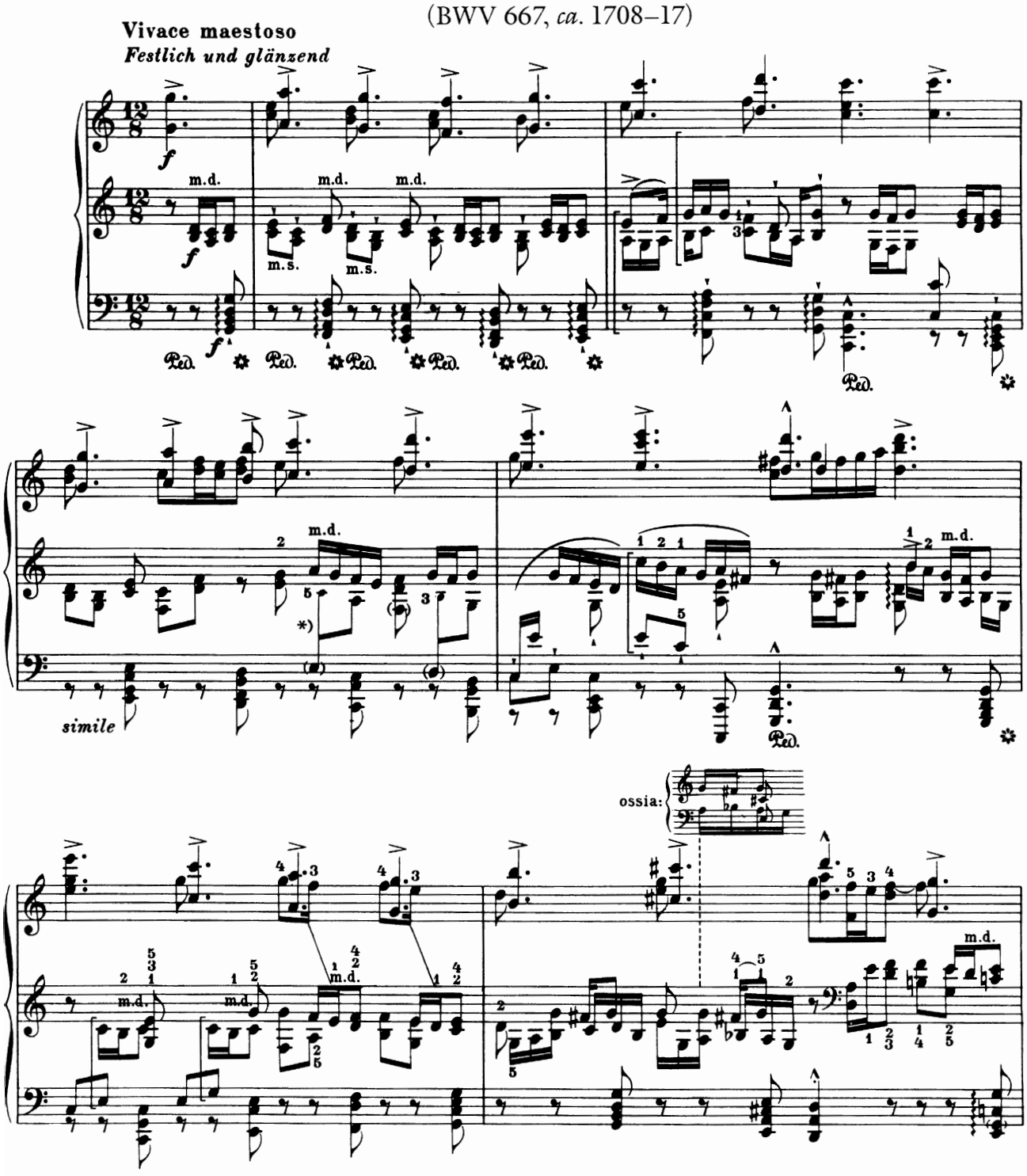
Dedicated to Mr. Jose Vianna da Motta

Ten Chorale-Preludes

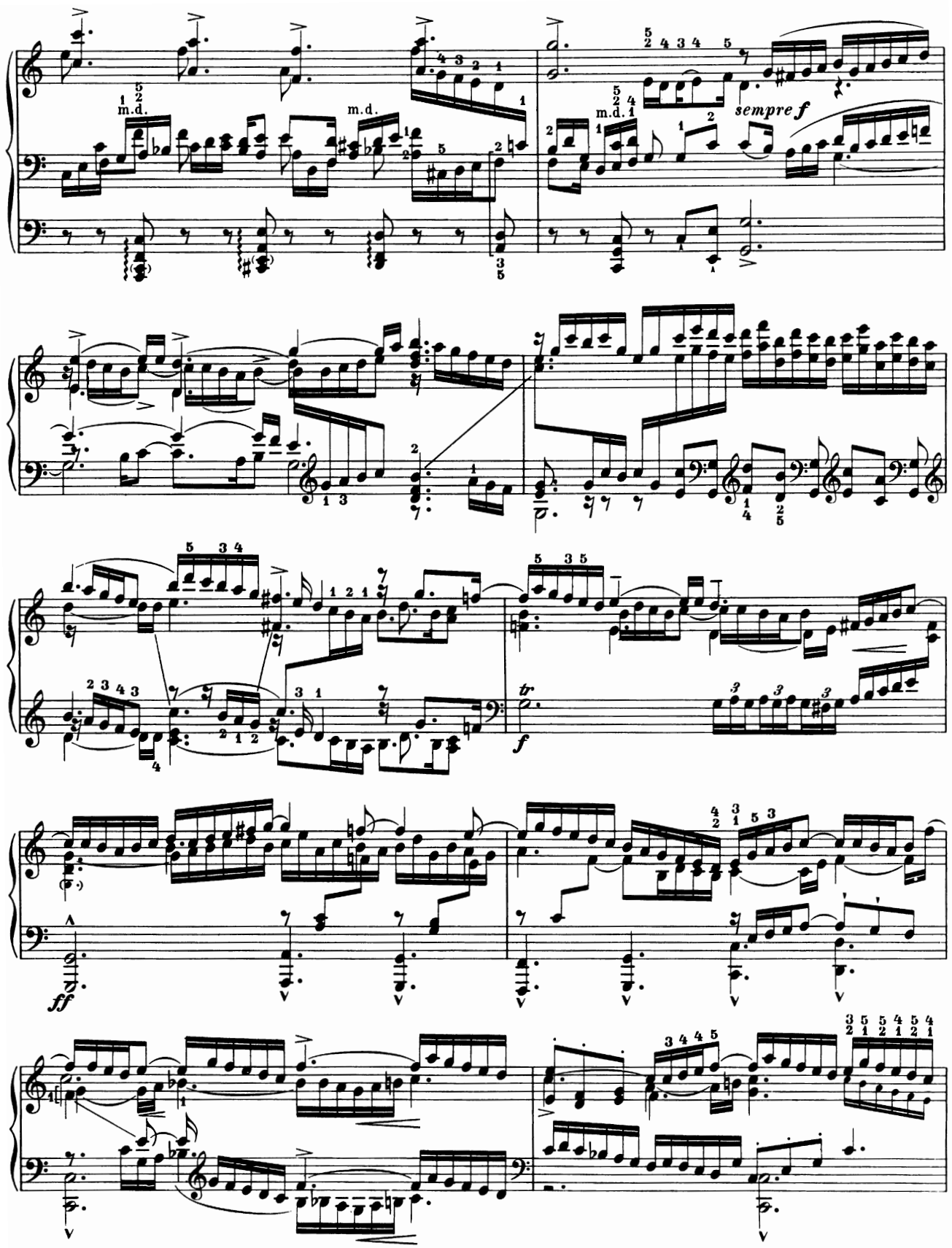
Original organ works by J. S. Bach "Transcribed for the piano in chamber style"
by Ferruccio Busoni, 1907–09

