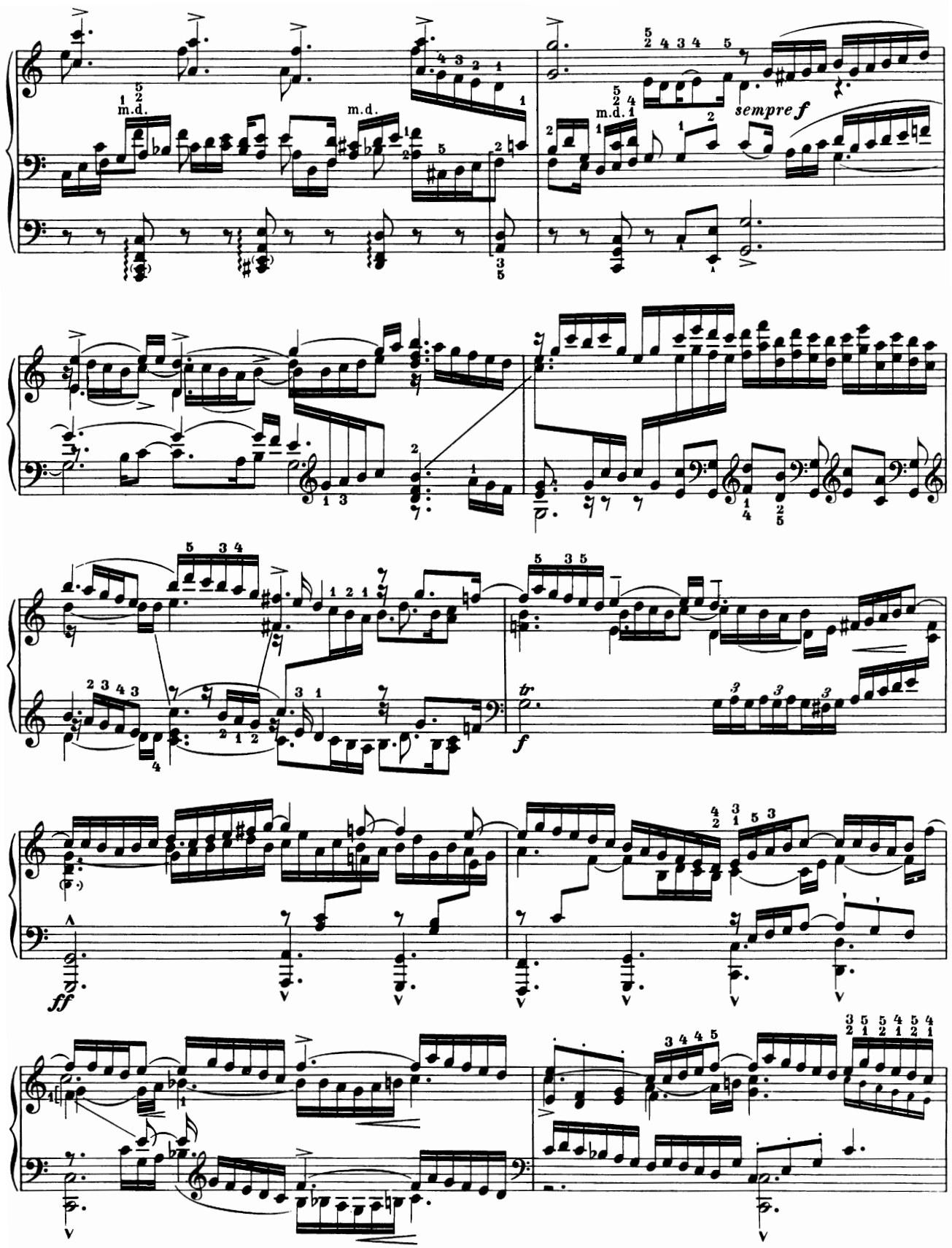
Original organ works by J. S. Bach "Transcribed for the piano in chamber style"
by Ferruccio Busoni, 1907–09

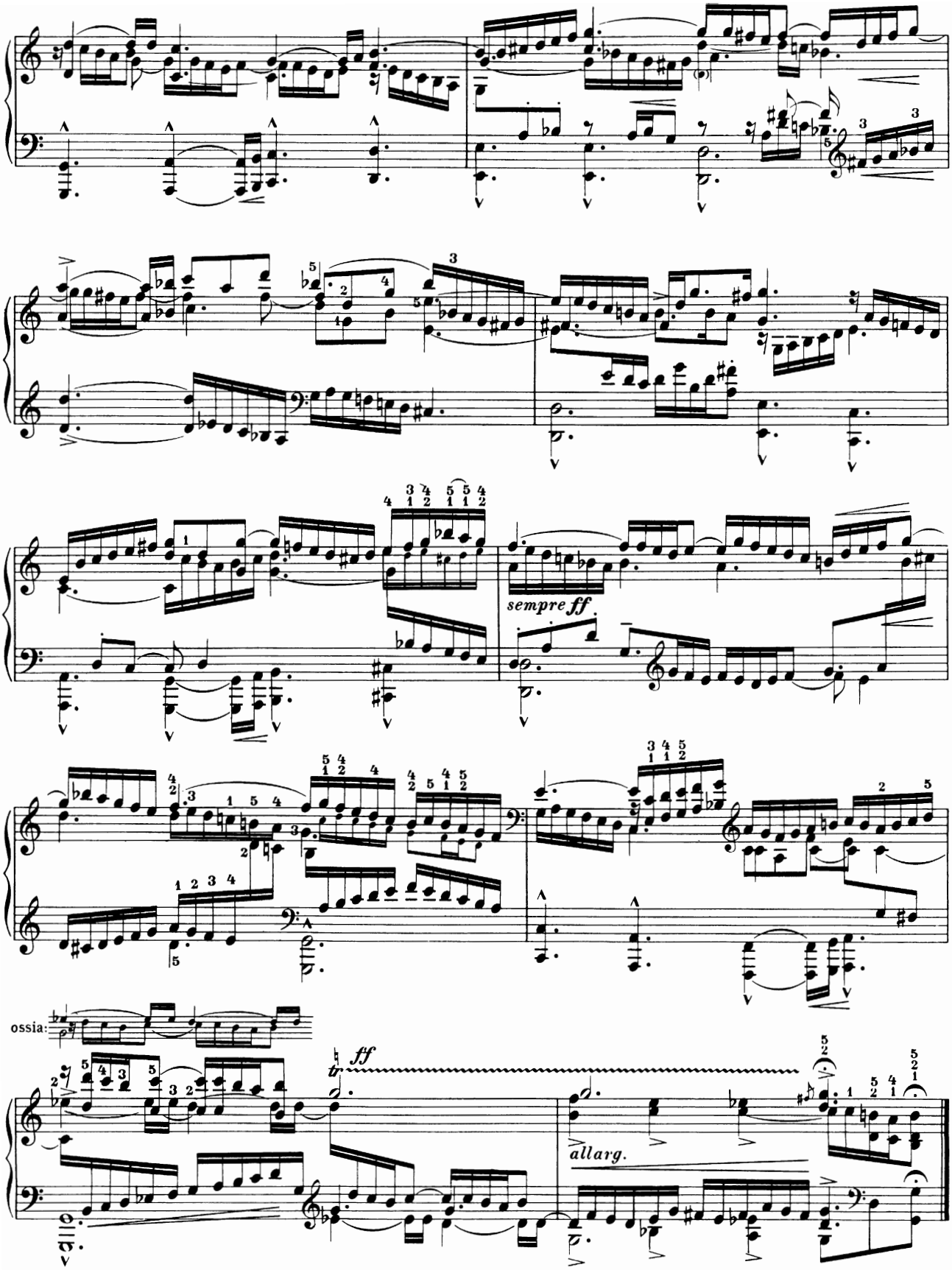
1. "Komm, Gott Schöpfer, heiliger Geist"
[*Come, God Creator*]

(BWV 667, *ca.* 1708–17)



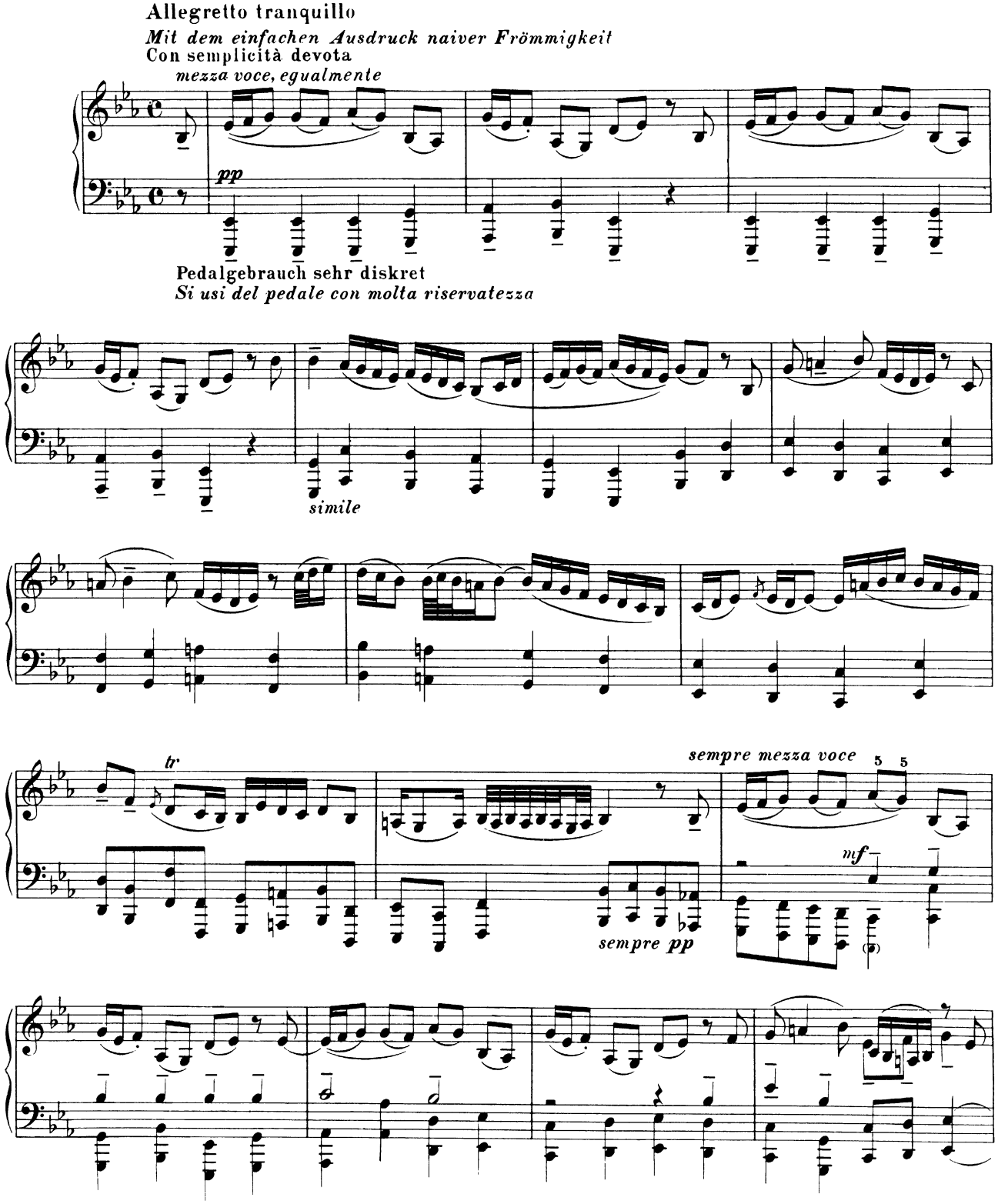
*) Bei Benutzung der klein gestochenen Noten sind die eingeklammerten auszulassen.
When the smaller-printed notes are used those in brackets are to be omitted.
En cas d'emploi des petites notes, les notes entre parenthèses doivent être omises.

