Charles Dorn Riker Jr.

JOHANN SEBASTIAN BACH

Organ Works

Selected from "The Complete Organ Works" in Eight Volumes

Edited by

Charles-Marie Widor and Albert Schweitzer

Eight Little Preludes and Fugues (*Library 1456*)	$1.00
Prelude and Fugue in D Major	1.00
Toccata and Fugue in D Minor	.90

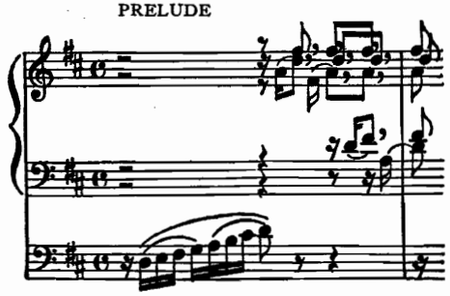
G. SCHIRMER, INC., NEW YORK

405:98

SUGGESTIONS FOR PERFORMANCE

PRELUDE AND FUGUE IN D MAJOR

PRELUDE



For the Introduction we propose the following method: Begin with full organ, the manuals being coupled. At the rest in measure 5, retire the 16-foot manual-stops; on the fourth beat of the same measure, throw off the couplers of the pedal to the manuals. During the rest in measure 9 retire the mixtures and reeds of the great, and the reeds of the pedal. The swell-box closes, in order that the reeds and mixtures on the swell-organ may have a scarcely perceptible effect on the entire mass of tone. During measures 12 and 13 the swell-box opens; on the first eighth-note in measure 14 bring on the mixtures of the great-organ; on the fourth sixteenth-note in the third beat add the reeds. Utilize the rest in measure 15 to bring the 16-foot registers on again. The foregoing gives an idea of how the grand *diminuendo* and *crescendo*, inherent in the plan of the Introduction, may be realized.

Some players throw off the great-organ reeds as early as the rest in measure 5.

It is advisable to execute the Alla-breve with a fine combination of foundation stops, mixtures and reeds. It commences on the great-manual. On the fourth quarter of measure 31 the right hand goes over to the second manual; the left hand may remain, till the last quarter of measure 35, on the great, which can be suitably reduced; it then returns to the second manual, but from the fourth quarter in measure 37 onward it will perform the tenor part on the great-manual. Consequently, in what follows the right hand only will carry out a change of manual; where the pedal goes along, it will play on the great-manual; during the other parts of the measure it will be on the second manual. From the last eighth in measure 44 to the end of measure 47 the great-manual will be employed.

At the beginning of measure 48 transfer the left hand to the second manual; the right hand follows on the second eighth before the last in measure 49. Measures 51–59 are performed in analogy to measures 37–45. On the fourth quarter of measure 59 the right hand goes over to the second manual; the left remains upon the great, on which the second and third quarters of measures 62 and 63 are likewise executed. When the pedal enters in measure 64, the right hand goes back to the great-manual, remaining there till the close.

When the Alla-breve is performed in a spacious hall, and on an organ whose tone-effect in *forte* is really fine, you will do best to make no change whatever in the registration up to measure 96. On the second eighth before the last in this measure bring on the full-organ combination, including the 16-foot manual-registers. Some players begin with measure 94 to add stops successively.

When the piece is played in a comparatively small auditorium, in which a *forte* of long duration cannot well be borne, the organist will find himself obliged to bring out the *diminuendi* and *crescendi* of the piece by changes in registration and by using the swell-box. In either case only a dynamic gradation, and not an alteration in the tone-color, is to be effected. This means, that even in passages where the tone-power is decreased, both reeds and mixtures

must still be represented, though in diminished force. Then, for the *forte*, more of these stops will be added.

This problem is easy of solution when the player has at his disposal a good swell-organ, on which mixtures and reeds are not too meagerly represented. He will then proceed, for the *diminuendo*, by first retiring the reeds, and after them the mixtures, of the great-organ, and continue by gradually closing the swell of the second manual, which is coupled to the great, and on which the mixtures and reeds are allowed to remain in action. For the *crescendo* this procedure will be reversed.

The subsequent course of the piece will be somewhat as follows: At the end of measure 31, while the right hand goes over to the second manual and the left remains on the great, the reeds of the latter are retired; at the rest in the tenor, in measure 33, the mixtures of the great-organ should be thrown off. During measures 35–37 the swell closes, reopening in the course of the following measures; for managing the swell, advantage will be taken of the rests in the pedal-part. On the fourth quarter in measure 41 the mixtures of the great-organ will be added; the reeds follow on the last eighth of measure 44. Measures 48–69 are played like measures 32–44.

In measure 59, at the rest in the tenor part, retire the reeds of the great-organ; the mixtures follow on the second quarter of measure 62. On the second quarter of measure 65, the mixtures are again brought on, followed by the reeds on the second quarter of measure 69.

Between the first and second eighths in measure 71 throw off the reeds and mixtures of the great-organ; at the same time close the swell with a quick movement.

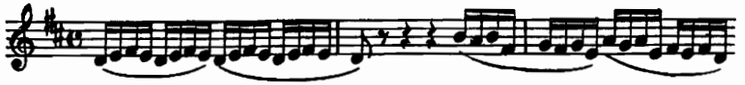
Now, until measure 80, the *crescendo* will be brought on by opening the swell. On the fourth eighth in measure 83 the mixtures of the great-organ are drawn again; on the second eighth (or the second quarter) of measure 89 draw the reeds. The full organ enters with the Adagio.

In case your swell-organ is weak, you must endeavor to bring out the *crescendi* and *decrescendi*, which would otherwise be made by the swell-box, by cleverly managed registration; but retain, throughout, some fine mixture-stop and a good reed-stop in the fundamental tone-color.

It should be mentioned that some organists prefer to perform the Alla-breve with foundation stops only, and consider that the effect intended by Bach is attained by the more or less unprepared entrance of the full organ with the Adagio, and the attendant change of tone-color.

Do not take the movement too fast; it should not exceed a fairly lively Moderato.

FUGUE



Players who are, in general, disposed to perform Bach's fugues in the traditional manner, are inclined to make an exception in this case. In their opinion, the rather loose construction of this Fugue permits the performer to take any liberties which he may think suitable for an effective interpretation. Hence, he may be permitted to begin on the second manual, and to play *pianissimo*, if he pleases, even where the pedal is in action.

But a word may also be said for the opposite conception. Just because the Fugue is so free in construction, it is necessary to proceed in accordance with the strict rule, in order that the piece as a whole may not ramble along through an aimless variety. By throwing into relief the simple outlines with which Bach marked the development of the composition, we shall do a greater service to the listener, and to the art, than by bringing in any number of "effects."

The following sections are to be played on the second manual: Measure 27, from the second sixteenth-note of the third quarter to the beginning of measure 30; measure 38, from the last quarter on, to the beginning of measure 46:

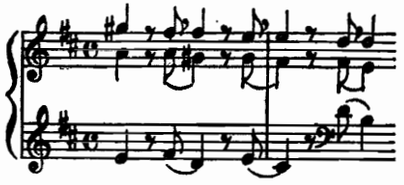
measure 59, from the second quarter on, to the third quarter in measure 64; measure 84, from the second sixteenth-note in the third quarter to the beginning of measure 90; measure 98, from the second quarter on, to the beginning of measure 103.

The transition from the second manual to the great, at the beginning of measure 30, is best effected by deferring the change until the second sixteenth-note. In measure 64 the change is made on the second sixteenth-note in the third quarter.

It is apparent that, in various other passages, the counterpoint to the theme may be played on the second manual, instead of keeping both hands on the great-manual. Still, this variation should not be overdone. The Fugue is so transparently constructed that the theme stands out even when the other parts accompany it on the same manual. When the chord-successions which accompany the theme are almost invariably executed on the second manual, an impression of weakness is apt to be conveyed to the listener.

It cannot be decided with finality whether the chord-successions are to be played simply with a semi-*staccato* effect or according to the general rules for binding and lifting the successive chord-notes. We would suggest that wherever Bach works with the regular number of parts, the player should "lift" the notes of any given part only when a note is repeated, otherwise executing each part *legato* throughout. But in leading up to the close, in measures 120–123, where he works with full chords (as in the Toccata in *F*), make no attempt at binding.