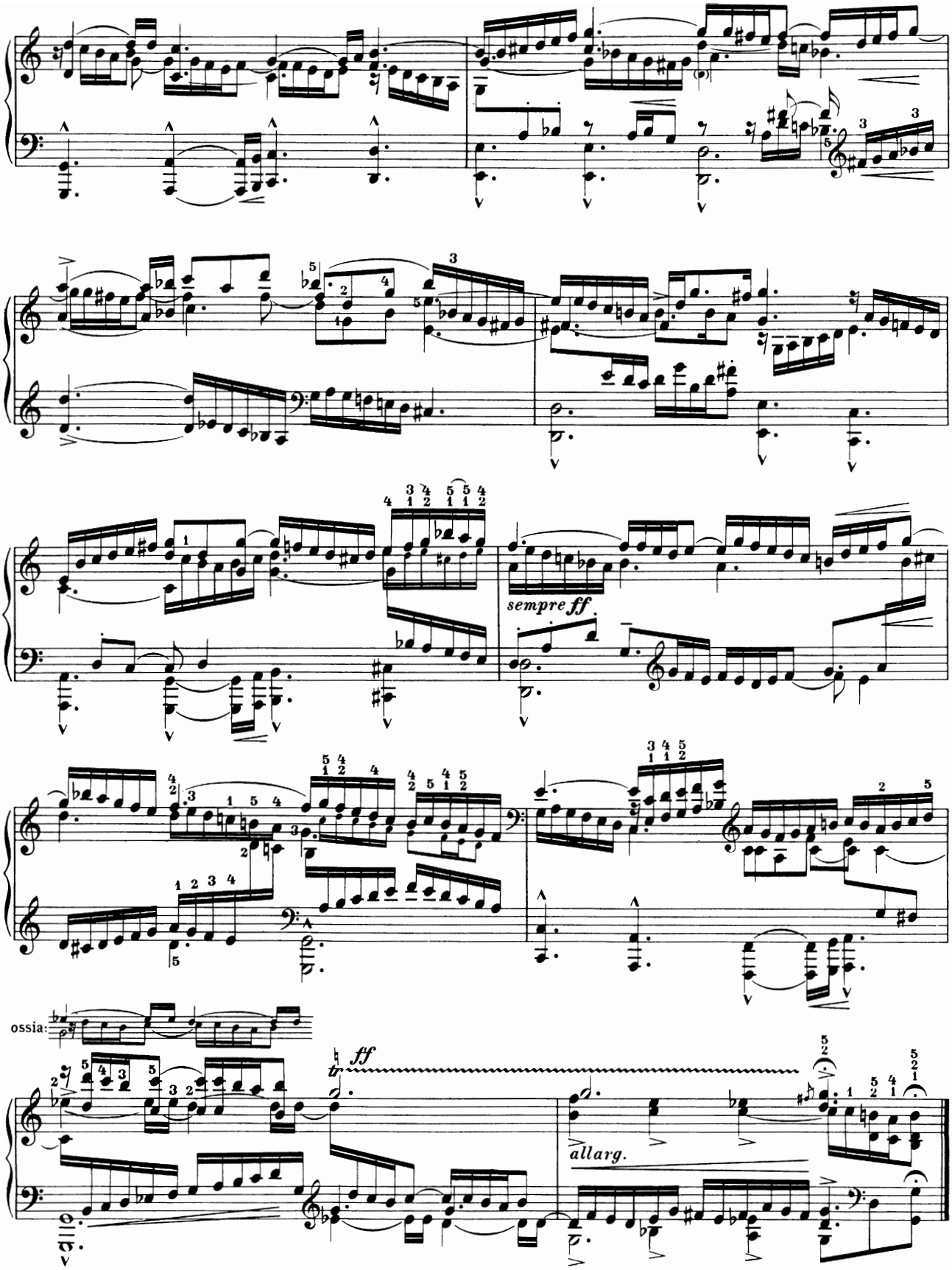
1. "Komm, Gott Schöpfer, heiliger Geist"
[*Come, God Creator*]

(BWV 667, *ca.* 1708–17)