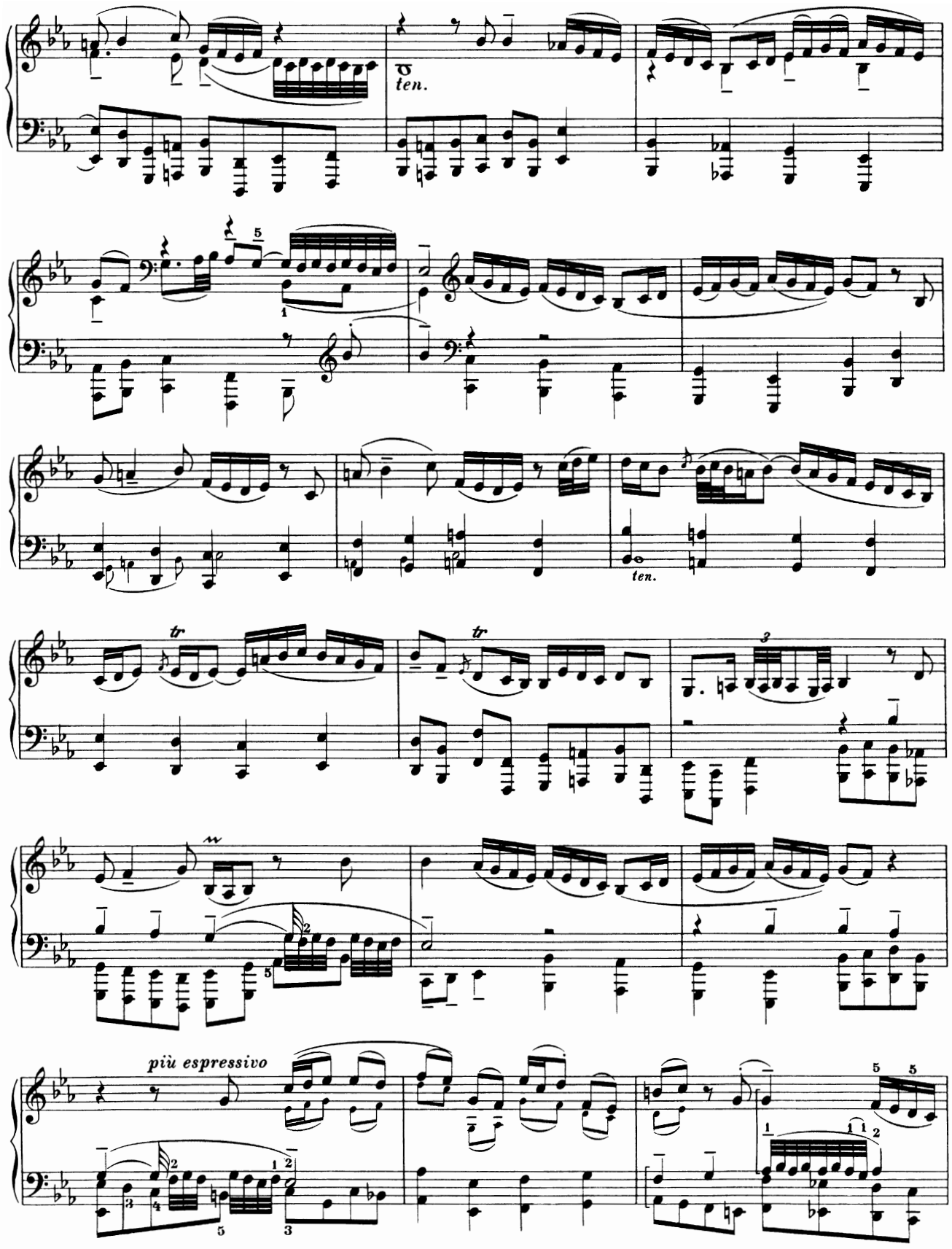

m.d.
m.d.
m.d.
sempre f
f
ff

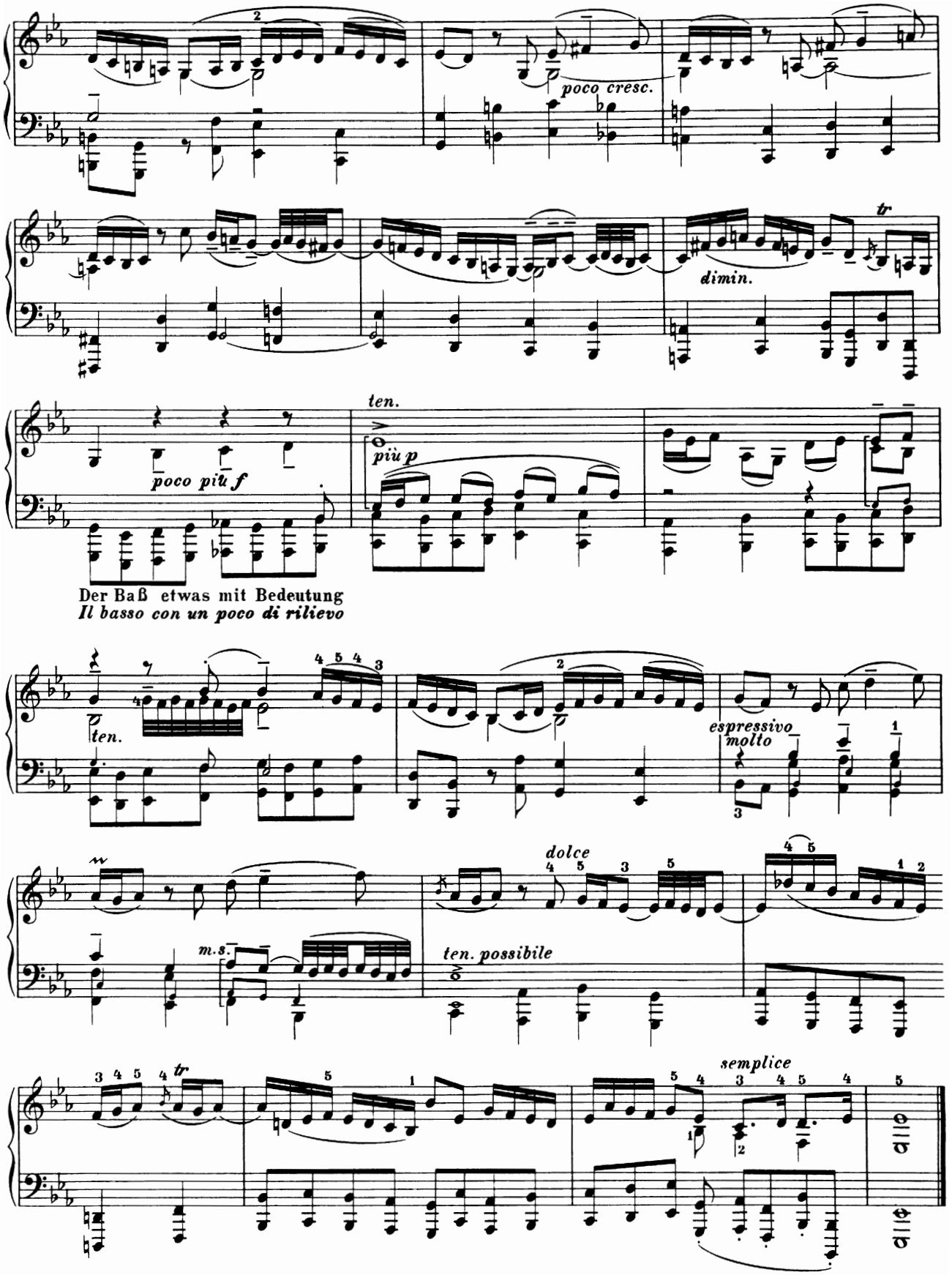

sempre ff
ossia:
ff
tr
all arg.

2. "Wachet auf, ruft uns die Stimme"
[*Awake, the Voice commands*]

(BWV 645, from the cantata BWV 140, 1731?)

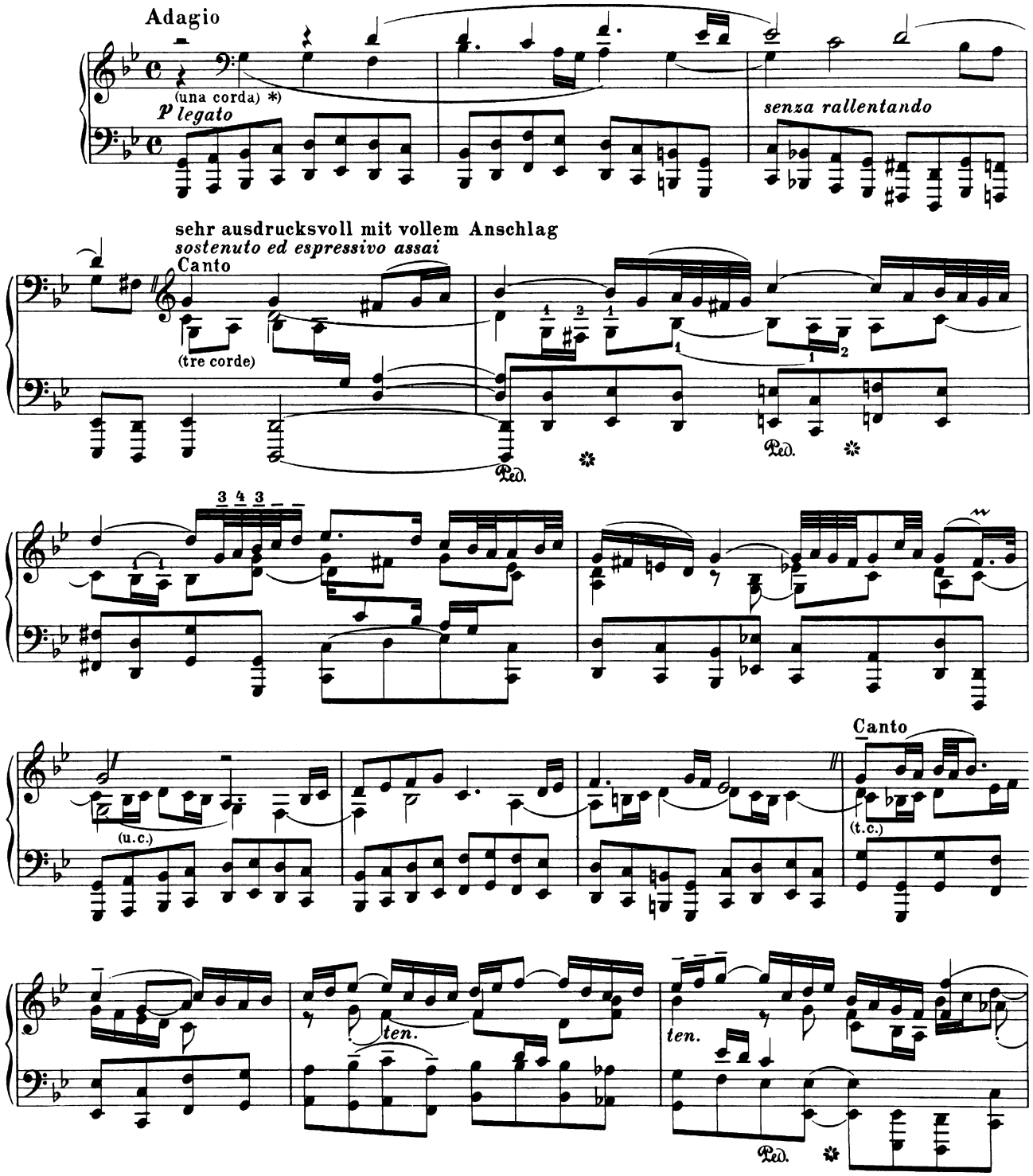



ten.
ten.
tr
tr
più espressivo


poco cresc.
dimin.
tr
ten.
più p
poco più f
Der Baß etwas mit Bedeutung
Il basso con un poco di rilievo
ten.
espressivo
molto
dolce
m.s.
ten. possibile
semplice
tr

3. "Nun komm' der Heiden Heiland"
[*Now comes the gentiles' Saviour*]

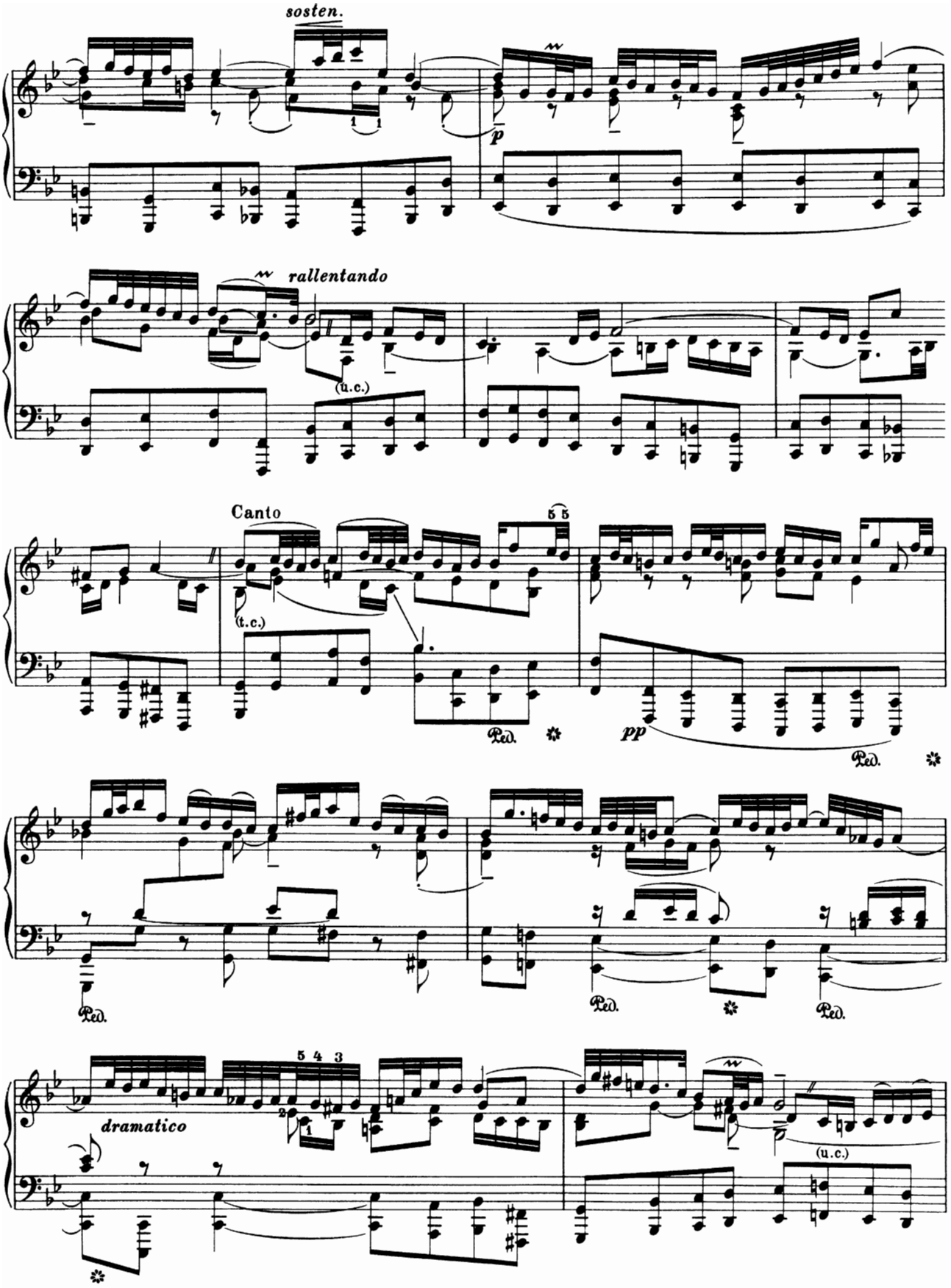
(BWV 659, *ca.* 1708–17)

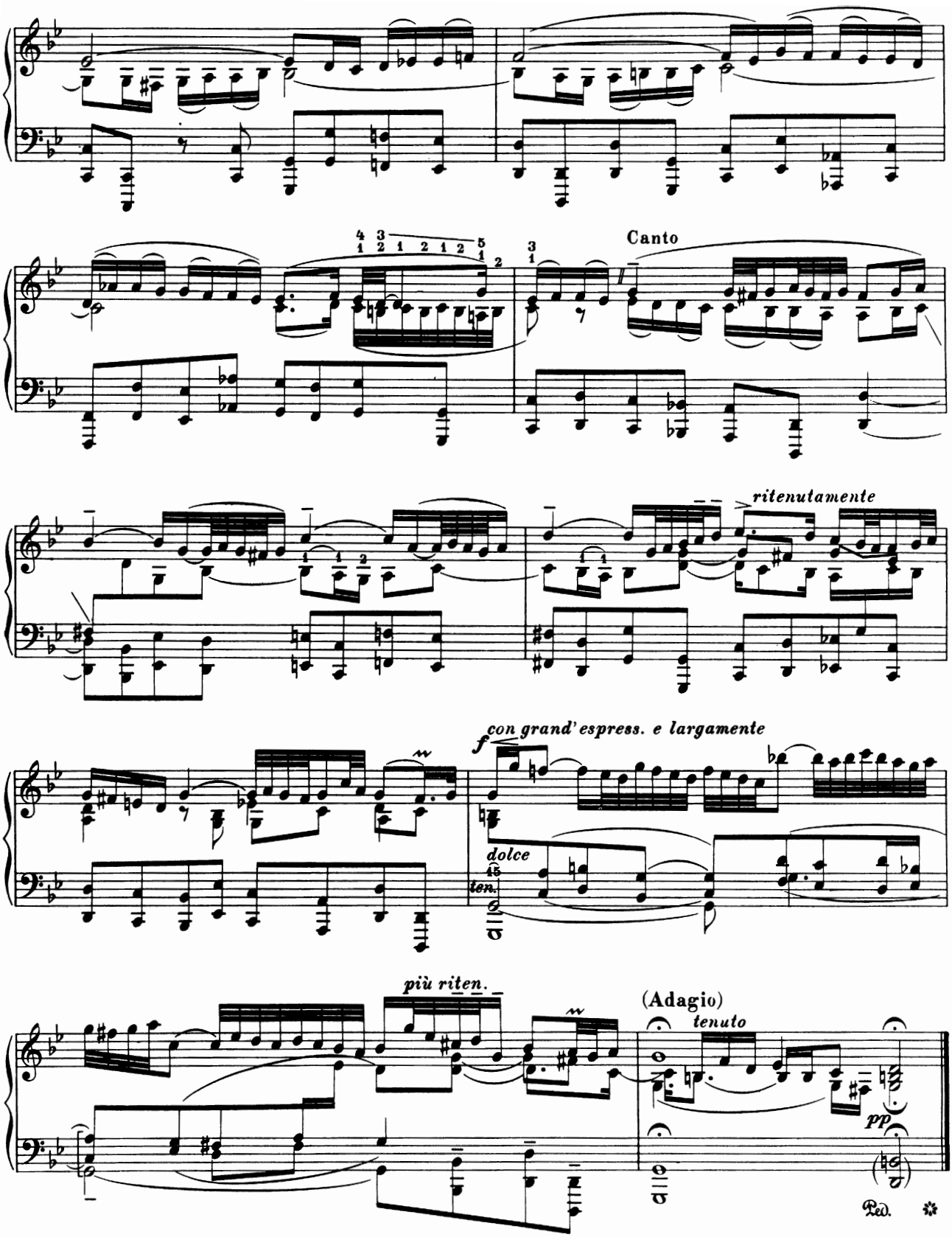


*) Das Vorspiel, die Zwischenspiele und die begleitenden Stimmen sollen im Klang gegen den stark zu akzentuierenden Gesang sehr zurücktreten und eine gedämpfte Gleichmäßigkeit bewahren.