For an illustration we quote measures 23 and 24, with the phrasing proposed for them:



The brilliant, fanfare-like character of the theme and Fugue indicates that we should registrate with a fine combination of foundation stops, mixtures and reeds, both on the first and second manual, and carry the piece through in this tone-color, augmenting towards the close—say, between measures 103 and 119—to full organ.

The organist who feels moved to seek further variety in the tone-power than is afforded by changes of manual, should obtain it by adding or retiring mixtures and reed-stops. As the logic of the music demands, except in the grand closing intensification, neither an increase nor a decrease of tone-power within the *forte* of the principal sections, the aforesaid addition and retirement of stops will be controlled by the caprice of a more or less refined taste, for the exercise of which no suggestions can be offered.

Should the audience not be on such a plane as to enjoy the fugue when played in the fine simplicity of color in which Bach conceived it, there is no use in boring them with it.—Or keep on playing it to them until they grow familiar with it and would not have it played otherwise.

Some organists like to employ two manuals for the announcement of the theme. They play the first and shorter part on the great-manual, and go over to the second manual for the remainder. This may be carried out very acceptably in the first twenty measures, but not from there on, where the pedal enters. Or, the pedal would always have to be reduced to *piano* for the second part of the theme; and this was assuredly not Bach's intention. Moreover, the Fugue in itself opposes the performance of the theme on two manuals, as its necessity is nowhere suggested.

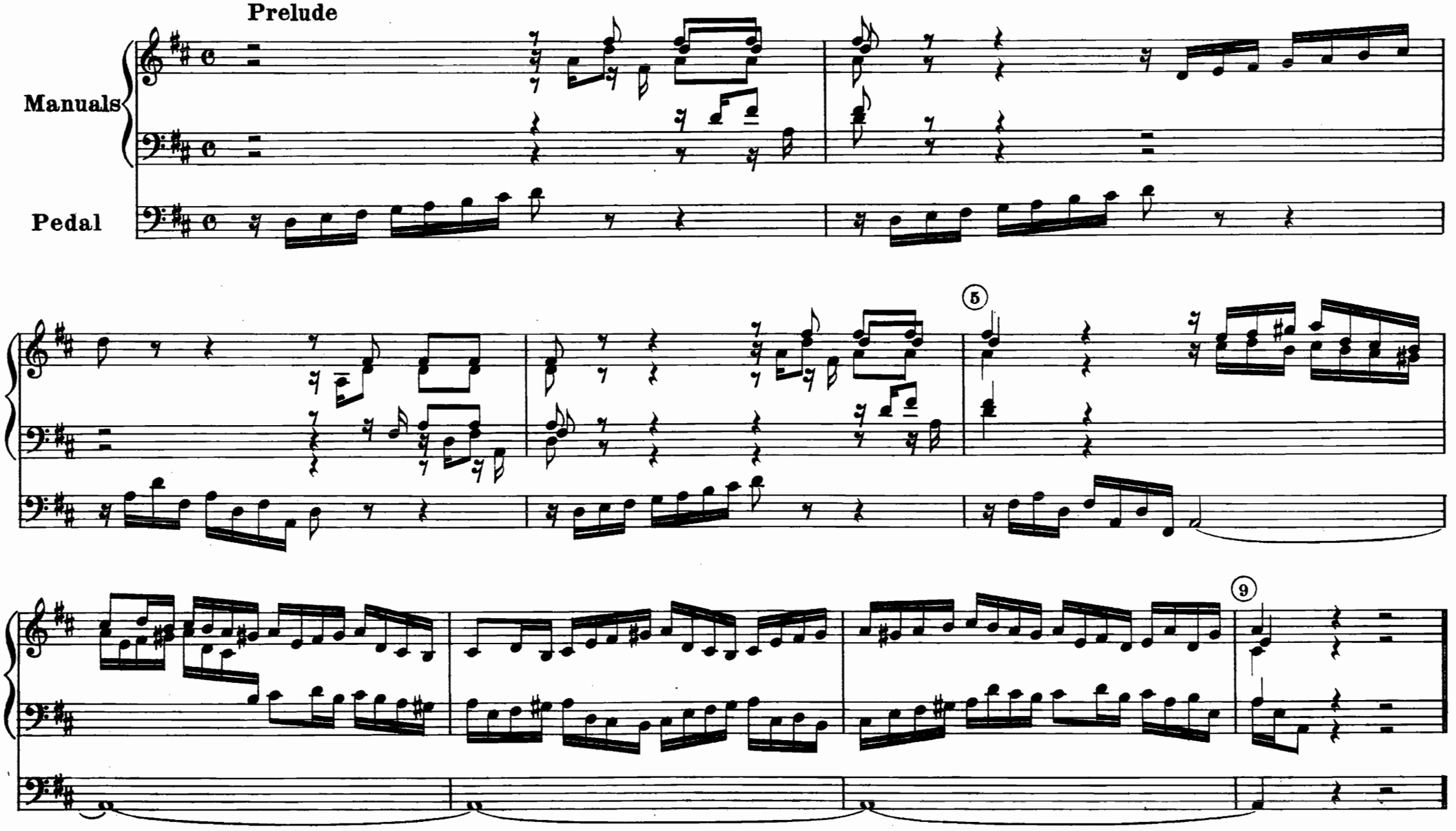
Do not take the tempo too hastily, so that the piece may not be deprived of its majestic character. Much care should be bestowed on an expressive development of the interesting modulations by discreetly varying the movement.

Prelude and Fugue in D Major

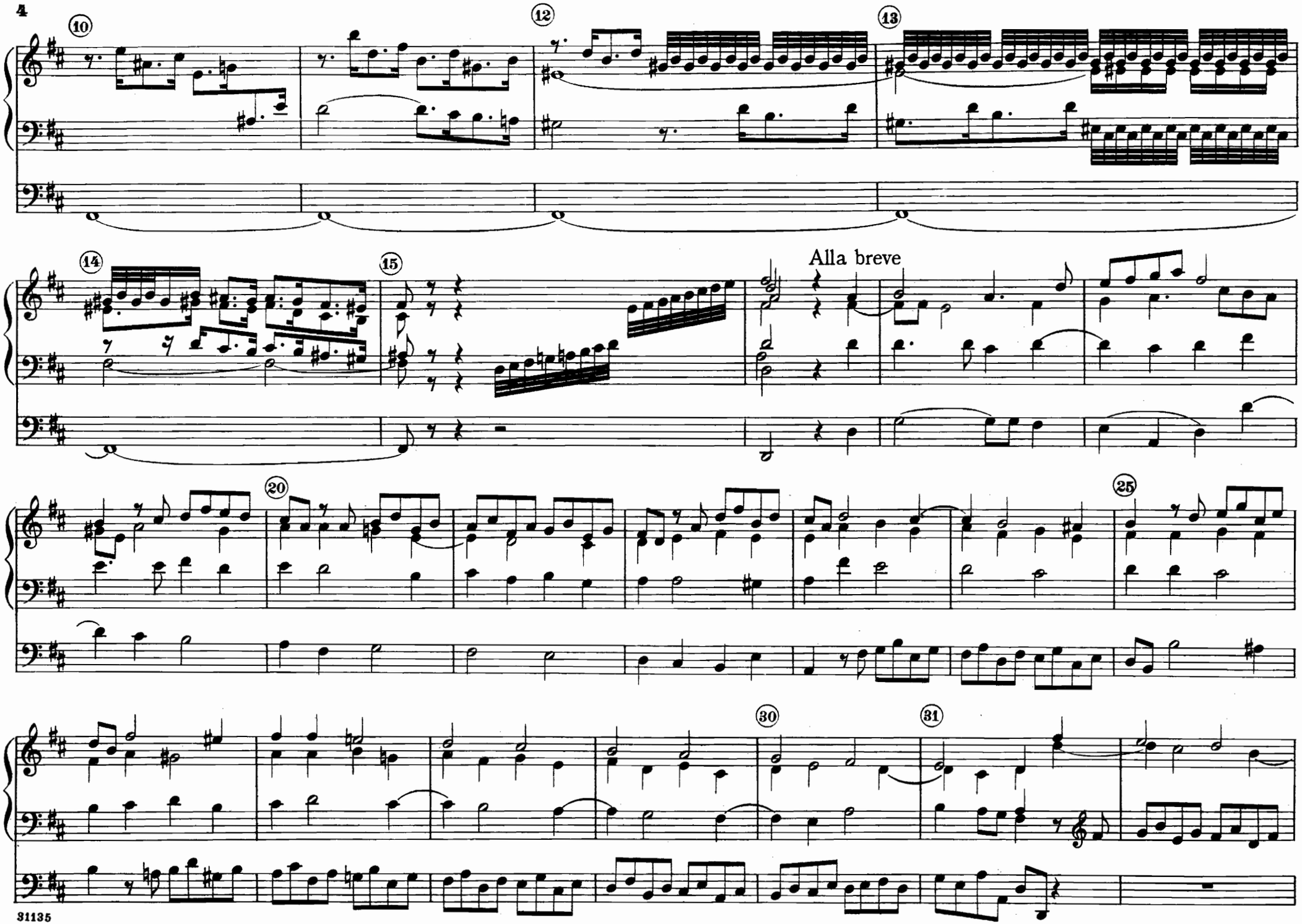
Edited by
Charles-Marie Widor
and Albert Schweitzer