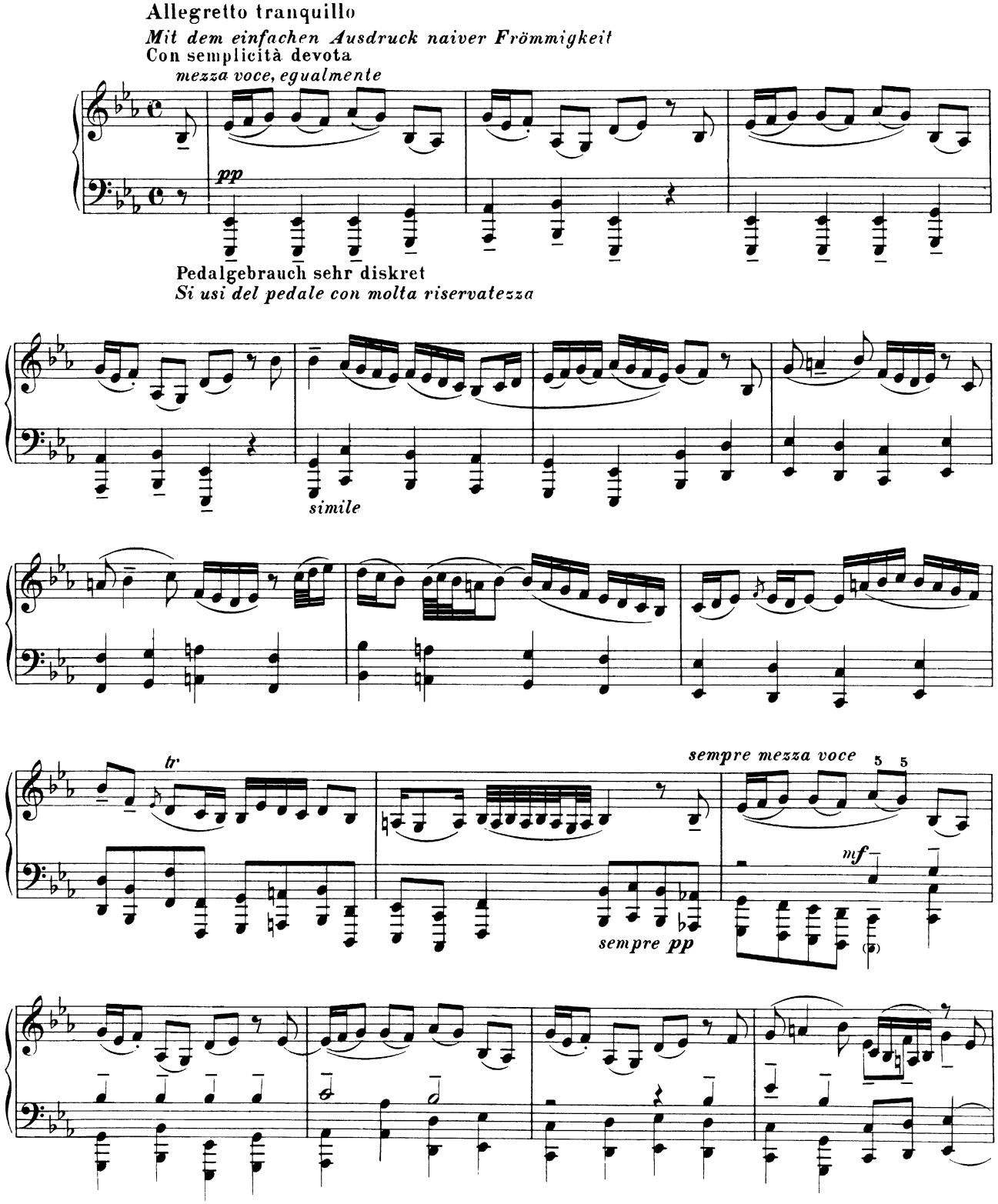
*) Bei Benutzung der klein gestochenen Noten sind die eingeklammerten auszulassen.
When the smaller-printed notes are used those in brackets are to be omitted.
En cas d'emploi des petites notes, les notes entre parenthèses doivent être omises.

