

The Organ Music of

J. S. BACH

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Peter Williams

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BWV 131a Fugue in G minor

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

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

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

Example 1

Example 1 shows three subjects (a, b, c) in G minor. Subject a is in treble clef, starting with a quarter note G4, followed by eighth notes A4-B4, a quarter rest, eighth notes C5-B4, and a quarter note G4. Subject b is in bass clef, starting with a quarter note G3, followed by quarter notes A3-B3, a quarter note C4, and a quarter note D4. Subject c is in treble clef, starting with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4.

BWV 525–530 Six Sonatas

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

Sources

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

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

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

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

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

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

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

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

Origin and purpose

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

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

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

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

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

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

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

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

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

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

so schön, so neu, erfindungsreich sind, dass sie nie veralten sondern alle Moderevolutionen in der Musik überleben werden. (Dok III p. 313)

so beautiful, so new and rich in invention, they will never age but will outlive all changes of fashion in music.

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

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

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

Trio types in organ music

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

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

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

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

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

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

Trio types in instrumental sonatas

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

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

- slow first movements (not in organ sonatas)
- changes of tempo and form within a movement (BWV 528, 1030)
- ritornello movements of several lengths and sections, fast or slow
- ABA*-ritornello movements, fast or slow, with or without fugally answered subject, with clear or disguised return to *A*2
- binary slow and fast movements, with or without full reprise of first theme
- ritornello subjects homophonic or imitative (at the octave or fifth), with or without subject in bass

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

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

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

Some further characteristics

Though without looking like organ music, Telemann's *Six Concerts et Six Suites* (c. 1715–20?) do at times point towards BWV 525–530. J. L. Krebs's *galant* melody and simple harmony also bow to Telemann – as the throbbing bass of Example 3 (Krebs' Trio in B flat) suggests when compared with Example 2. Any tendency for upper parts in Bach's Sonatas to become a duet above continuo, as at the beginning of No. 2, looks new and up-to-date because simpler, indeed *galant*. Many turns of phrase in the Sonatas have no part in the language of organ chorales or fugues; the slow movement of No. 3 is quite at home in an arrangement from Mozart's period, and all of them make feasible duets for harpsichord (KB IV/7 p. 15).

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

9 Six Sonatas

Example 2

BWV 527.iii



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

Example 3



Example 4



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

BWV 525 Sonata No. 1 in E \flat major

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

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

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

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

First movement

The form may be outlined as:

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

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

11 BWV 525

Example 5

(i) (ii) b. 3 b. 5 (iii) b. 11

The image shows a single line of musical notation in G minor, 3/4 time. It consists of four measures. The first measure is labeled (i) and contains a simple motif: a quarter note G4, a quarter note A4, and a quarter note B4. A slur under the first two notes is labeled 'a'. The second measure is labeled (ii) b. 3 and shows the motif with a more complex rhythmic accompaniment. The third measure is labeled b. 5 and shows a further variation. The fourth measure is labeled (iii) b. 11 and shows the motif with a different rhythmic accompaniment.

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

Example 6

(i) b. 11

(ii) b. 6

The image shows two examples of a three-part setting of a motif. Example (i) is labeled (i) b. 11 and shows three staves of music. The top staff has a complex rhythmic pattern, the middle staff has a simpler pattern, and the bottom staff has a simple pattern. Example (ii) is labeled (ii) b. 6 and shows a single staff of music with a complex rhythmic pattern. Both examples include the word 'etc' at the end of the notation.

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

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

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

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

Second movement

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

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

Example 7



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

Example 8

b. 6



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

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

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

Third movement

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

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

Example 9



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

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

BWV 526 Sonata No. 2 in C minor

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

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

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

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

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

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

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

First movement

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

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

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

Example 10

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

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

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

Second movement

This is a unique movement:

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

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

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

Example 11

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

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

Third movement

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

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

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

Example 12



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

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

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

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

Example 13

b. 11

b. 75

BWV 527 Sonata No. 3 in D minor

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

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

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

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

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

First movement

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

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

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