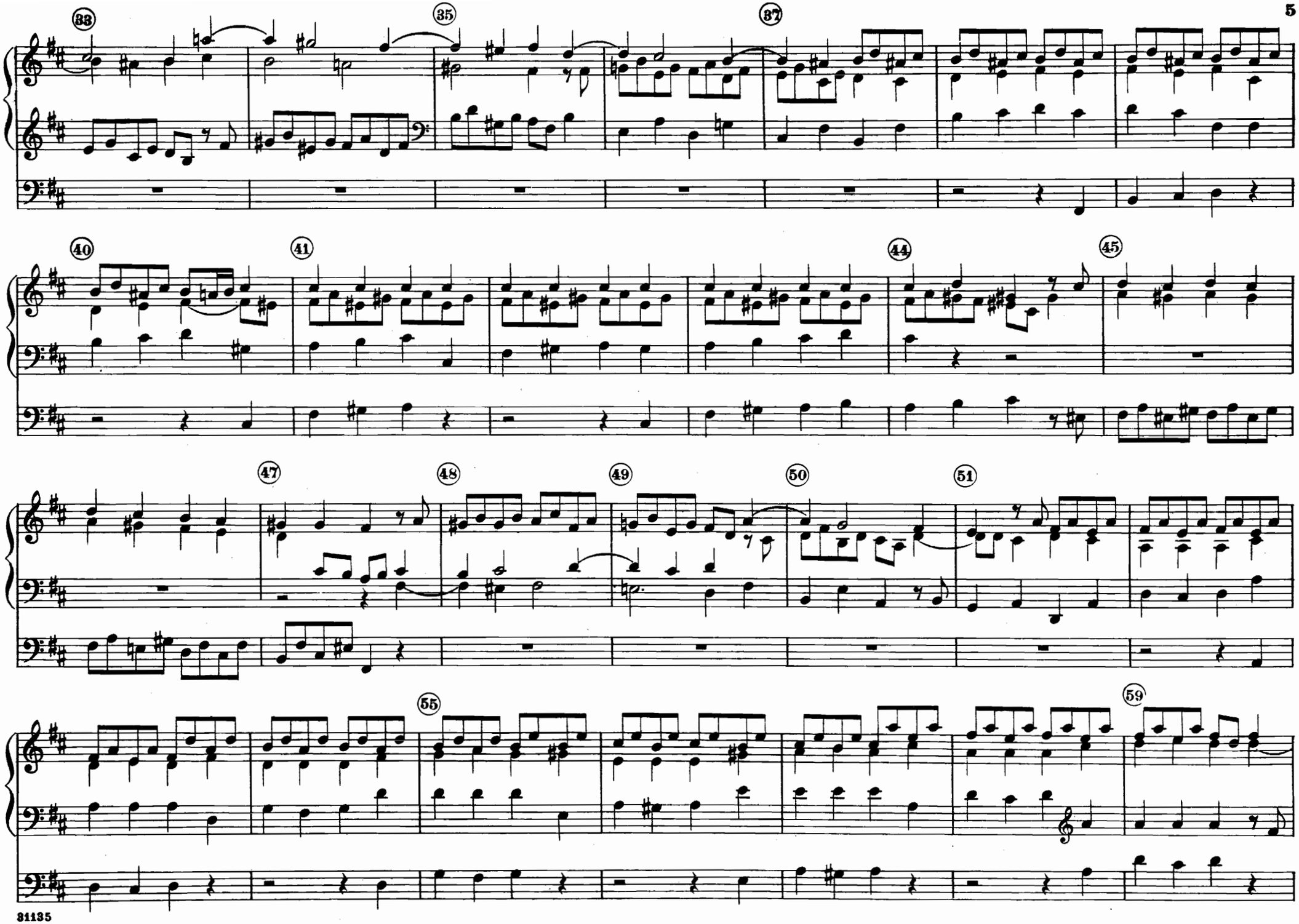
Johann Sebastian Bach

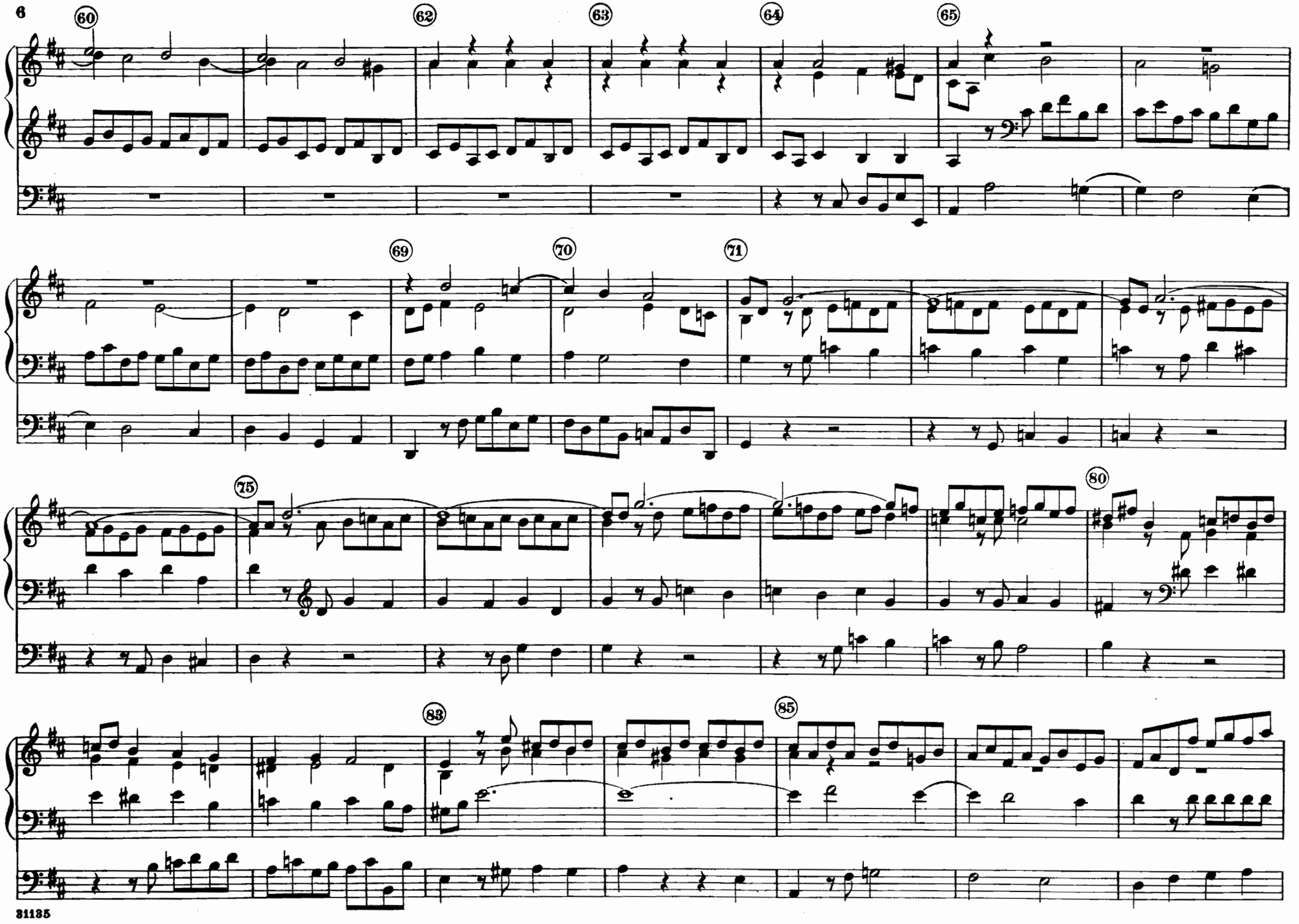
Prelude