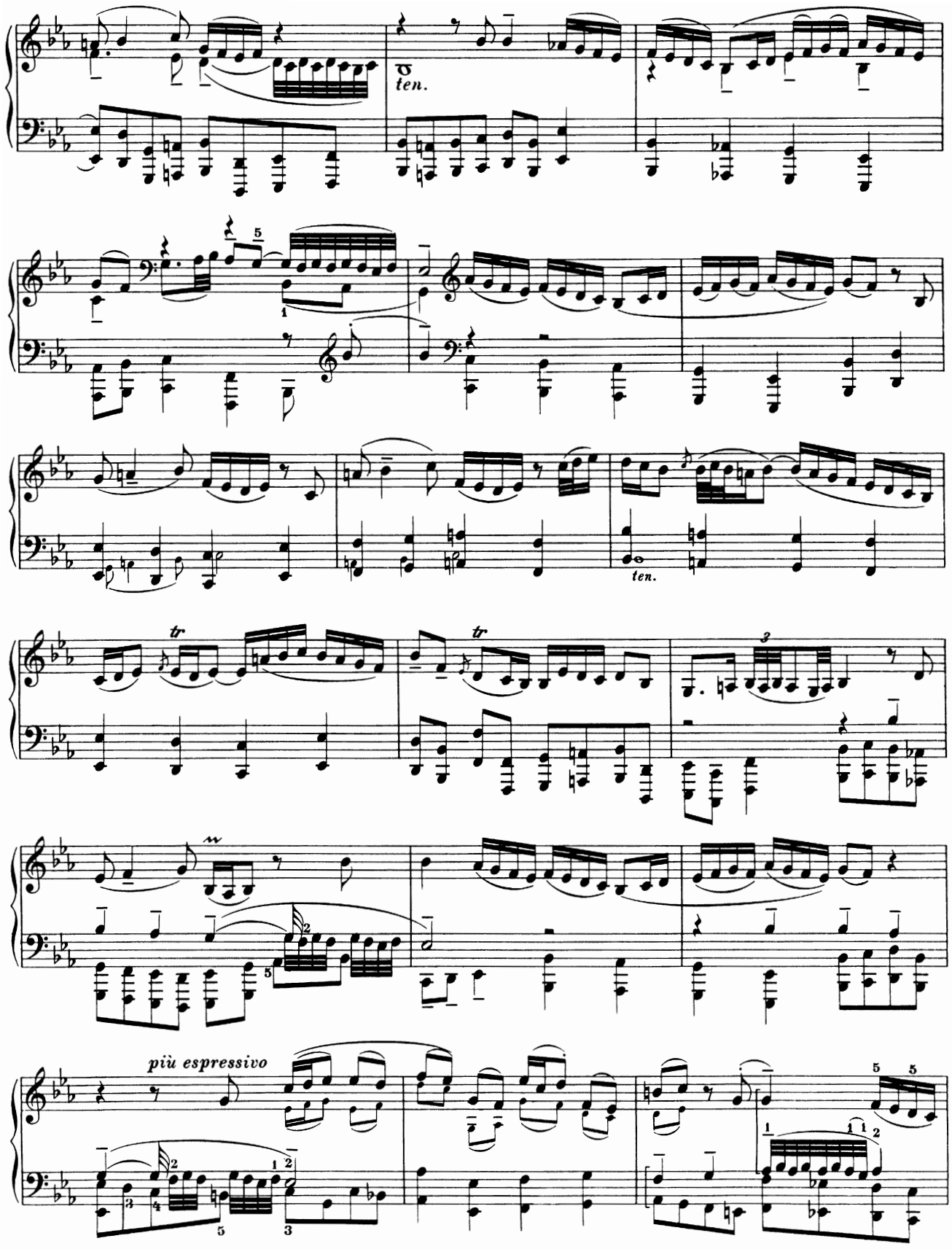

m.d.
m.d.
m.d.
sempre f
f
ff

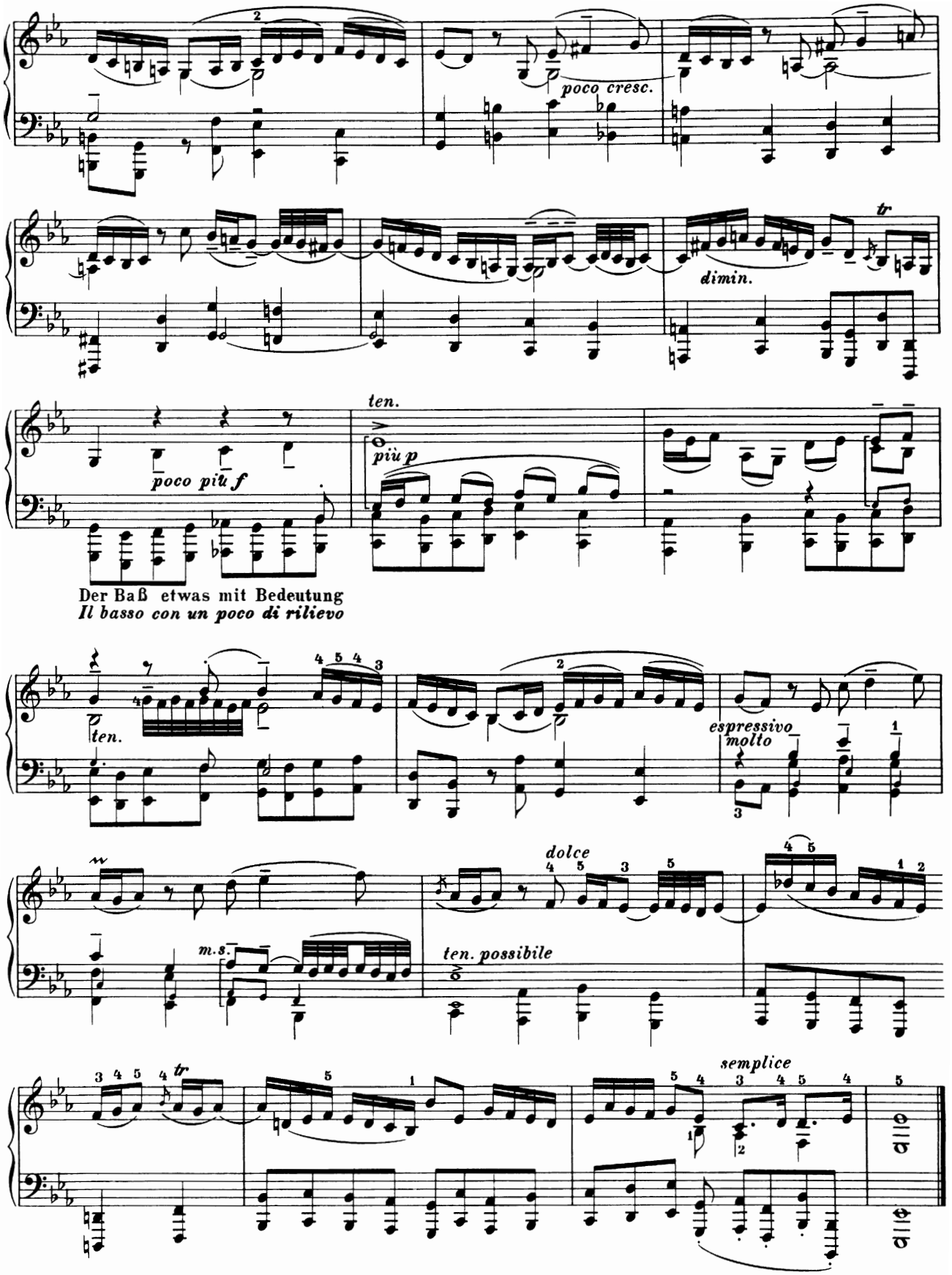

sempre ff
ossia:
ff
tr
all arg.