The prelude, the interludes and the accompaniment-parts are to be kept well in the background and maintain throughout a quiet, reticent character as a contrast to the melodic part, which must be strongly accented.

Le prélude, les intermèdes et les parties d'accompagnement doivent, au point de vue du son, s'effacer devant le chant très accentué, et conserver une uniformité voilée.


sosten.
p
rallentando
(u.c.)
Canto
(t.c.)
Ped.
pp
dramatico
(u.c.)


Canto
ritenutamente
con grand' espress. e largamente
f
dolce
ten.
più riten.
(Adagio)
tenuto
pp
Ped.

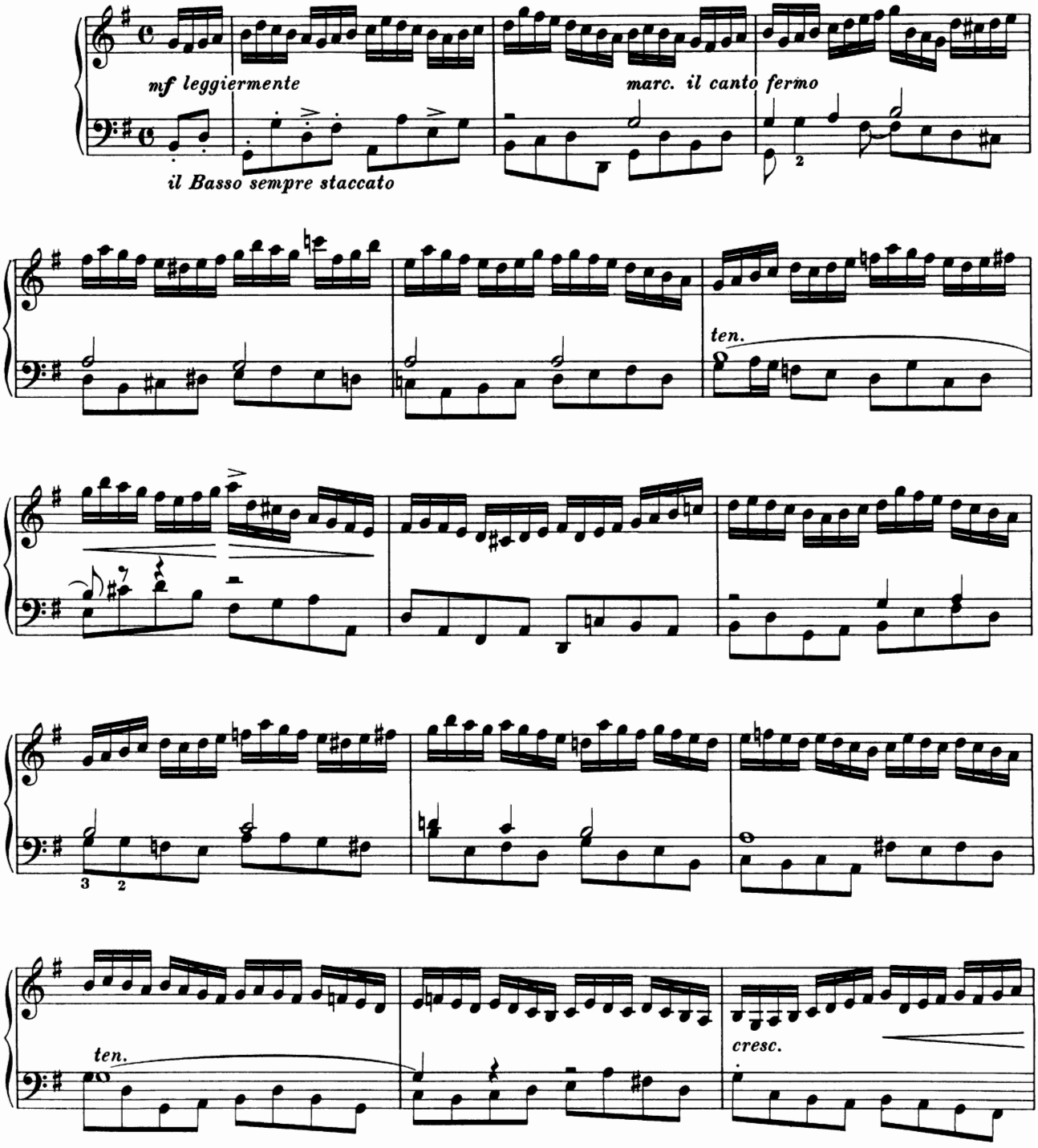
4. "Nun freut euch, lieben Christen gmein"
[*Rejoice, beloved Christians*]

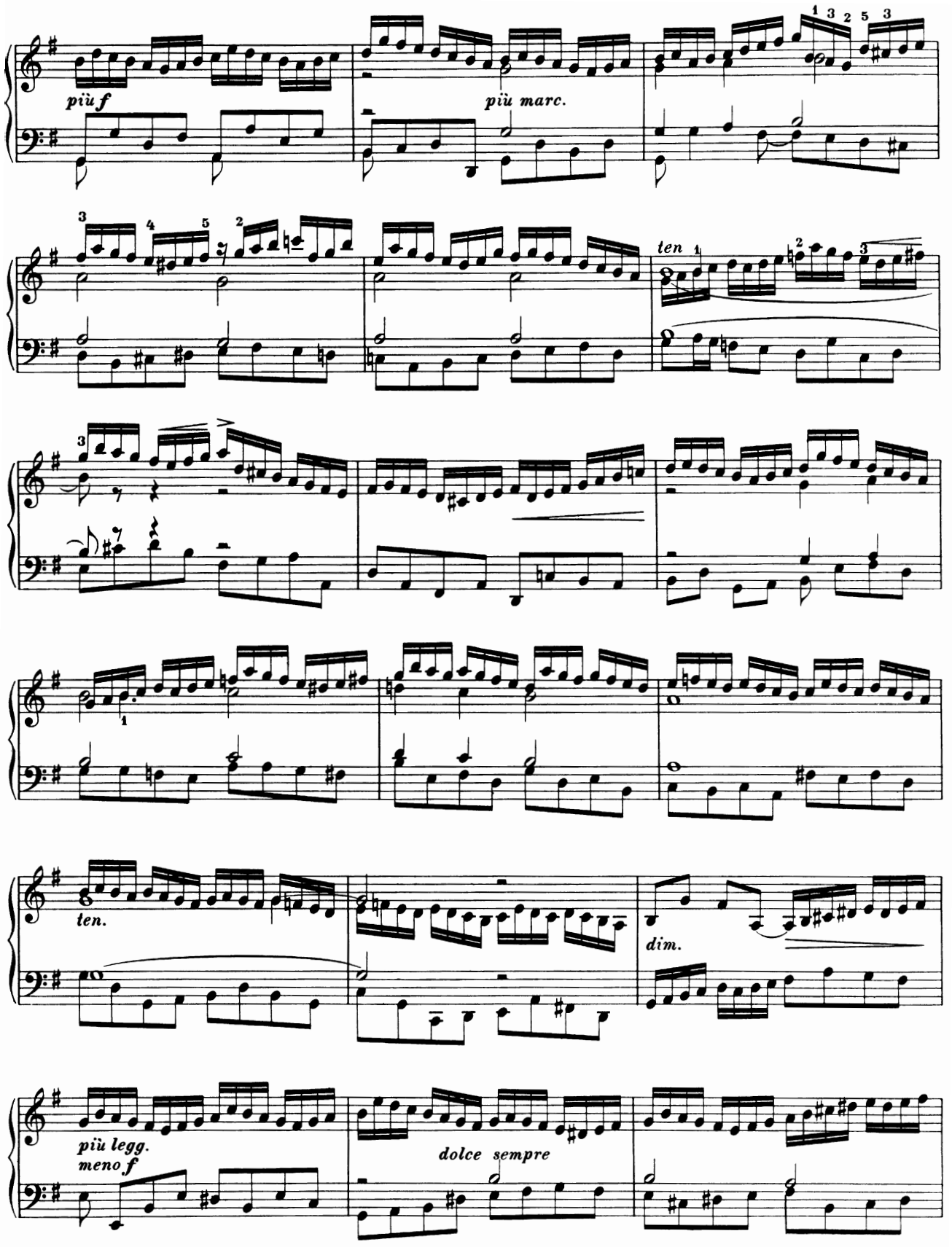
(BWV 734a, *ca.* 1708–17)