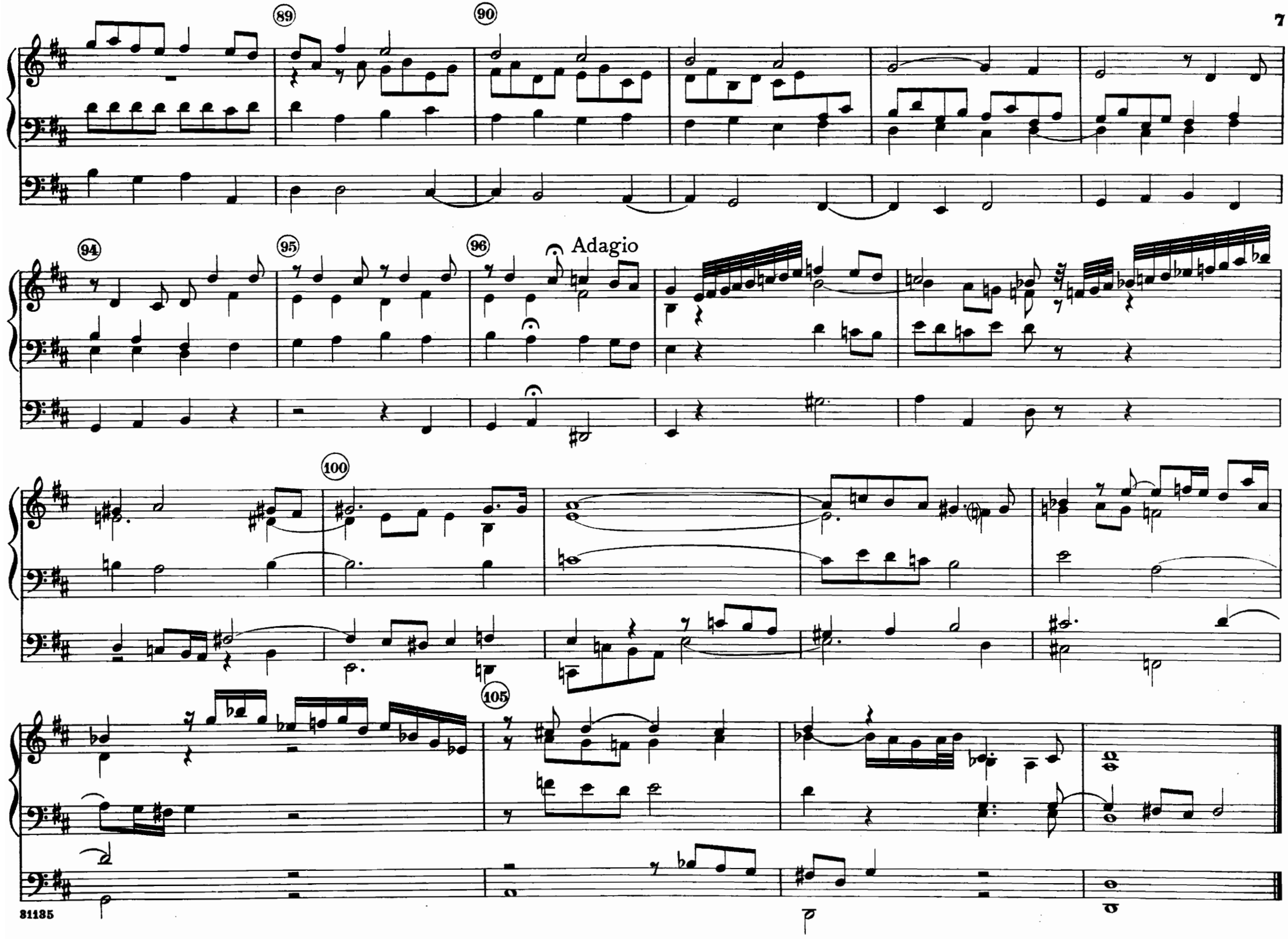


Copyright, 1912, by G. Schirmer, Inc.
Printed in the U. S. A.