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

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

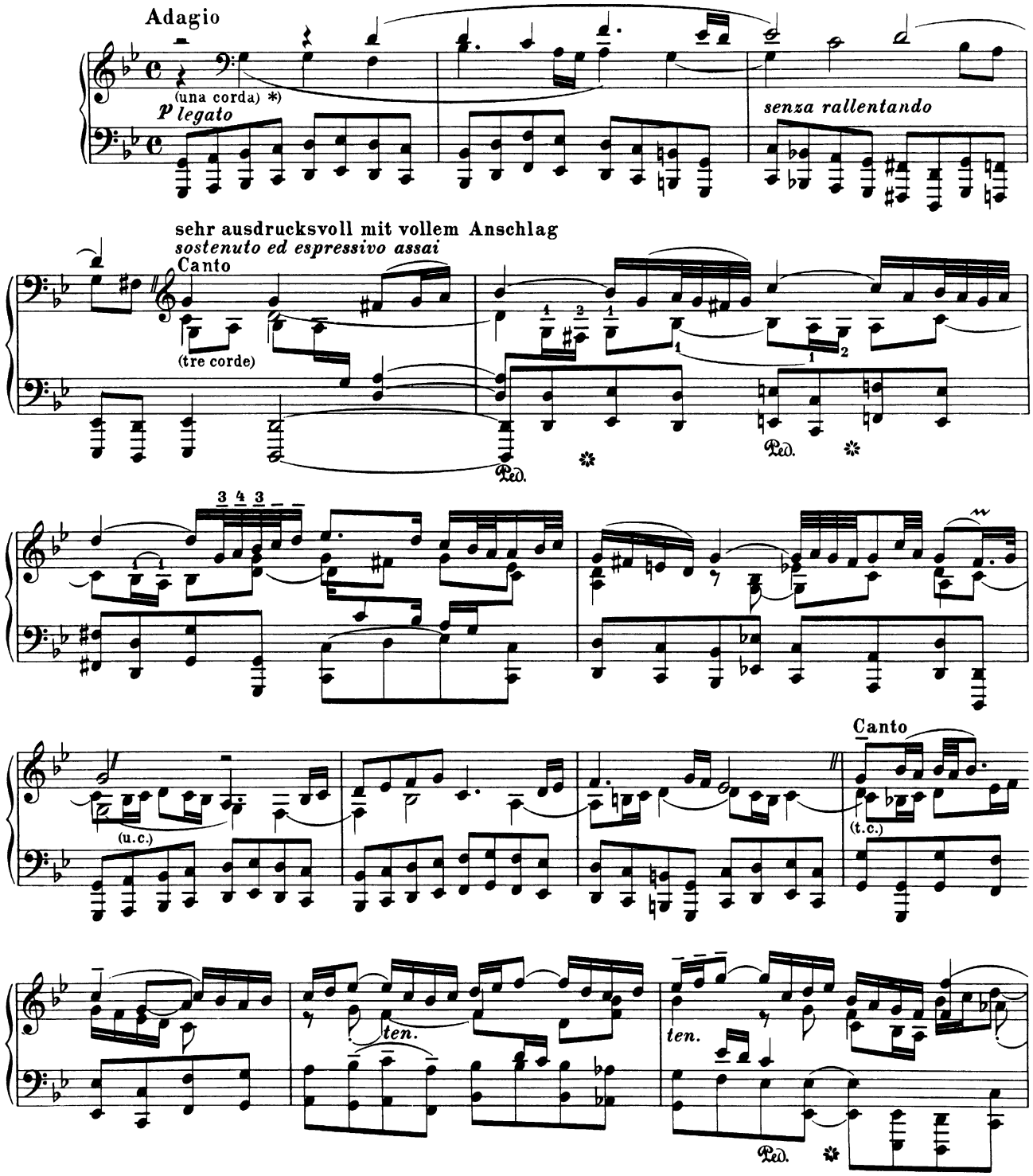