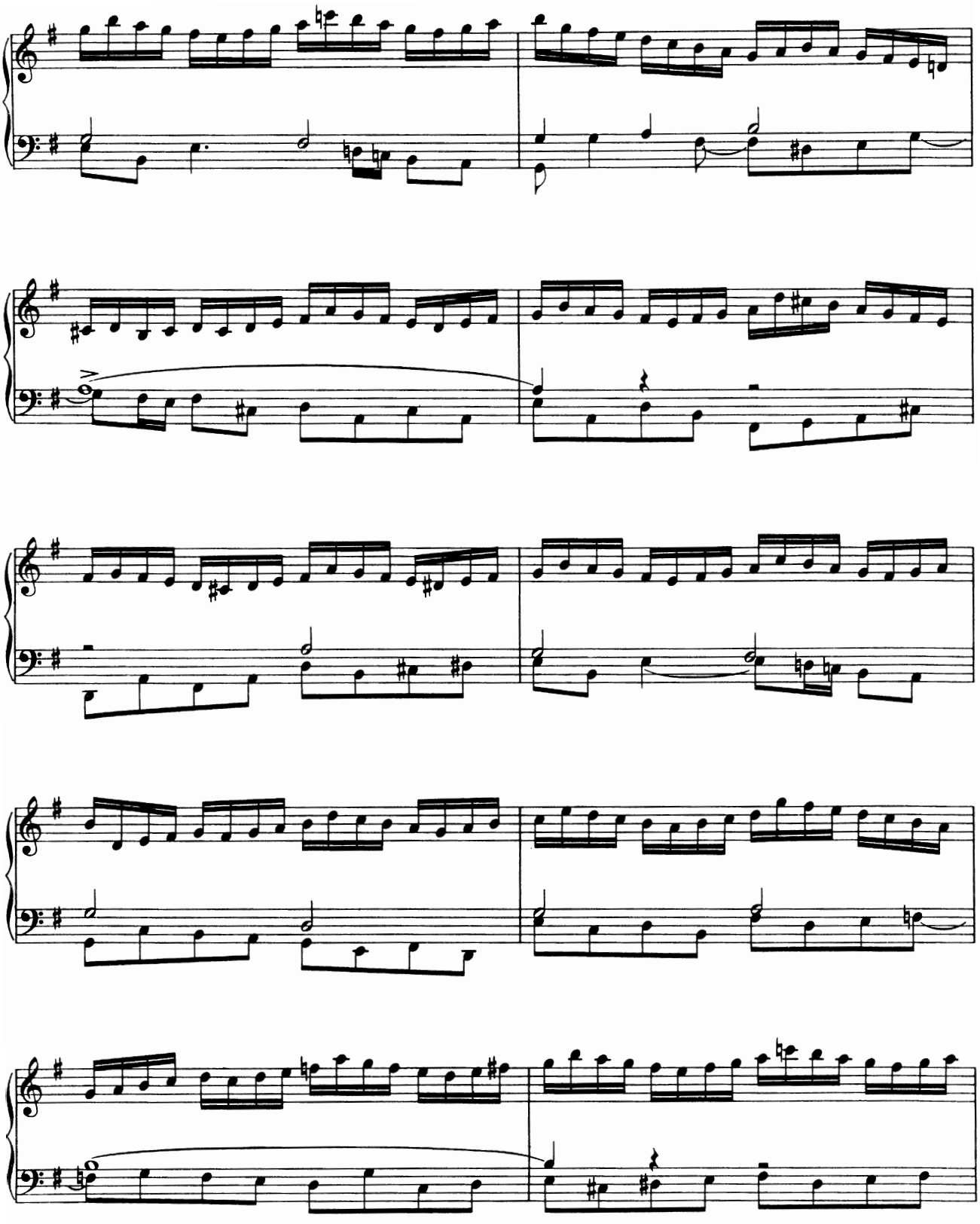
Allegro

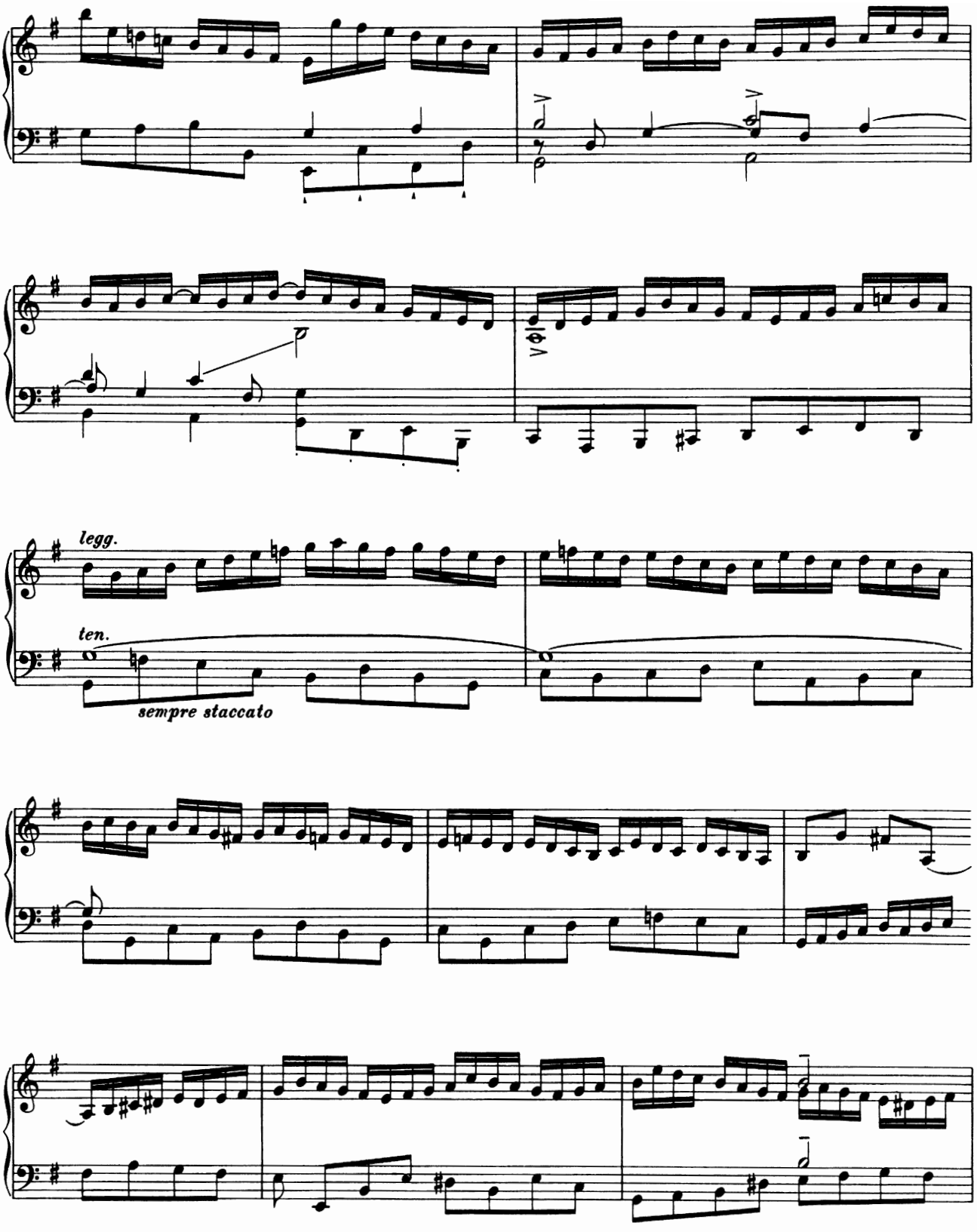
Lebhaft und heiter. Die Figuration sehr fließend bei großer Getrenntheit