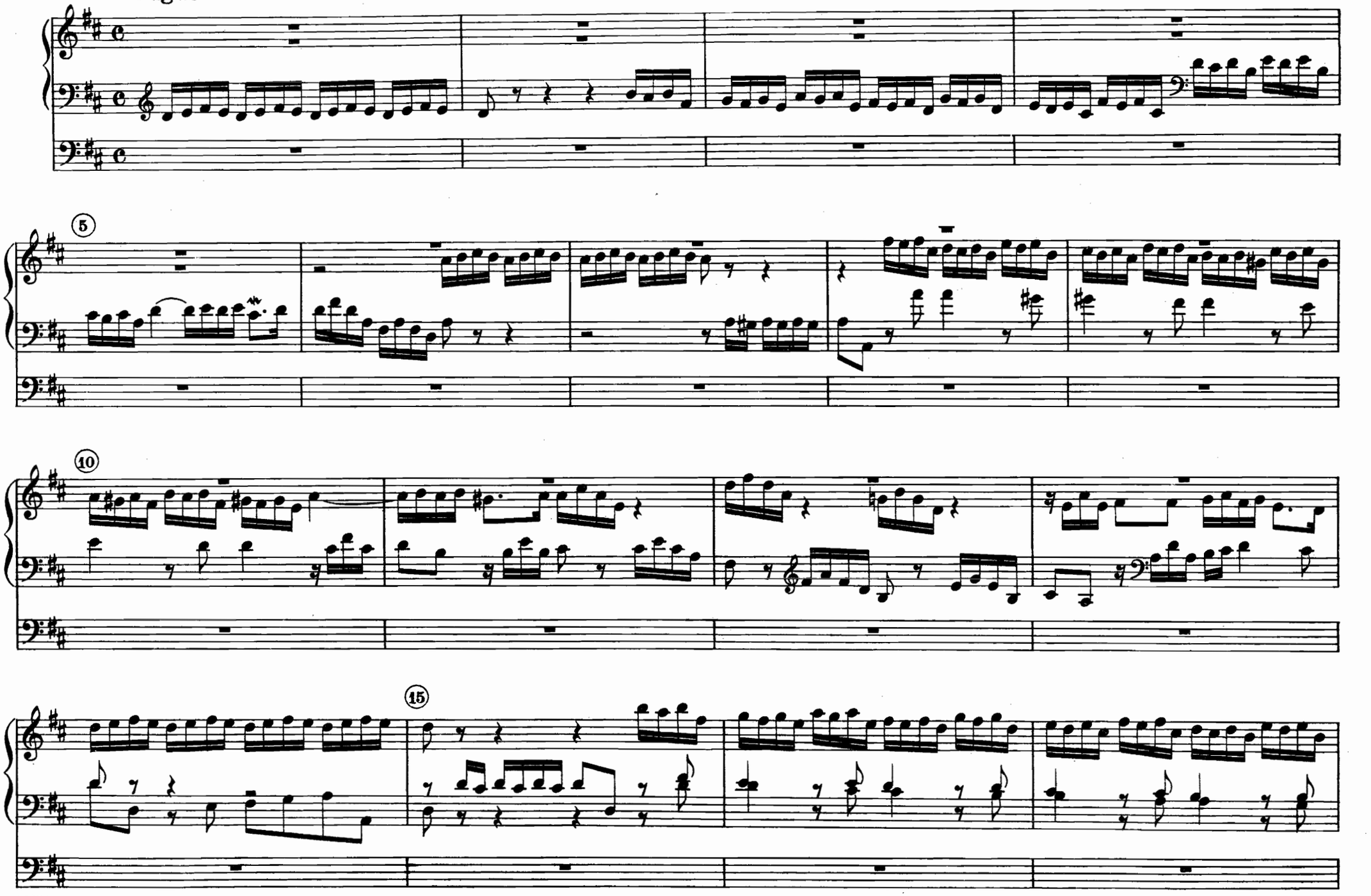

10
12
13
14
15
Alla breve
20
25
30
31

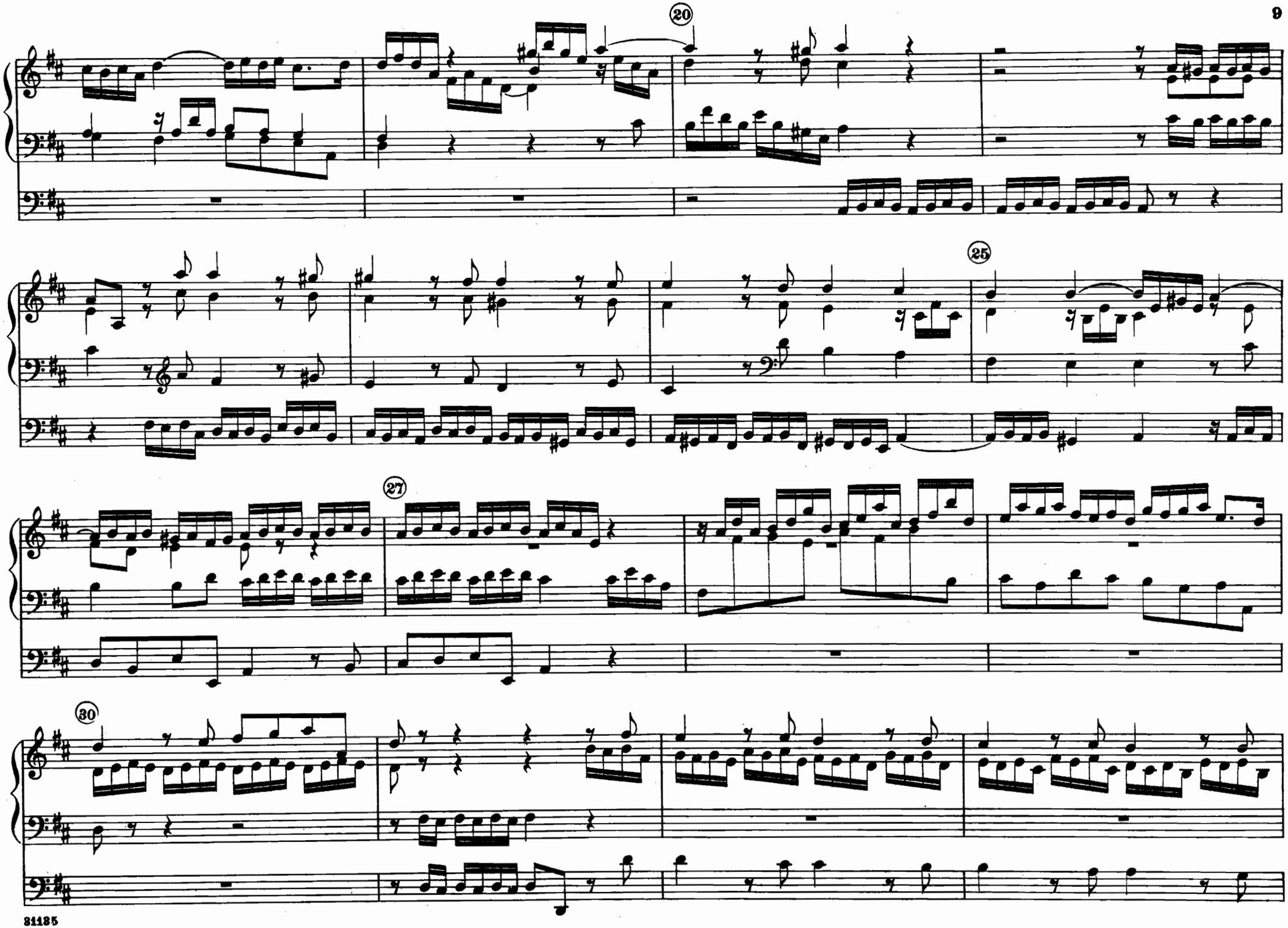

33
35
37
40
41
44
45
47
48
49
50
51
55
59