ten.
ten.
tr
tr
più espressivo


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*]

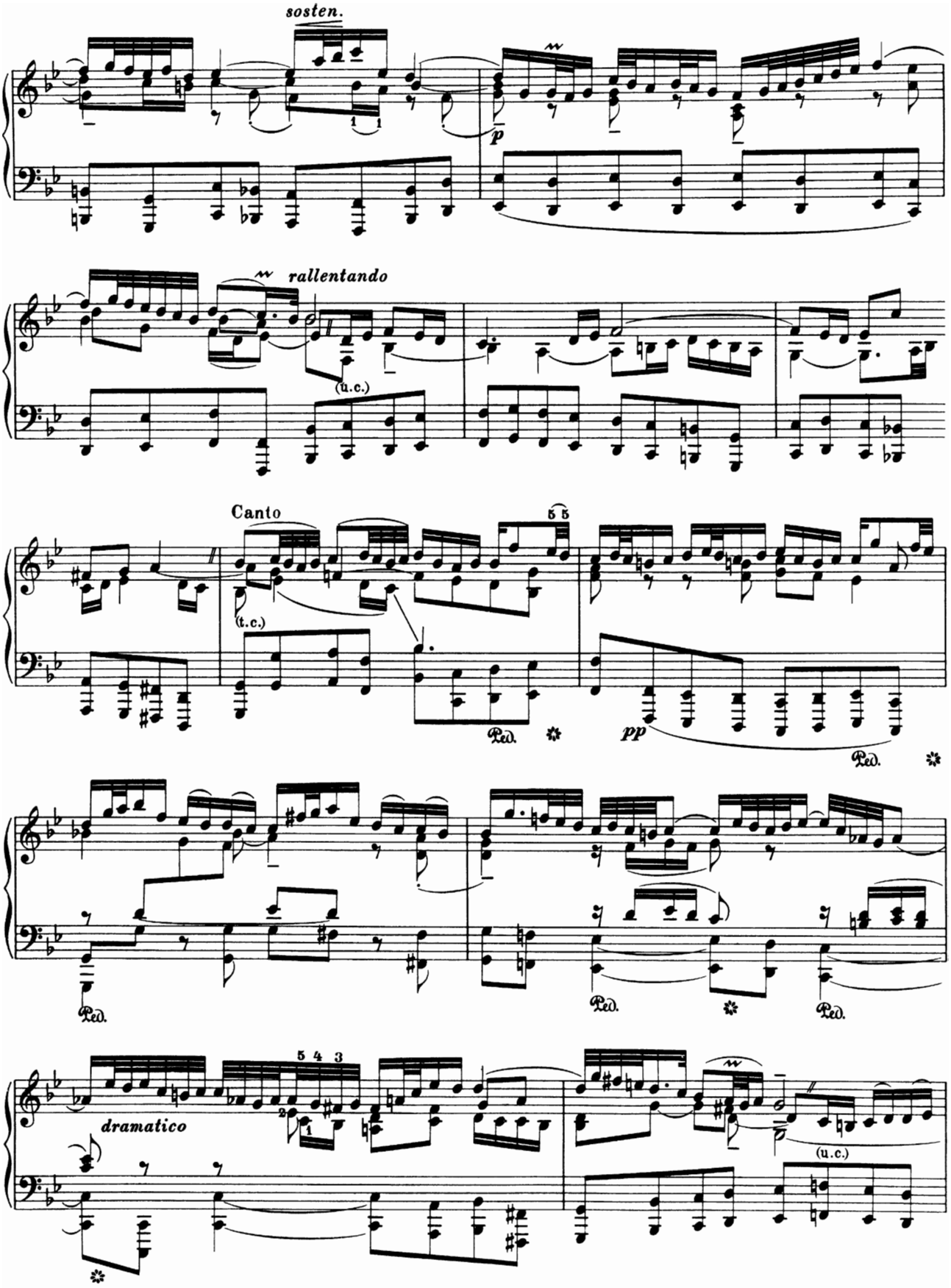
(BWV 659, *ca.* 1708–17)