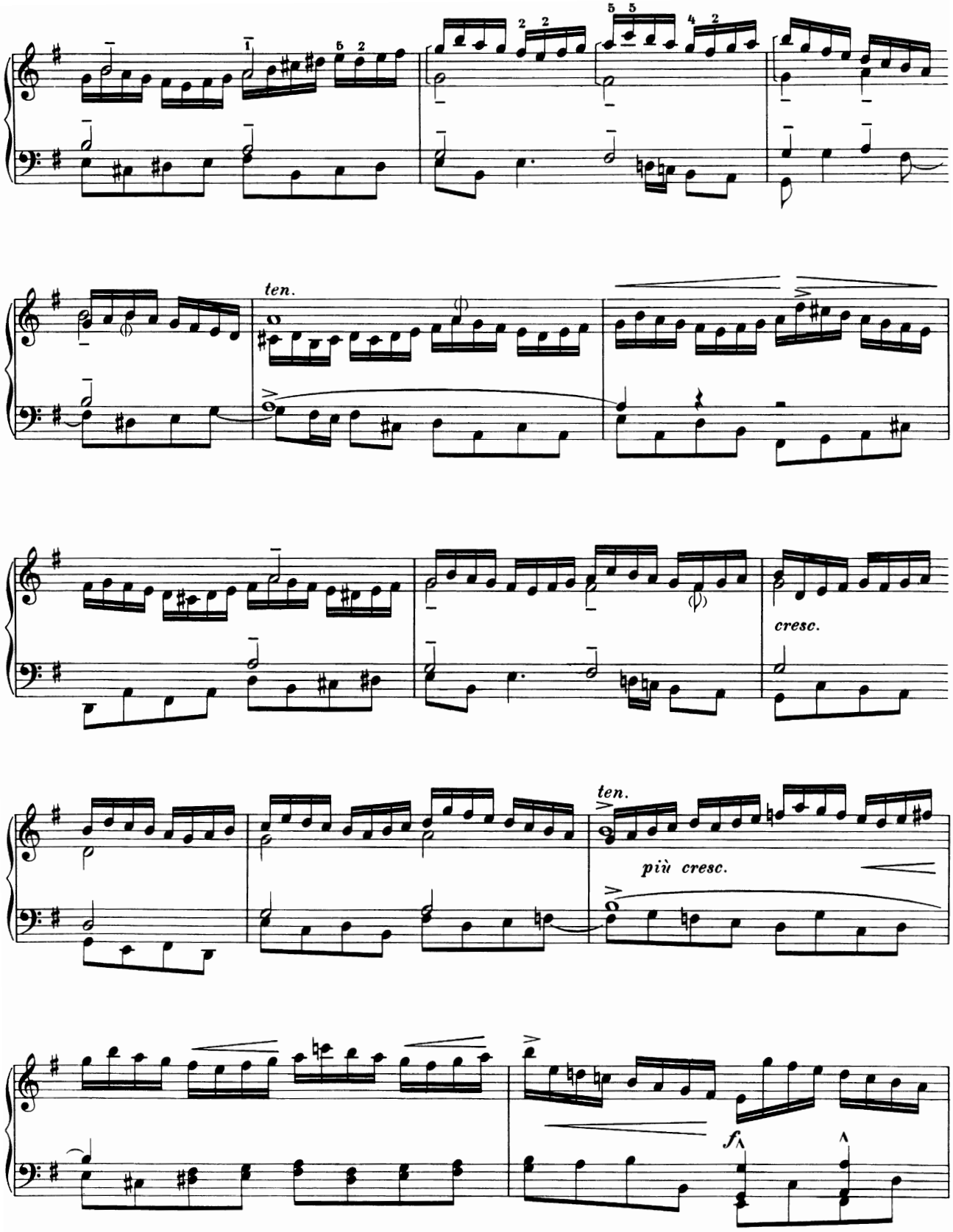
Molto scorrevole, ma distintamente

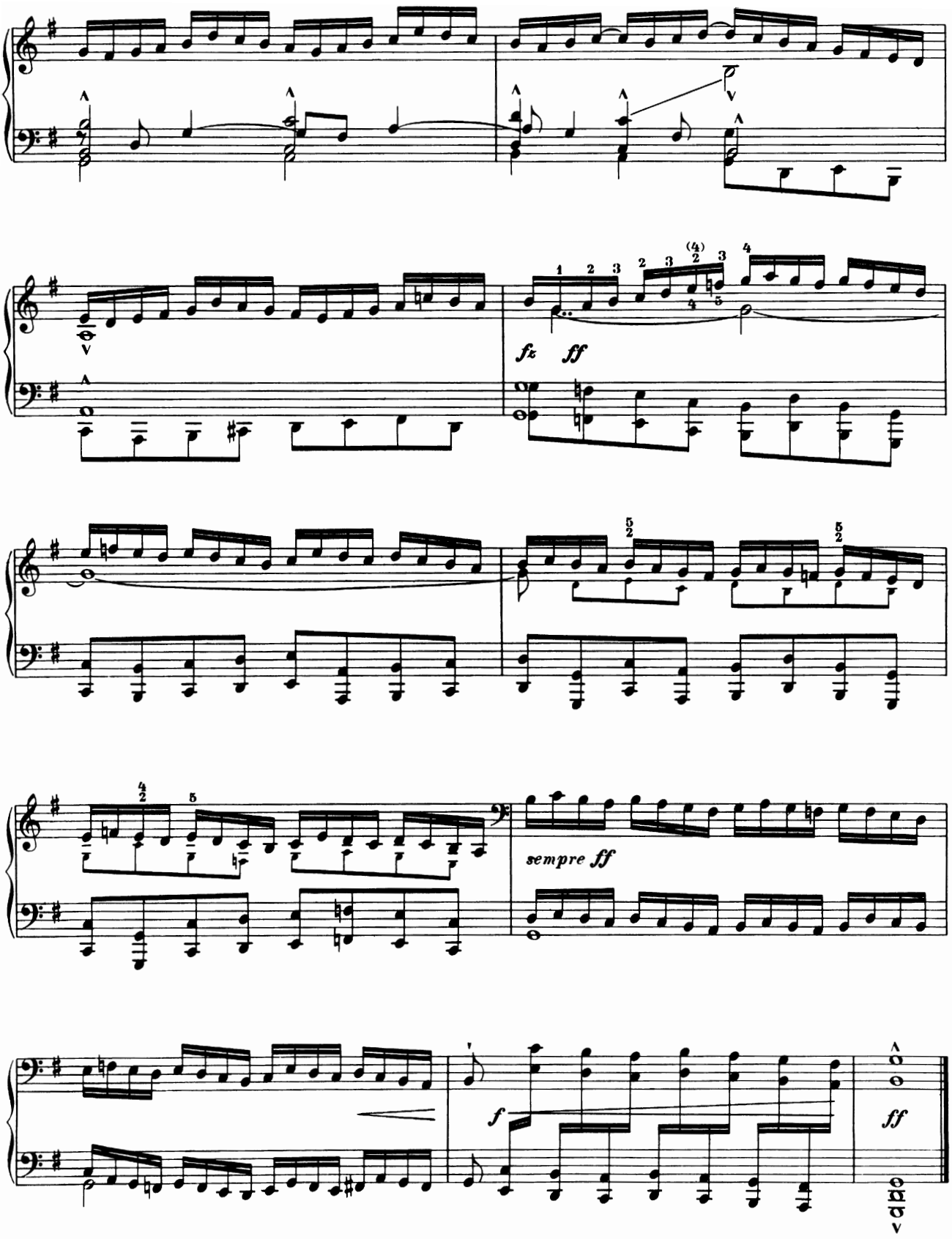



più f
più marc.
ten
ten.
dim.
più legg.
meno f
dolce sempre



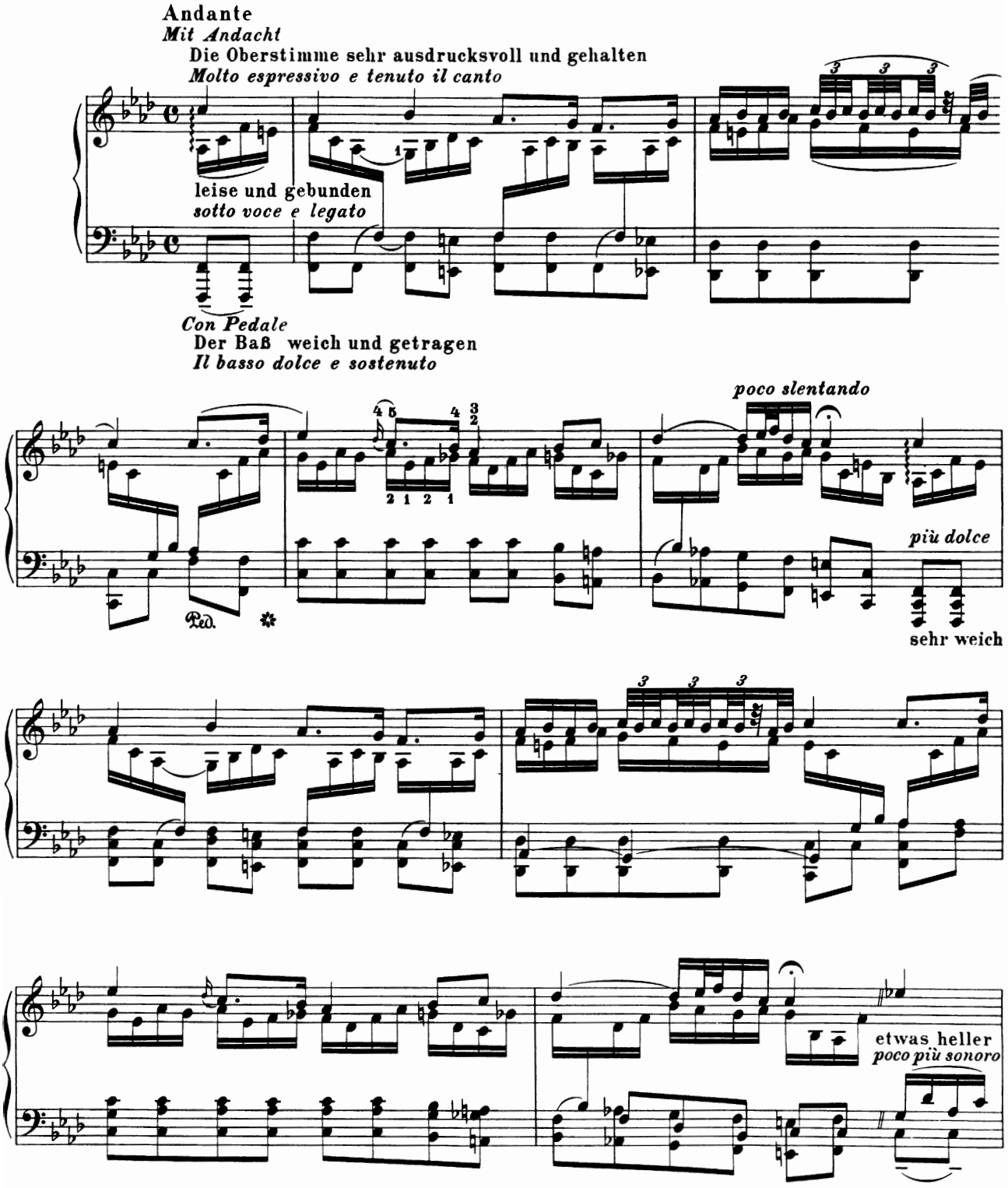

legg.
ten.
sempre staccato

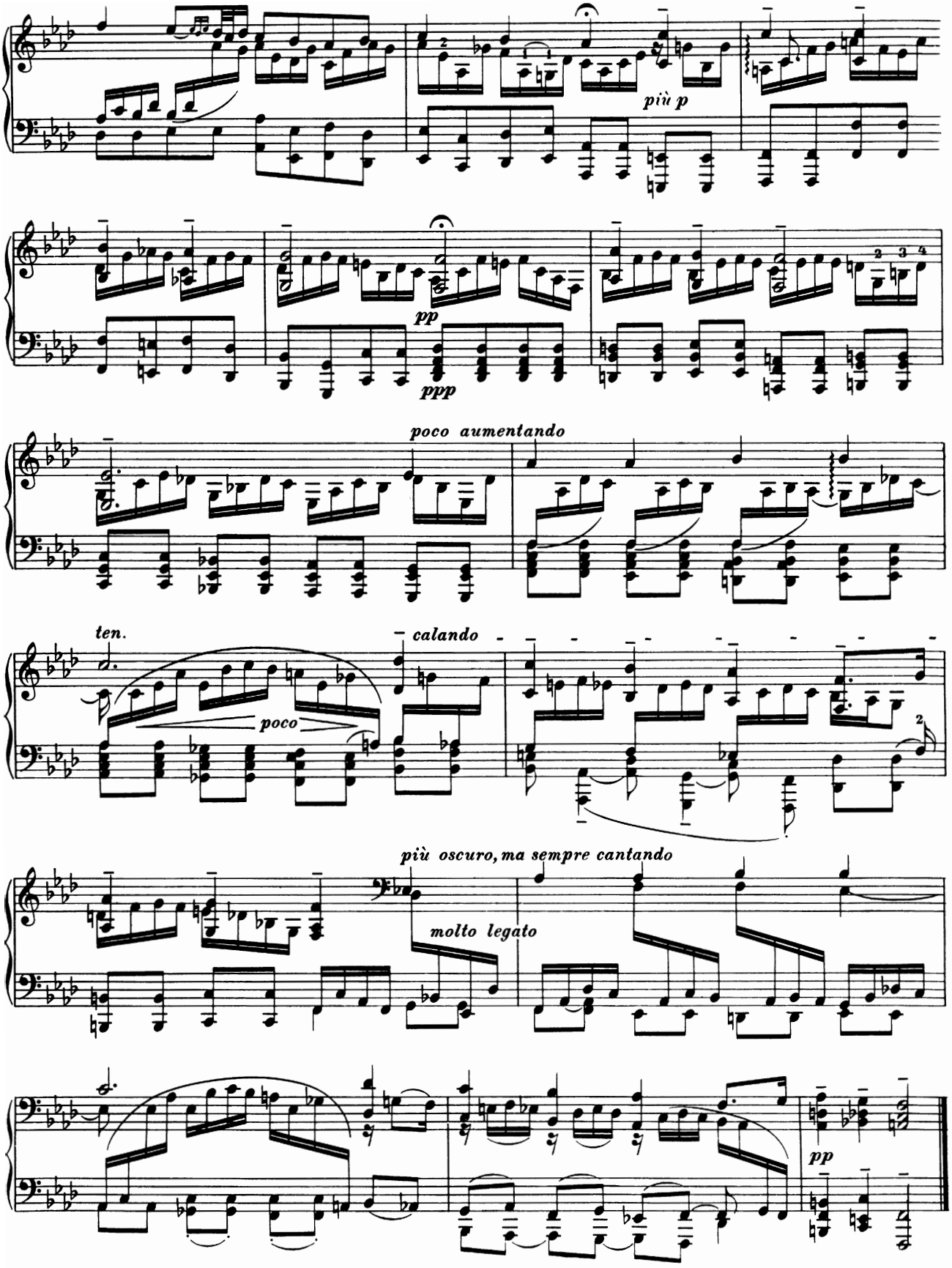

ten.
cresc.
ten.
più cresc.
f


fz
ff
sempre ff
f
ff

5. "Ich ruf' zu dir, Herr Jesu Christ"
[*I call on Thee, Lord Jesus Christ*]

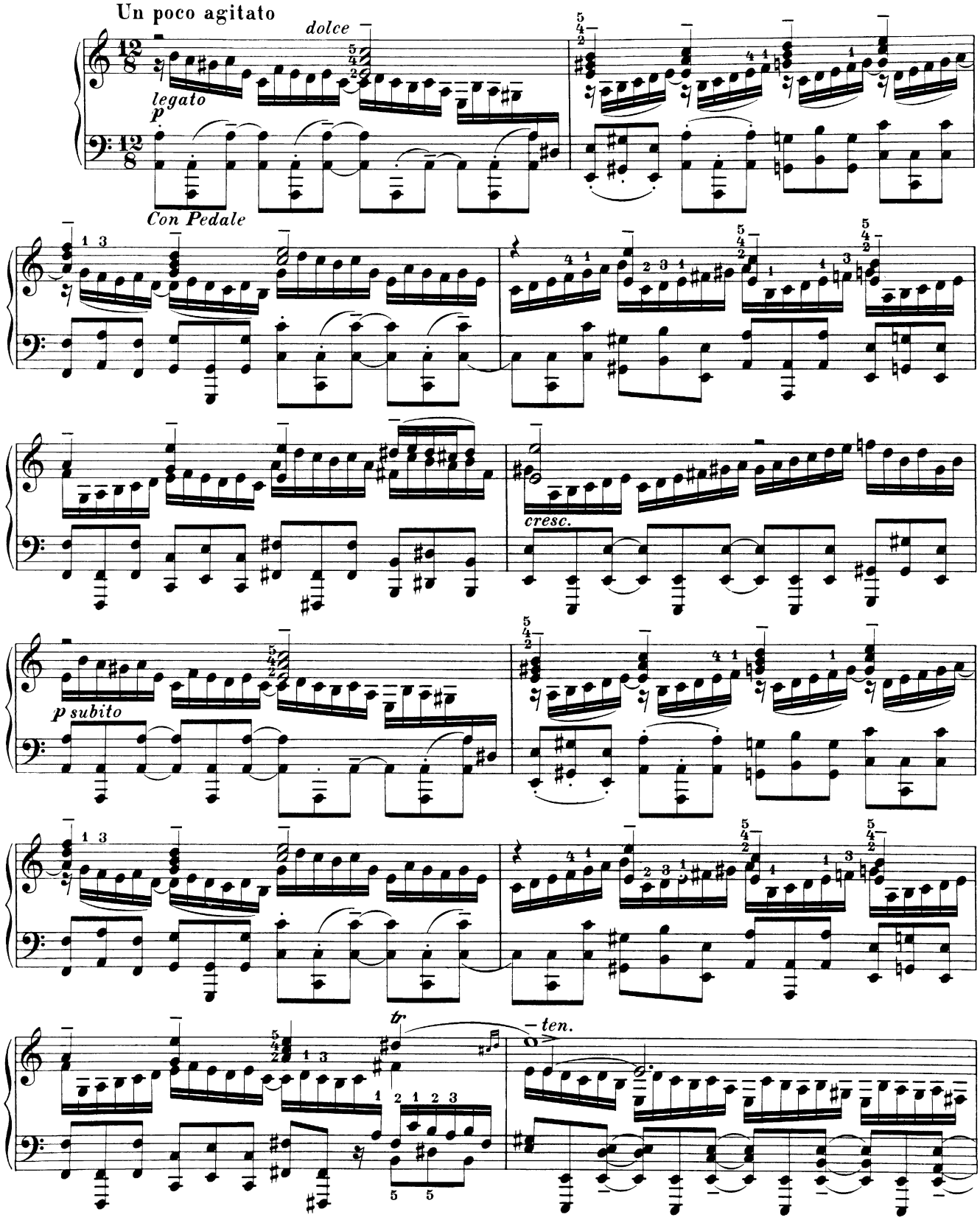
(BWV 639, from *Das Orgelbüchlein*, Part III, 1713–17)

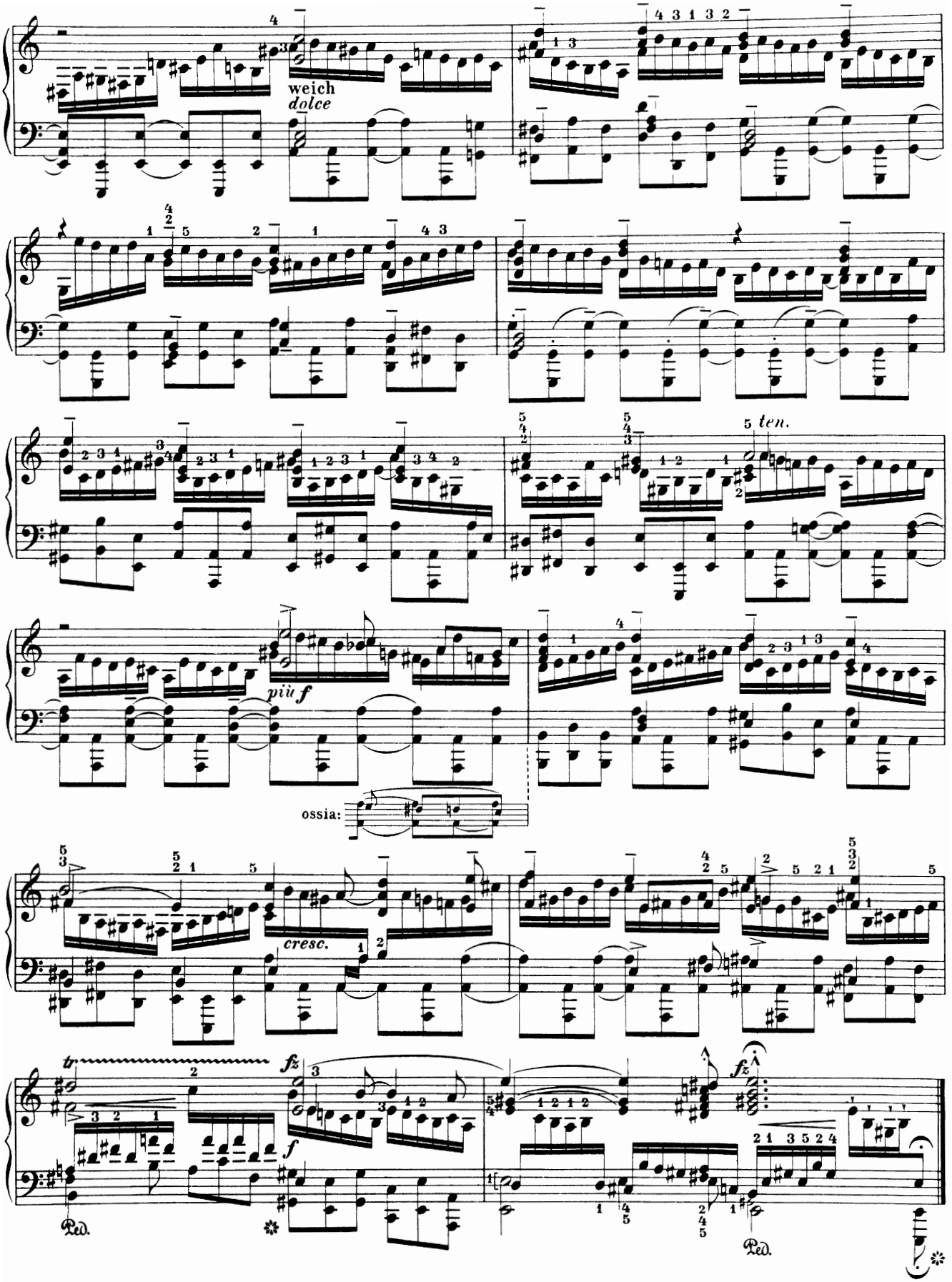



più p
pp
ppp
poco aumentando
ten.
calando
poco
più oscuro, ma sempre cantando
molto legato
pp

6. "Herr Gott, nun schleuß den Himmel auf"
[*Lord God, now open heaven's gate*]

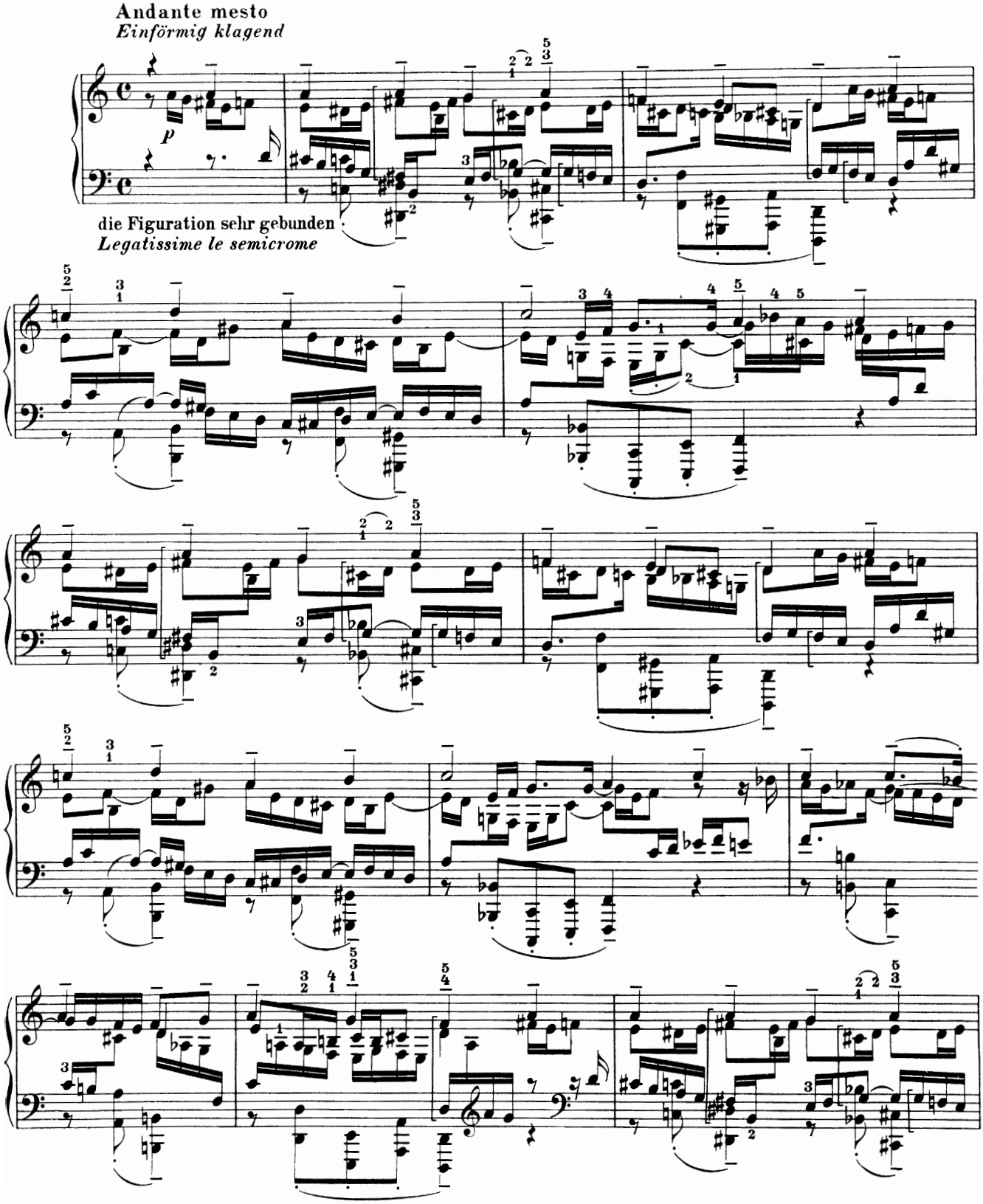
(BWV 617, from *Das Orgelbüchlein*, Part III, 1713–17)