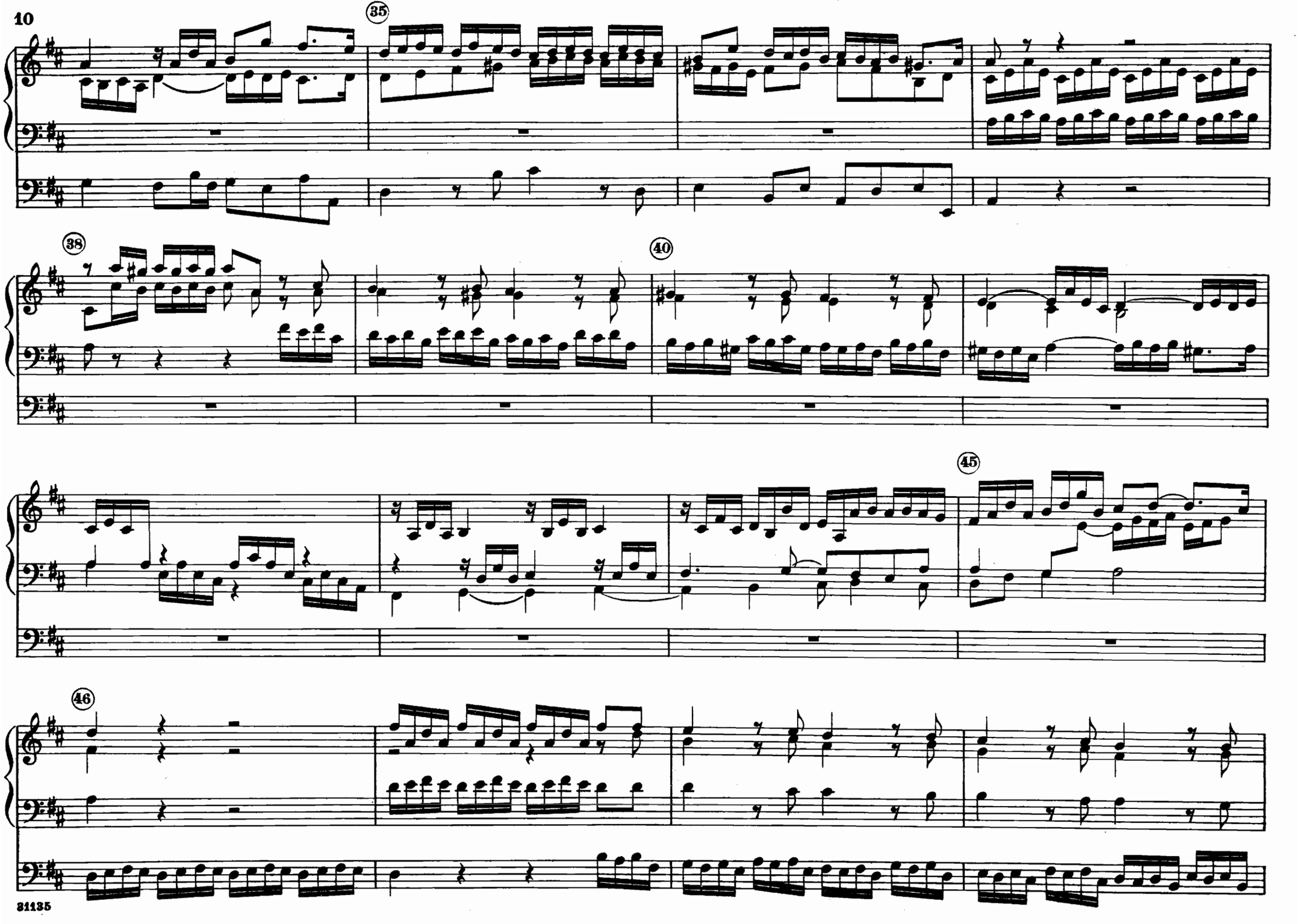

60
62
63
64
65
69
70
71
75
80
83
85

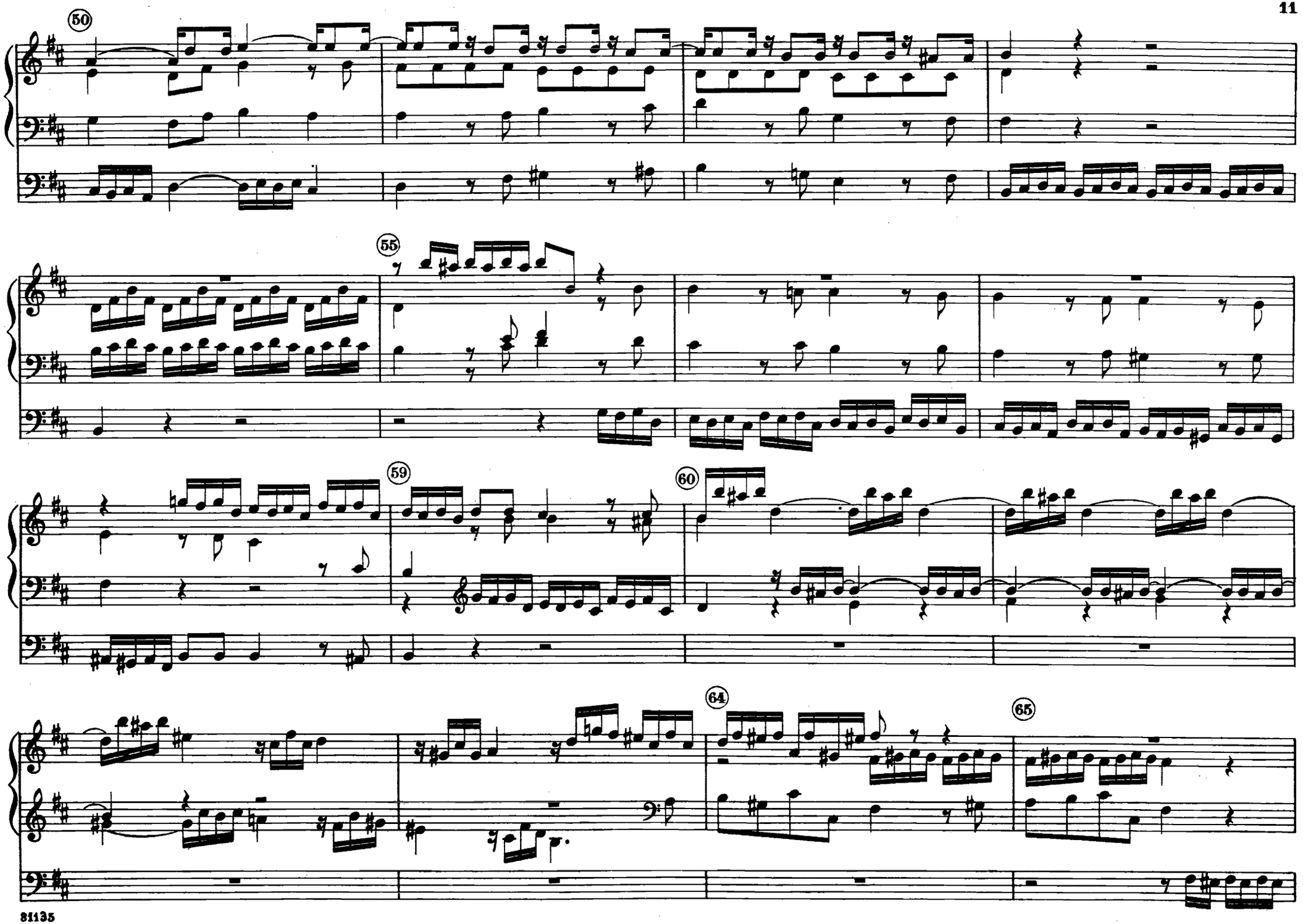

89
90
94
95
96
Adagio
100
105

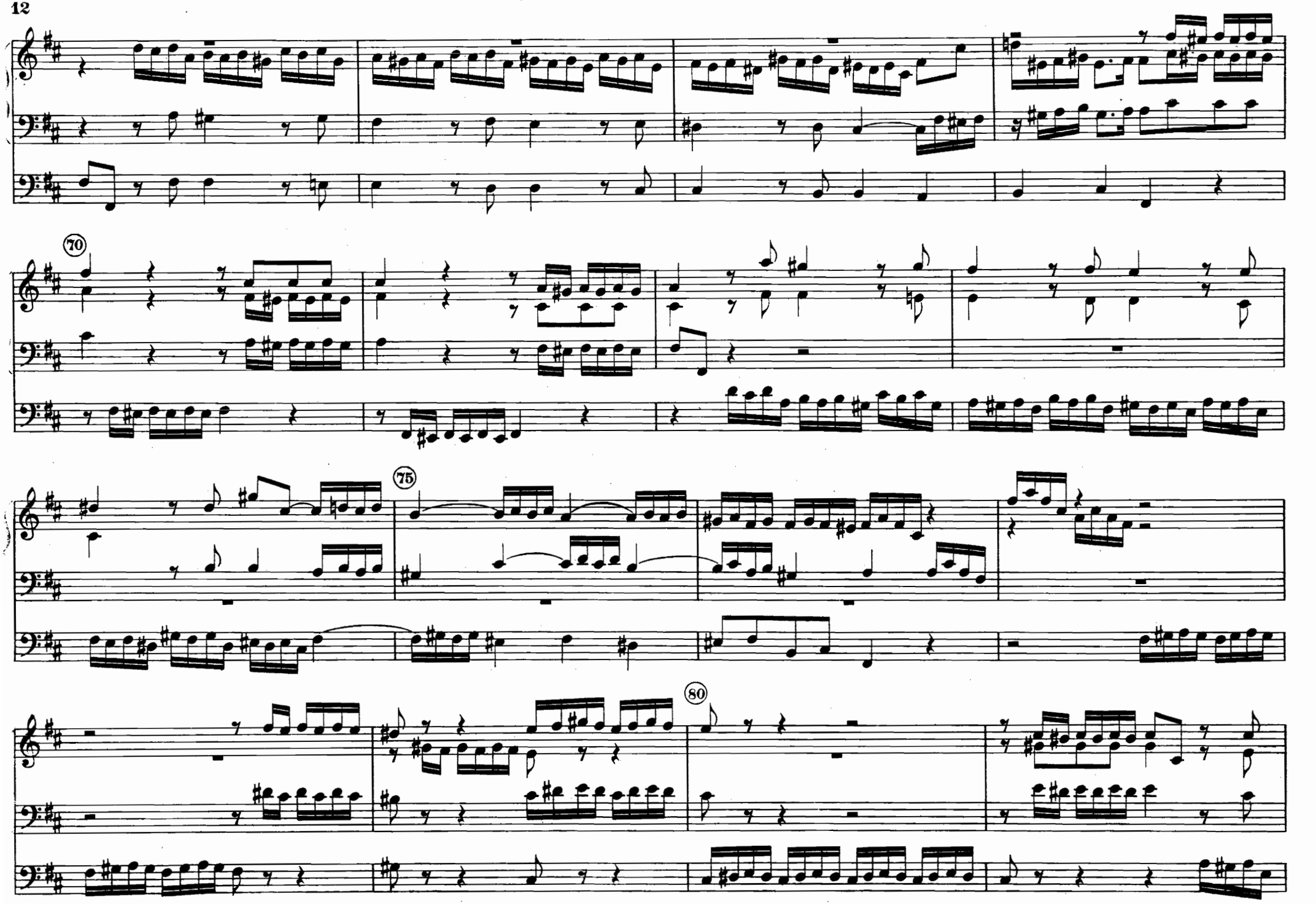
Fugue

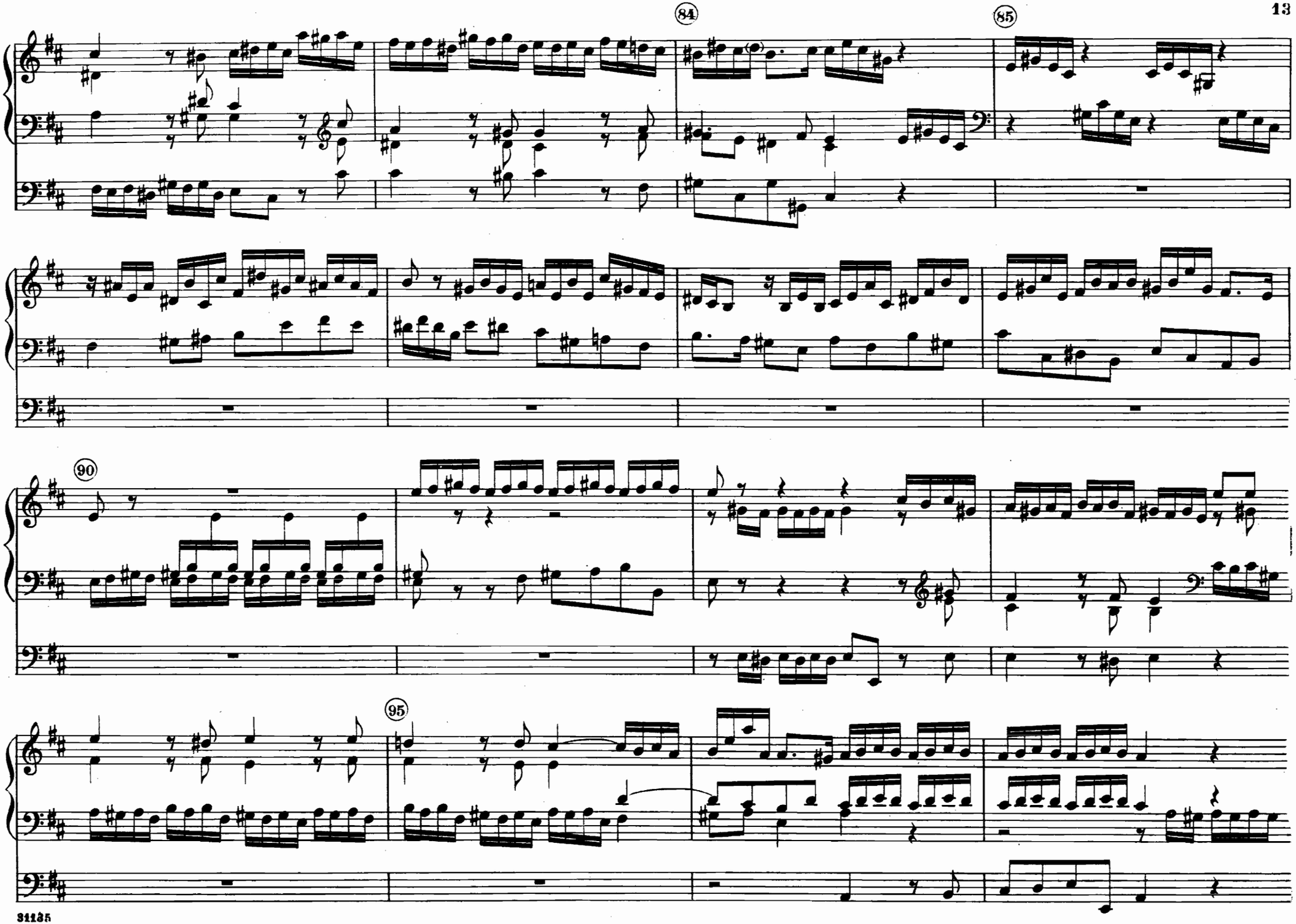


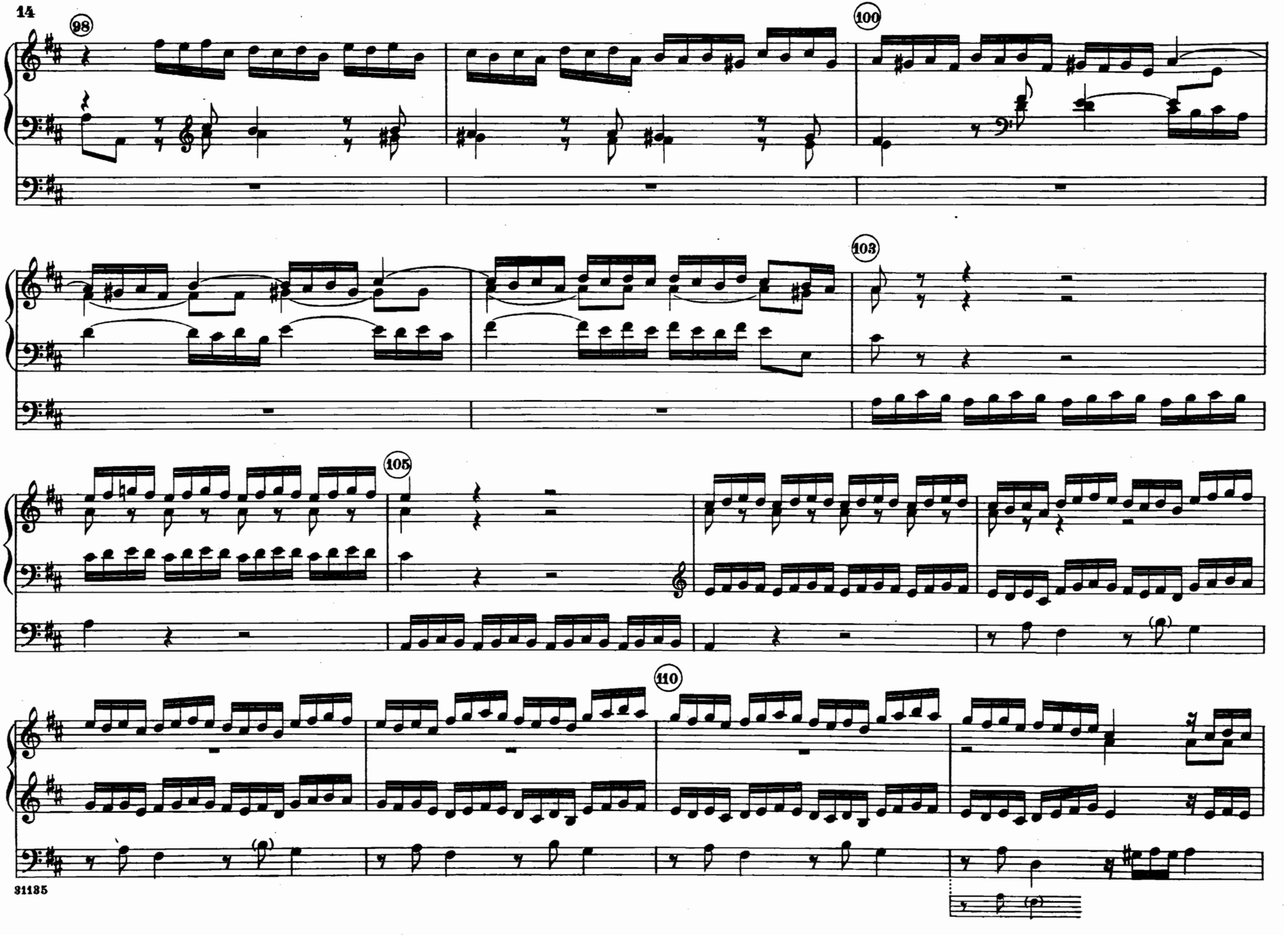

20
25
27
30

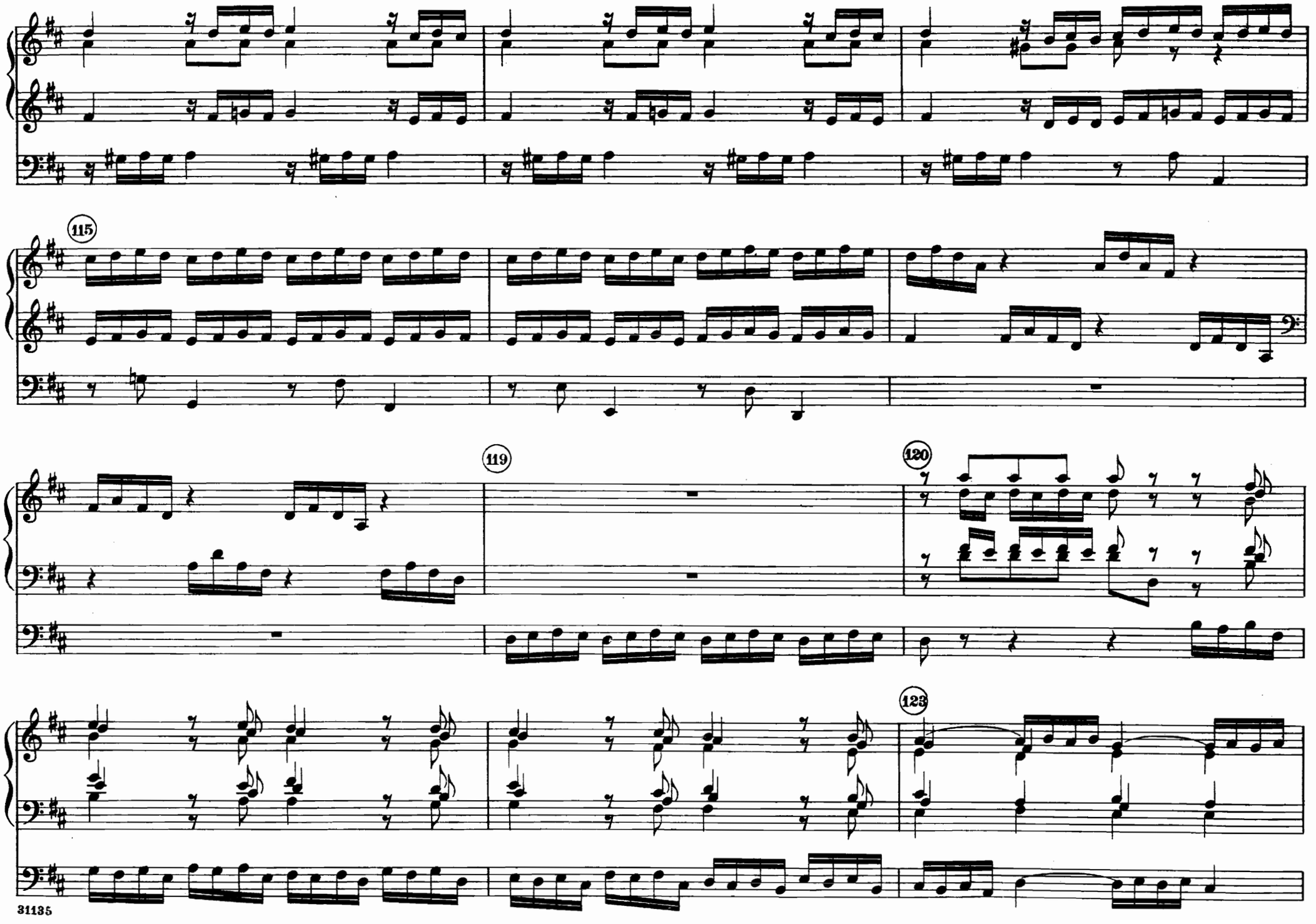