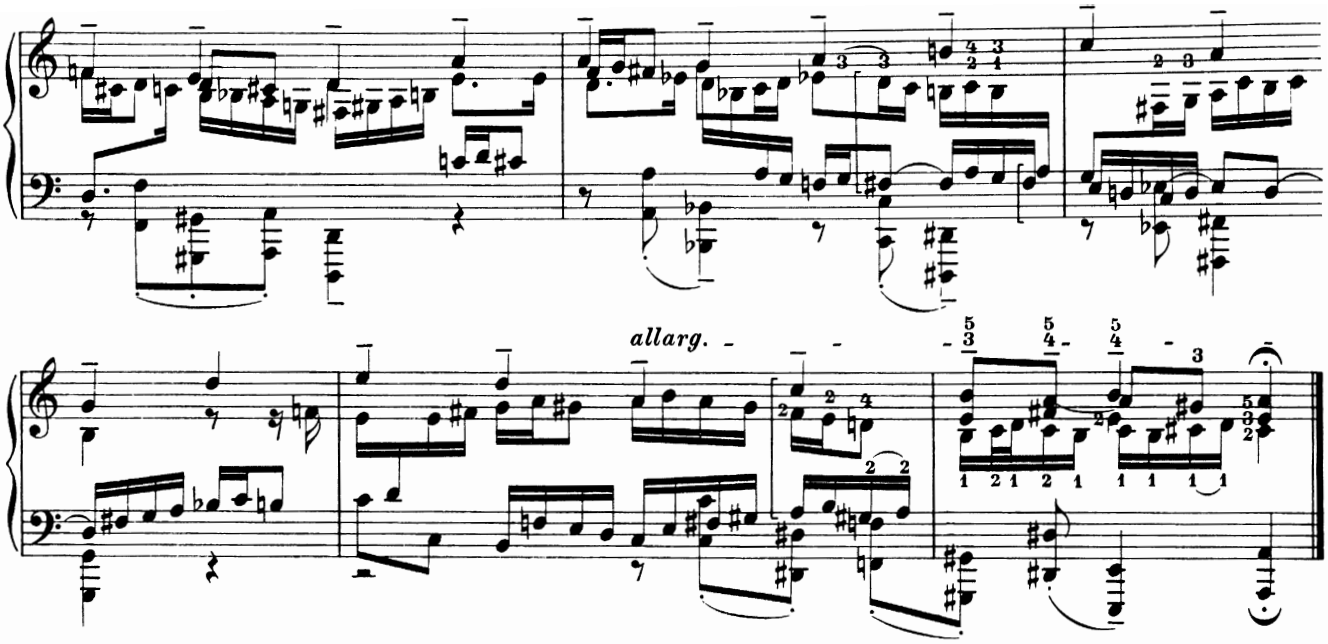



weich
dolce
5 ten.
più f
ossia:
cresc.
fz
f
fz
Ped.
Ped.

7a. "Durch Adams Fall ist ganz verderbt"
[*All is lost through Adam's fall*]

(BWV 637, from *Das Orgelbüchlein*, Part III, 1713–17)



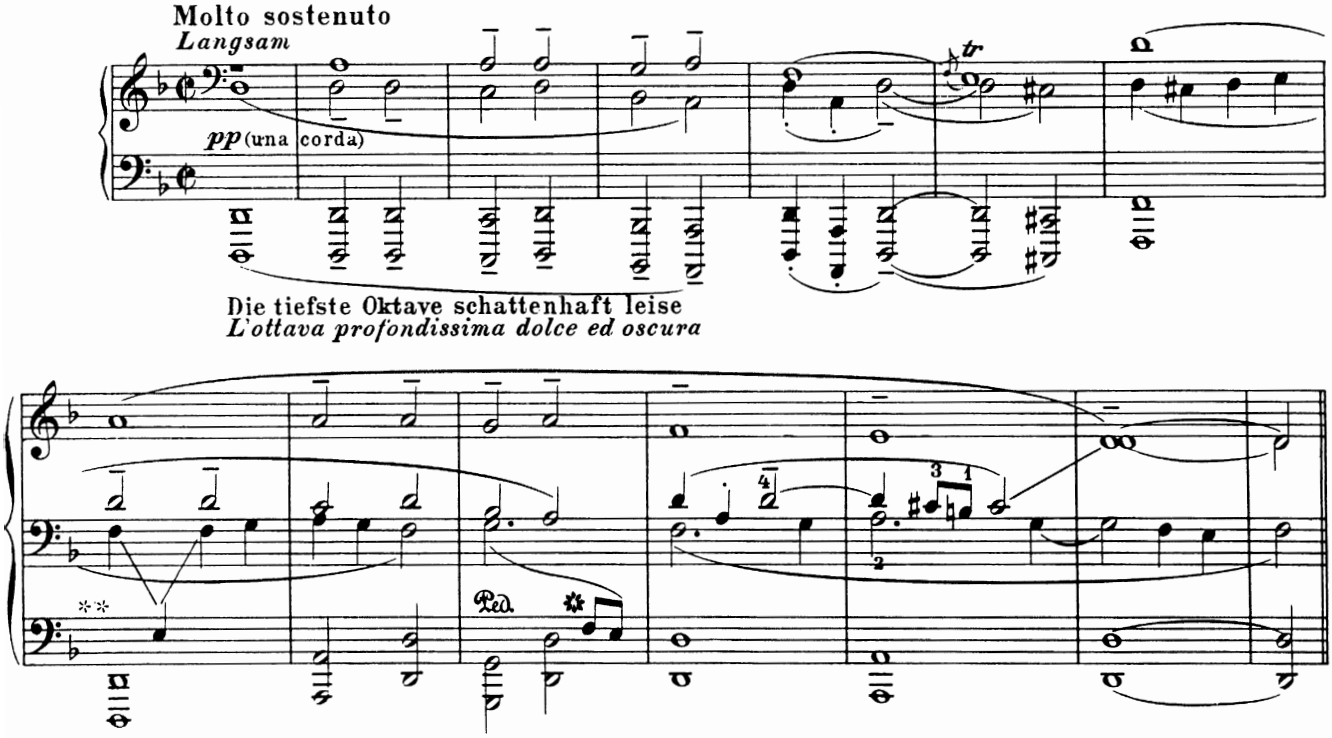


7b. "Durch Adams Fall ist ganz verderbt"*

[*All is lost through Adam's fall*]

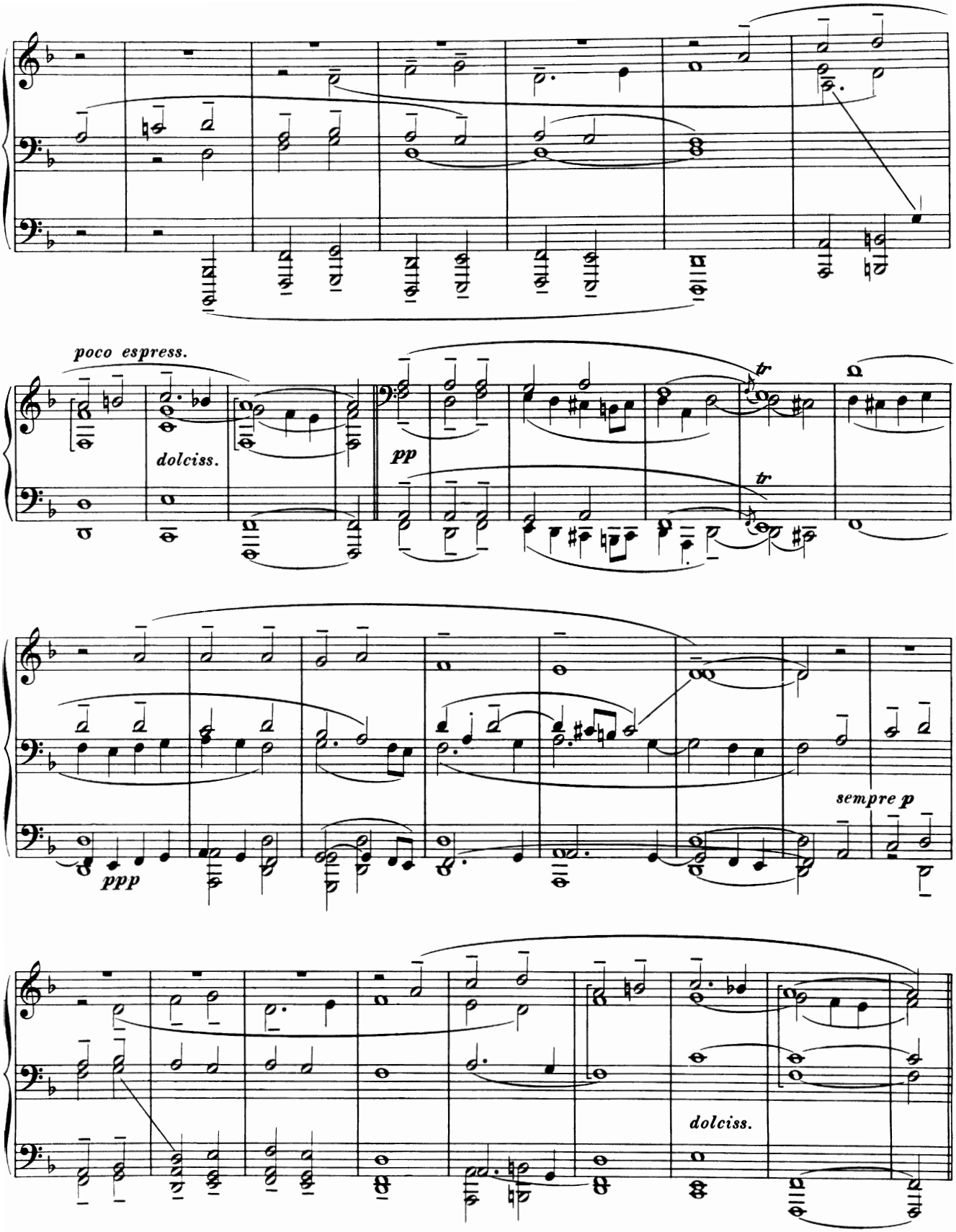
(BWV 705)

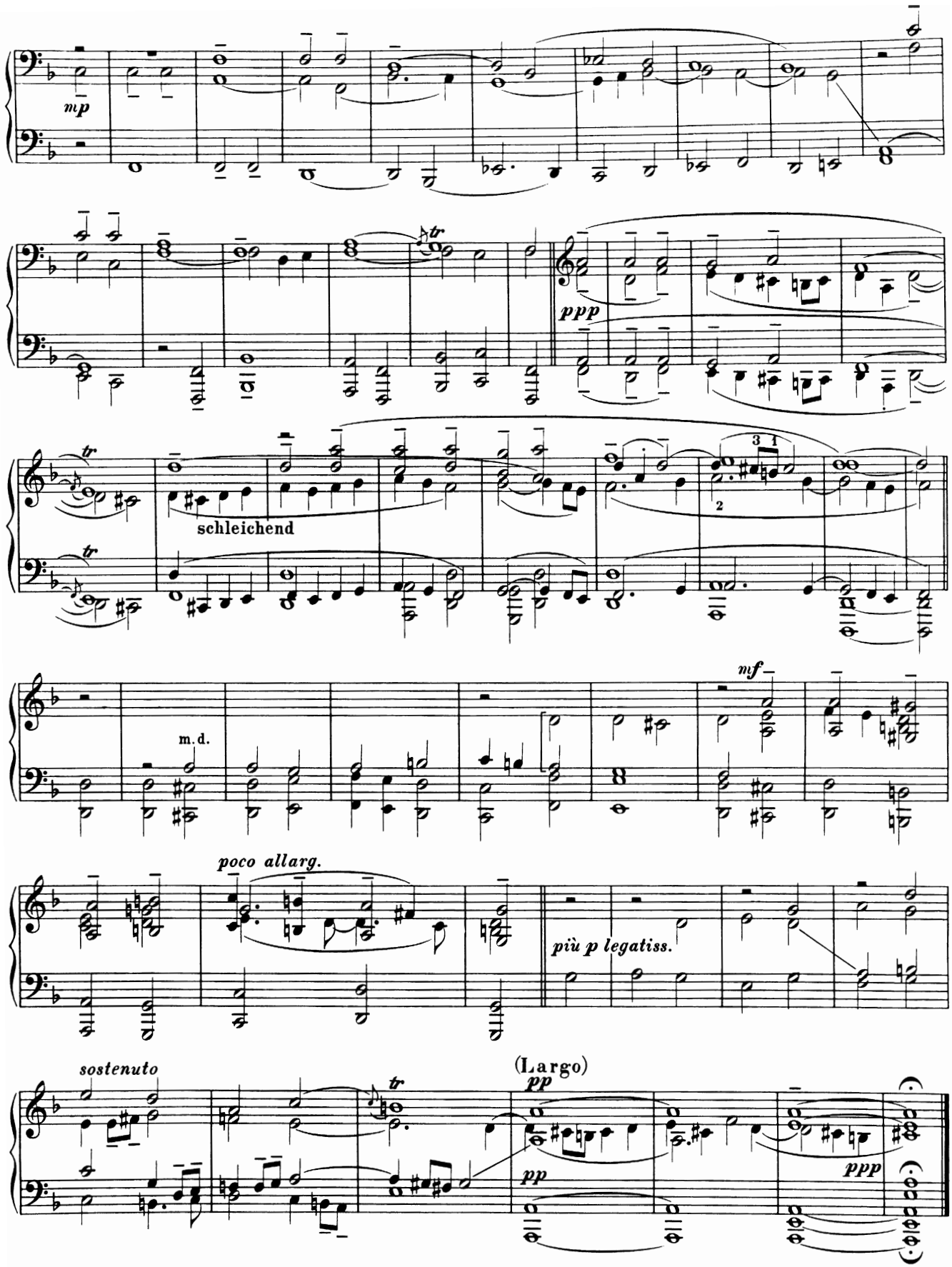
Fuga



* Dieser Fuge kann das vorhergehende Stück, etwa als Praeludium, unmittelbar vorangesetzt werden.
The preceding piece may serve as immediate prelude to this.

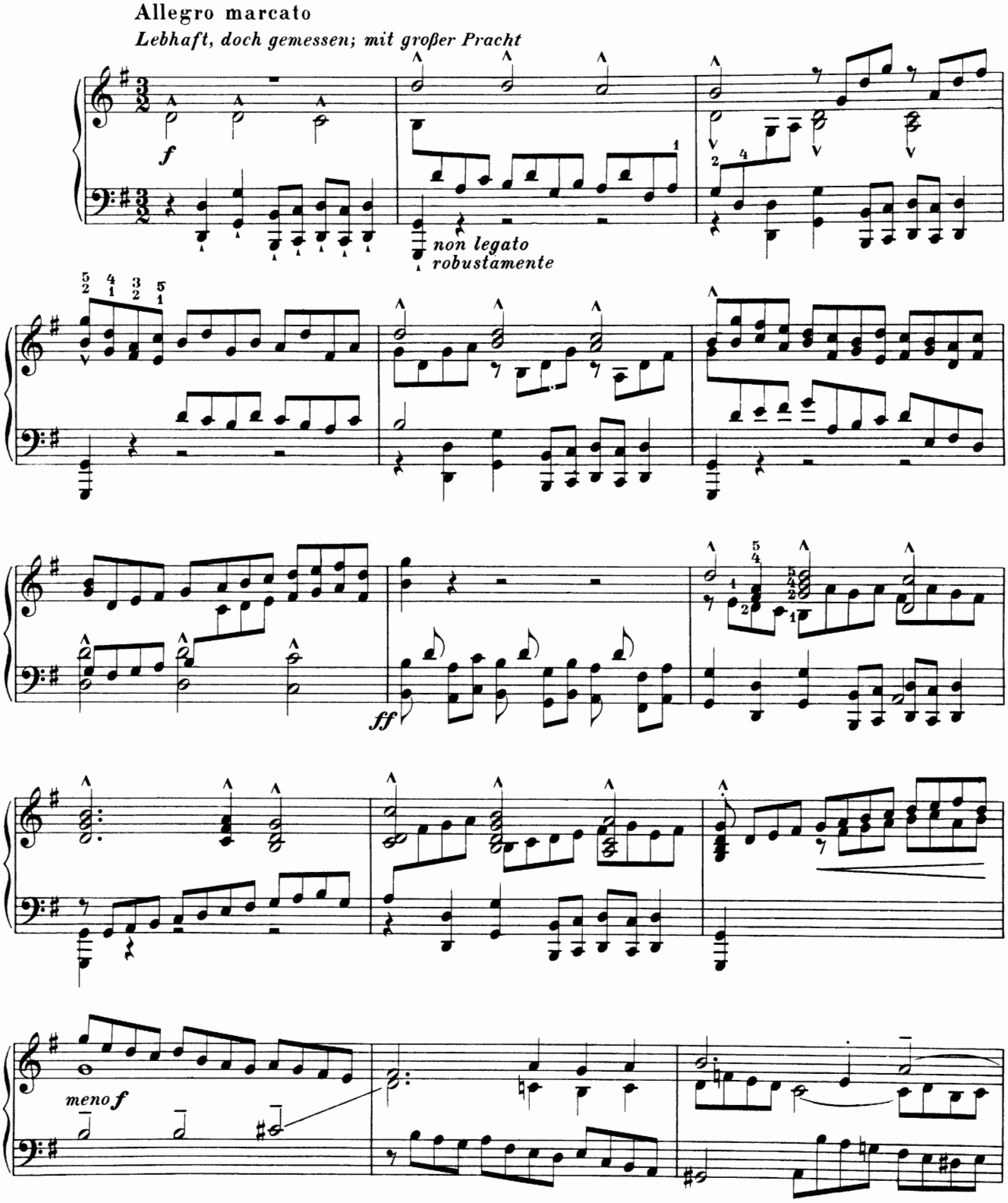
** Die weiten Griffe dürfen nicht arpeggirt werden.
The wide stretches must not be played arpeggio.

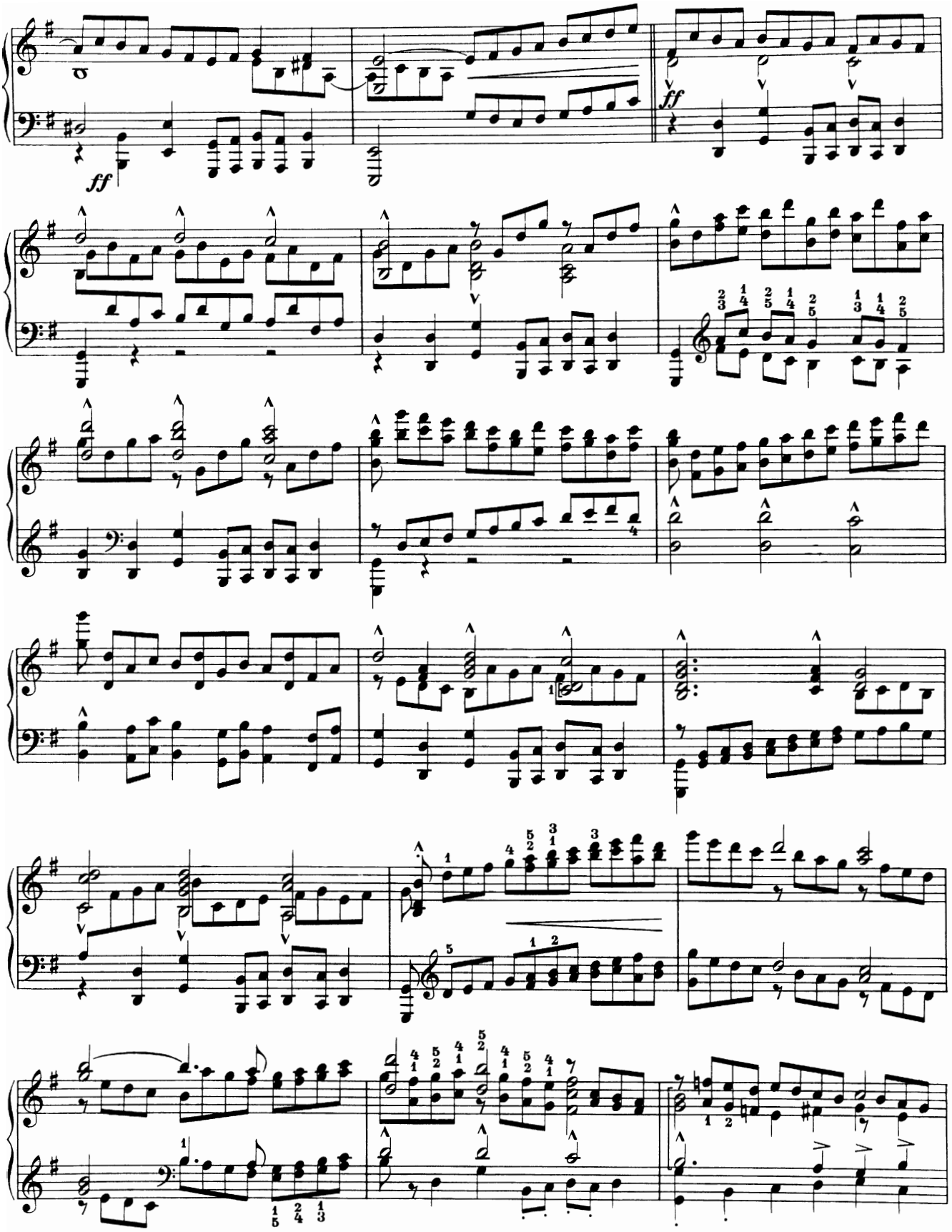

poco espress.
dolciss.
pp
tr
tr
ppp
sempre p
dolciss.

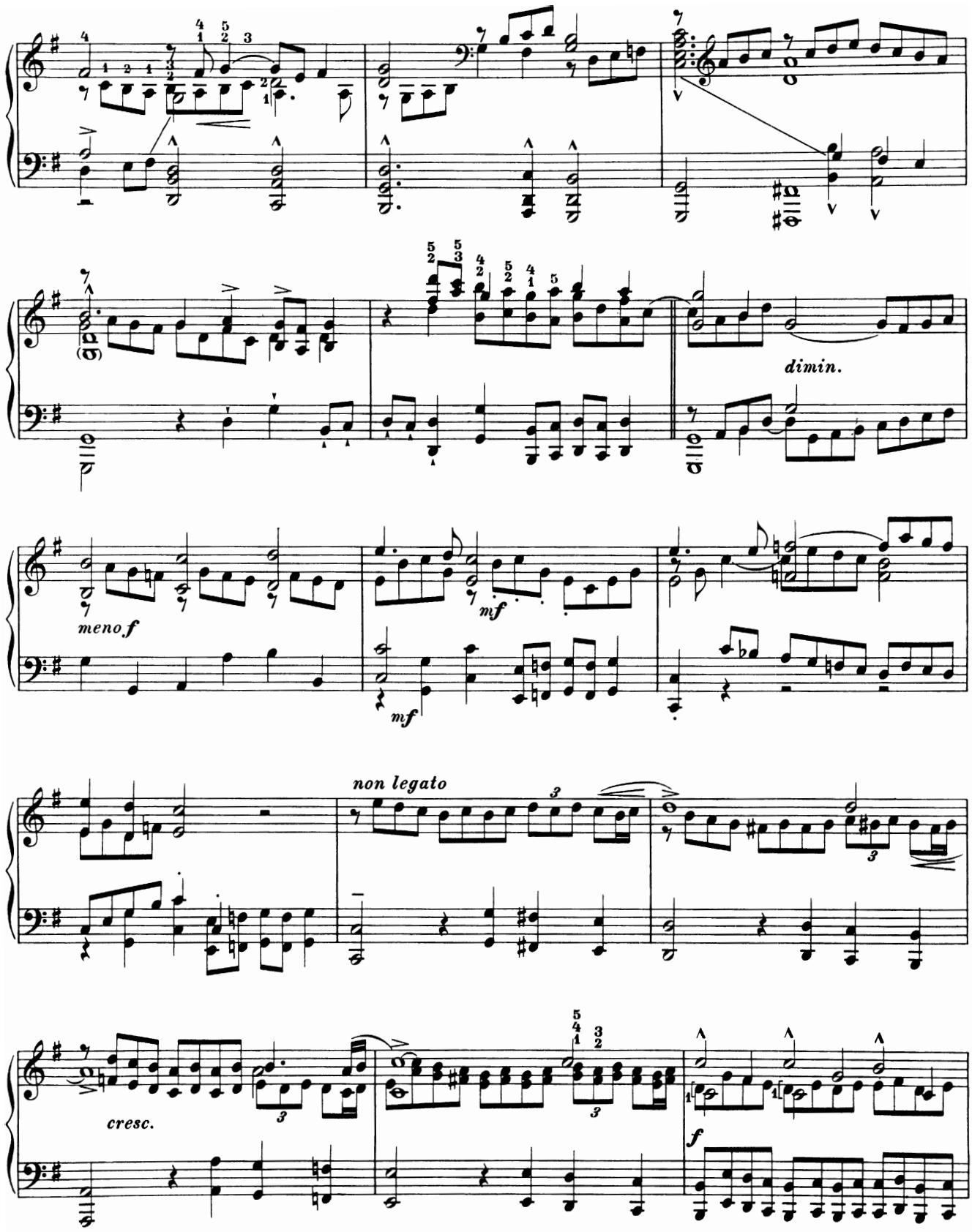

mp
ppp
schleichend
m.d.
mf
poco allarg.
più p legatiss.
sostenuto
(Largo)
pp
pp
ppp

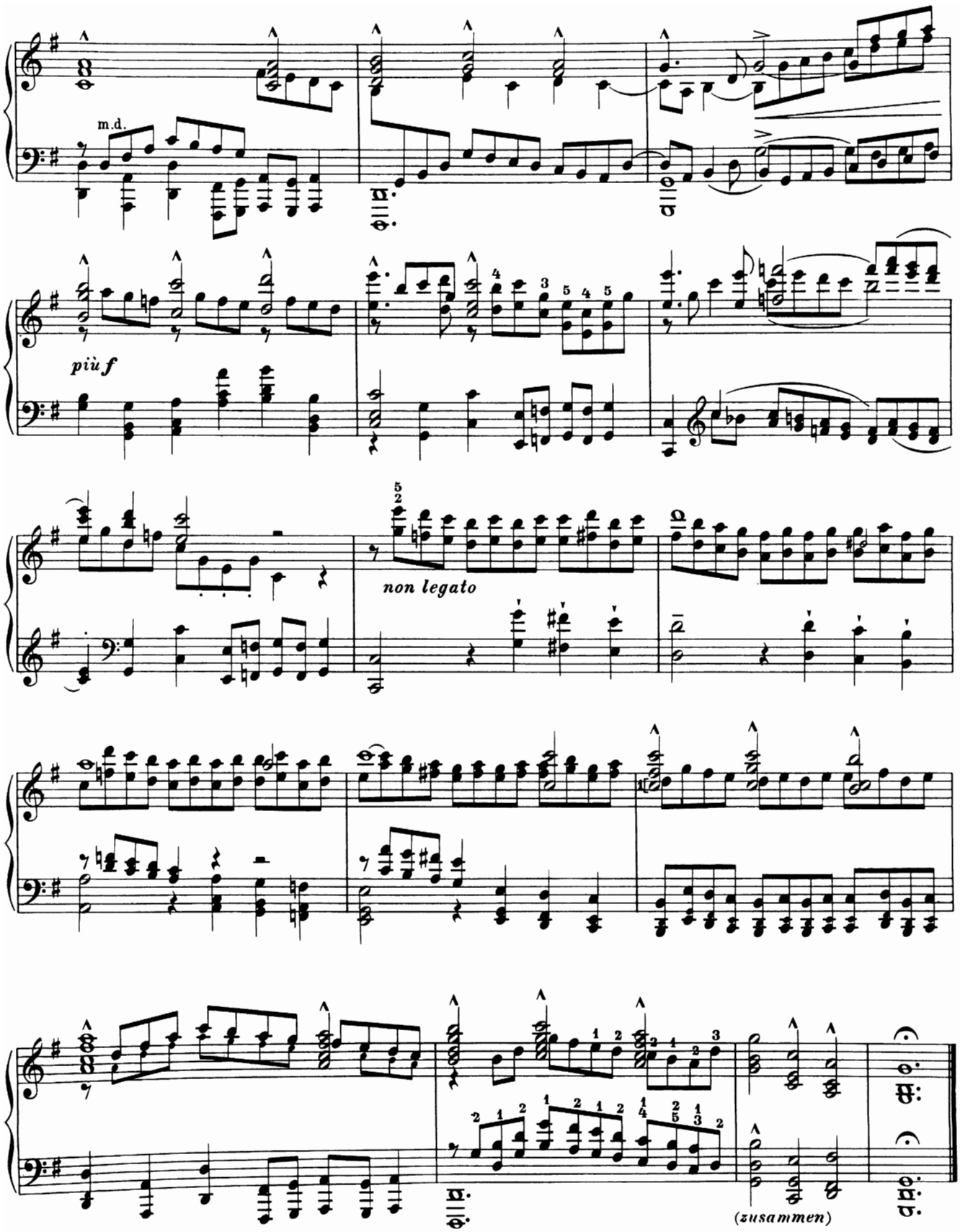
8. "In dir ist Freude"
[*In You is joy*]

(BWV 615, from *Das Orgelbüchlein*, Part III, 1713–17)