35
38
40
45
46

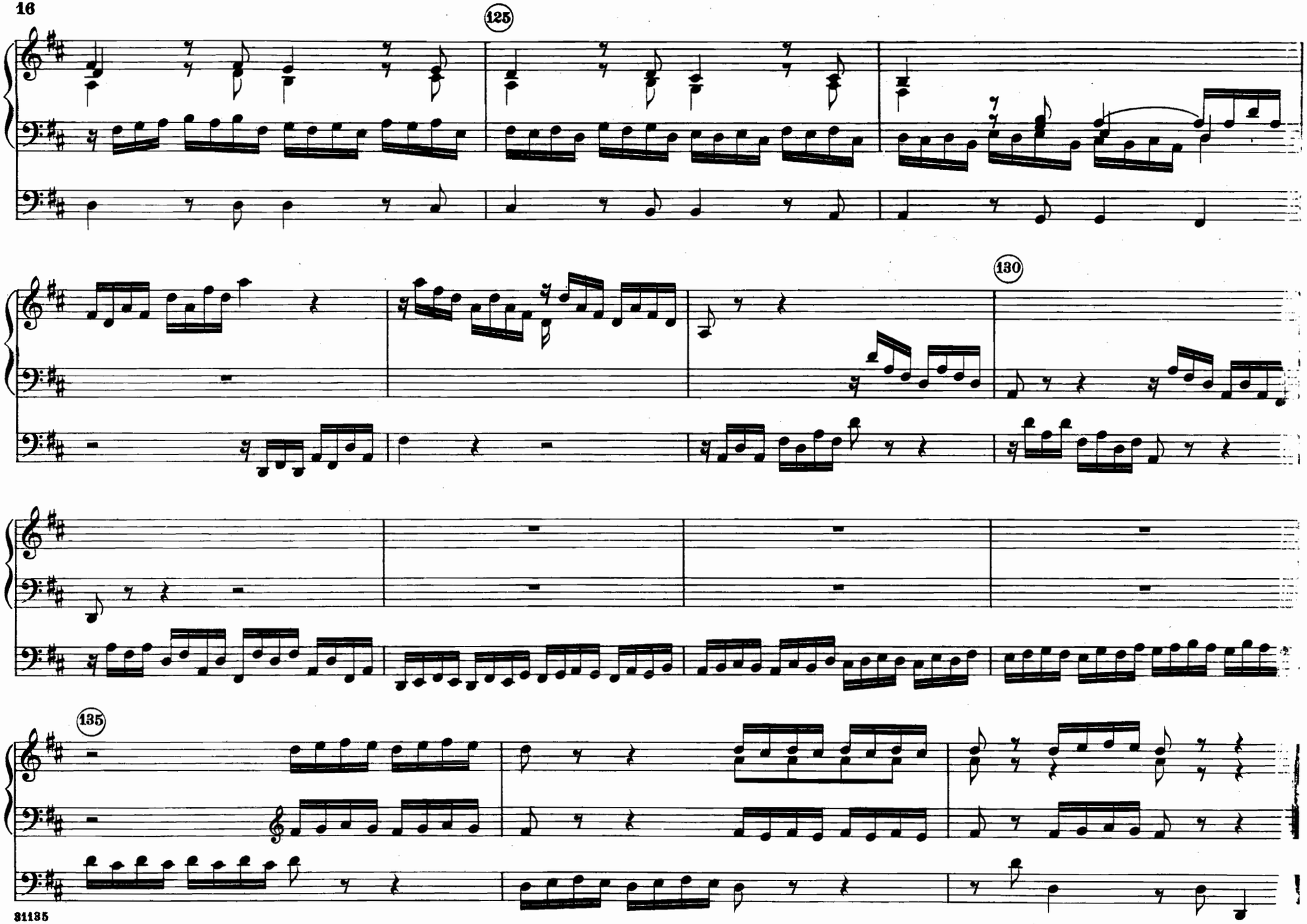

50
55
59
60
64
65


70
75
80


84
85
90
95


98
100
103
105
110


115
119
120
123


125
130
135