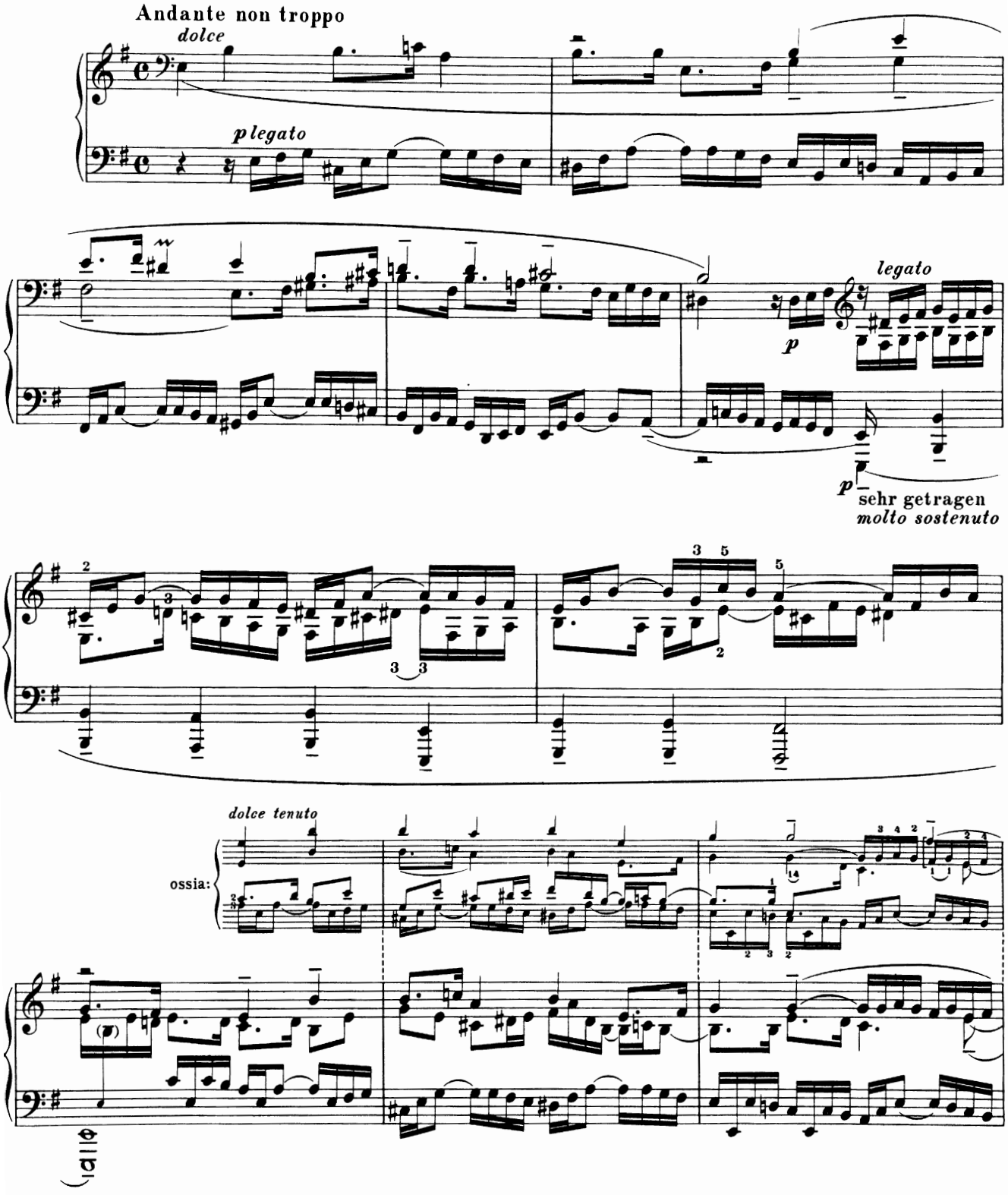

ff
ff

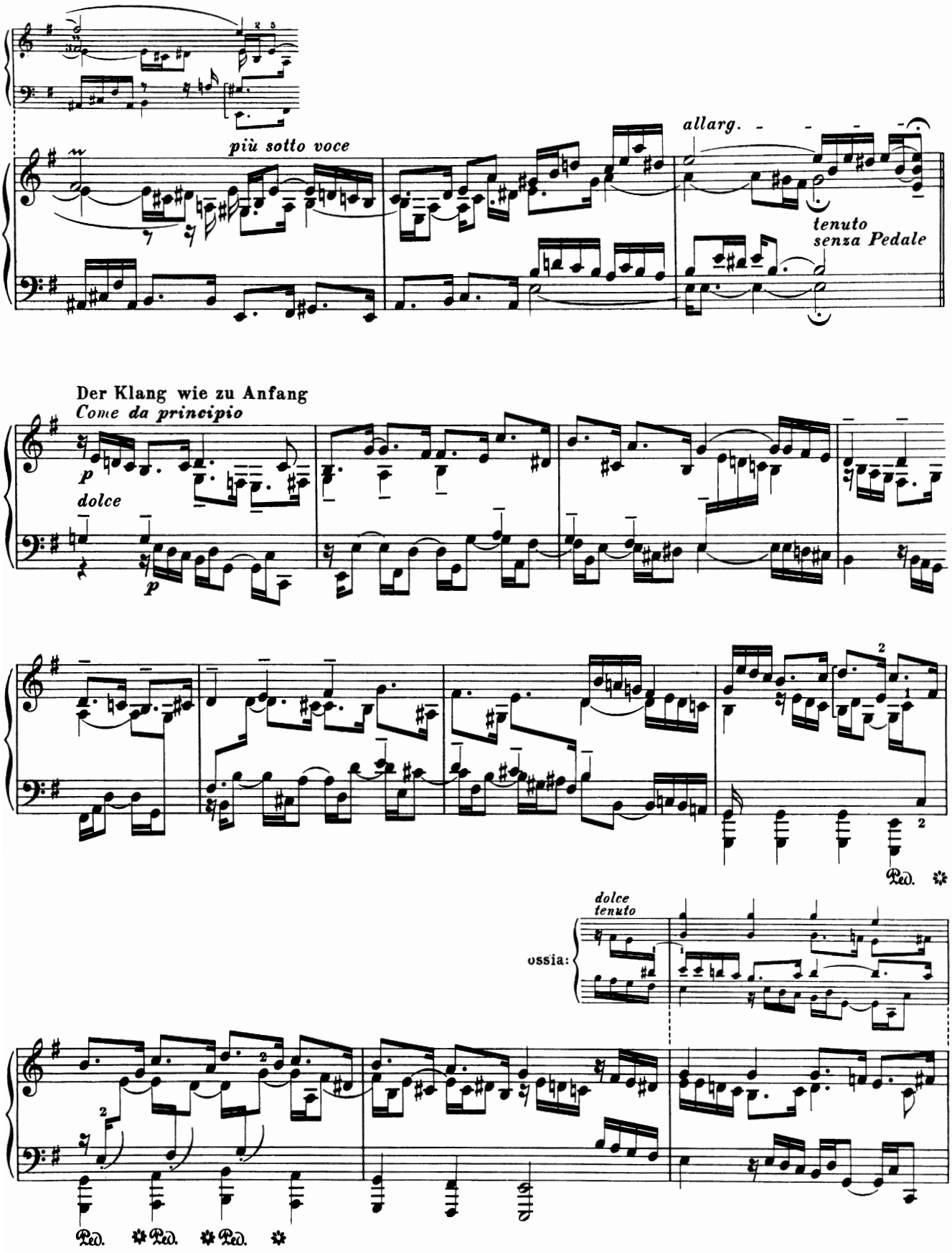

dimin.
meno f
mf
mf
non legato
cresc.
f

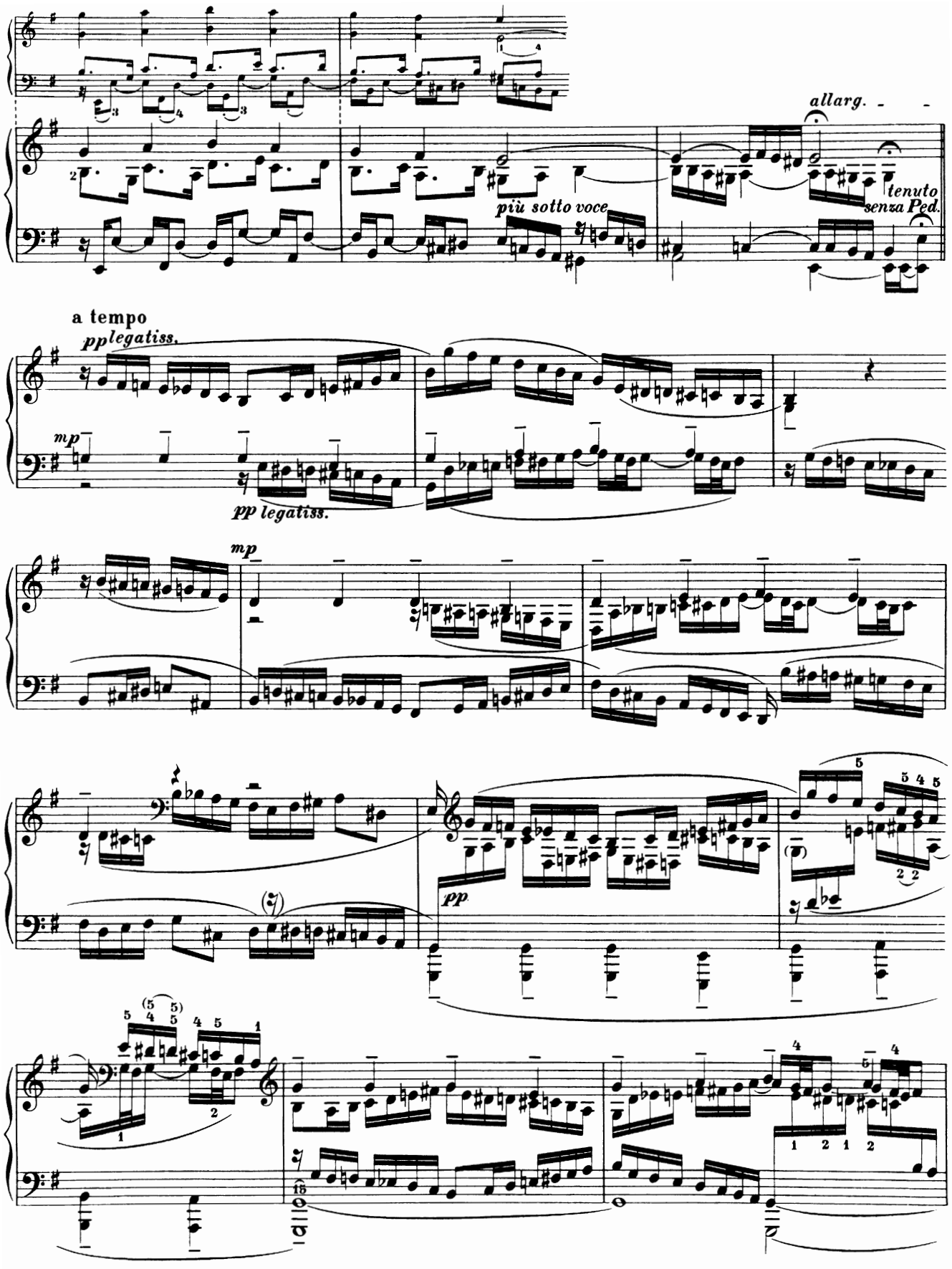

m.d.
più f
non legato
(zusammen)

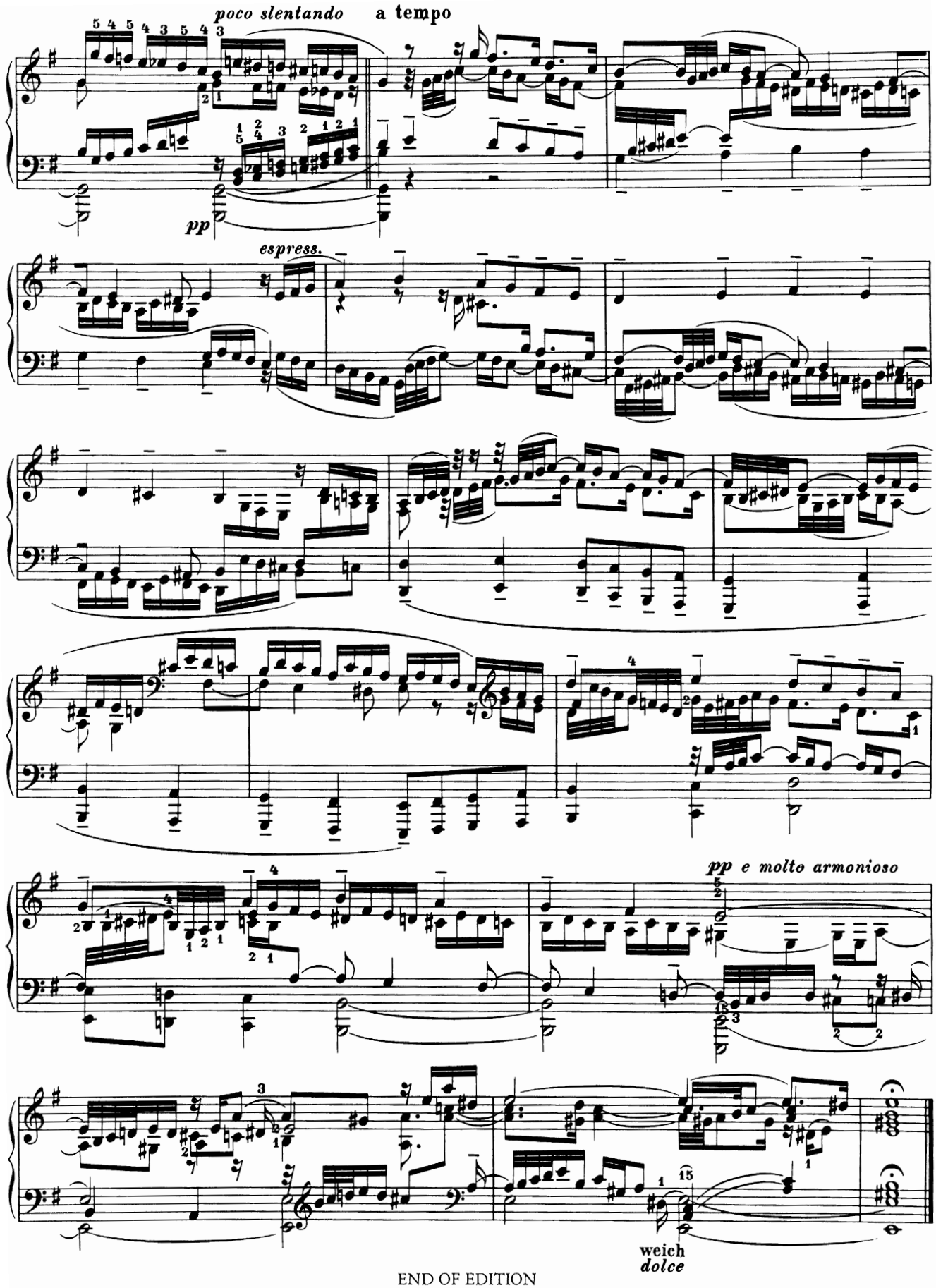
9. "Jesus Christus, unser Heiland"
[*Jesus Christ, Our Saviour*]

(BWV 665, *ca.* 1708–17)




più sotto voce
allarg.
tenuto
senza Pedale
Der Klang wie zu Anfang
Come da principio
p
dolce
p
Ped.
dolce
tenuto
ossia:
Ped. Ped. Ped.


allarg.
più sotto voce
tenuto
senza Ped.
a tempo
pp legatiss.
mp
pp legatiss.
mp
pp



END OF EDITION