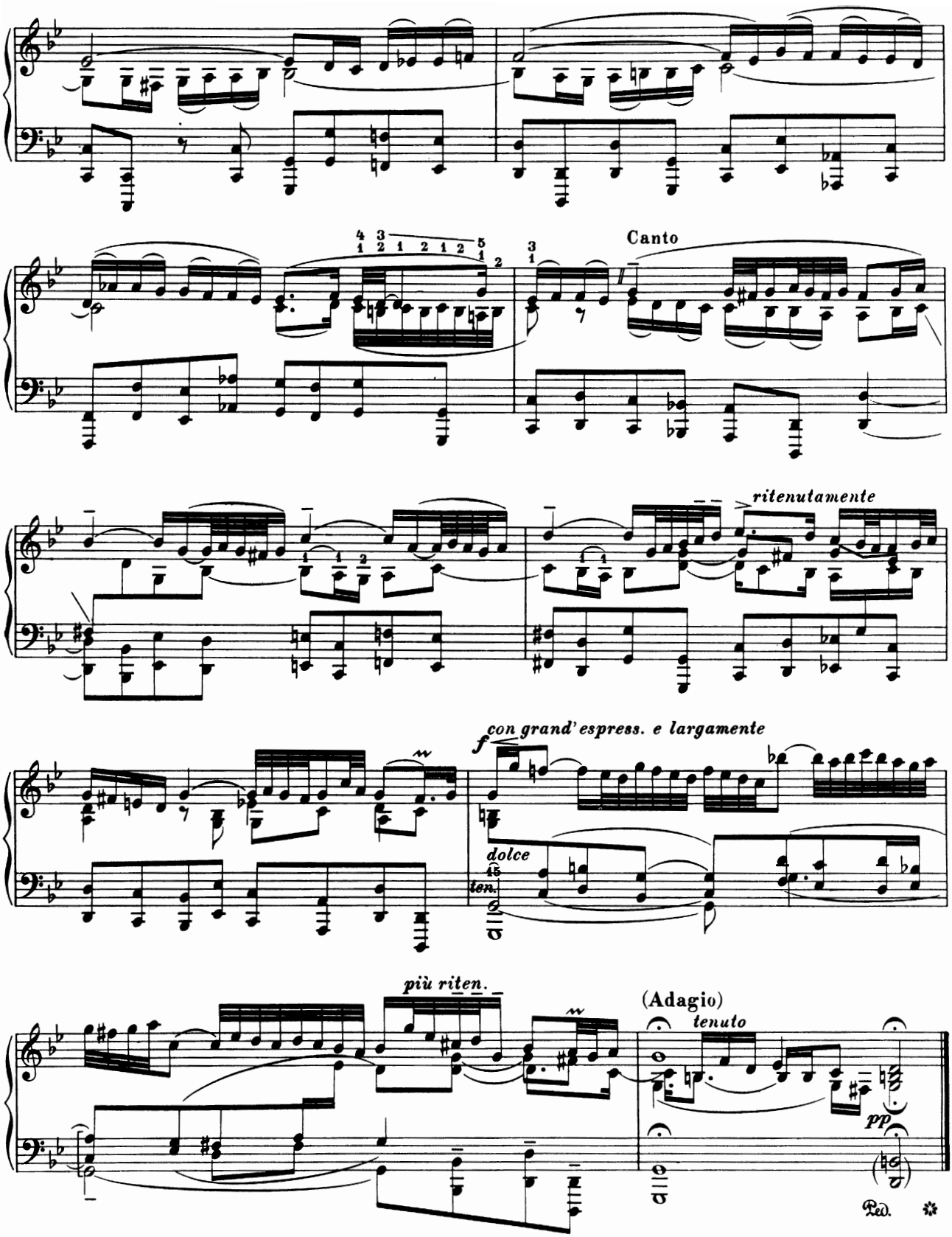


*) Das Vorspiel, die Zwischenspiele und die begleitenden Stimmen sollen im Klang gegen den stark zu akzentuierenden Gesang sehr zurücktreten und eine gedämpfte Gleichmäßigkeit bewahren.

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.

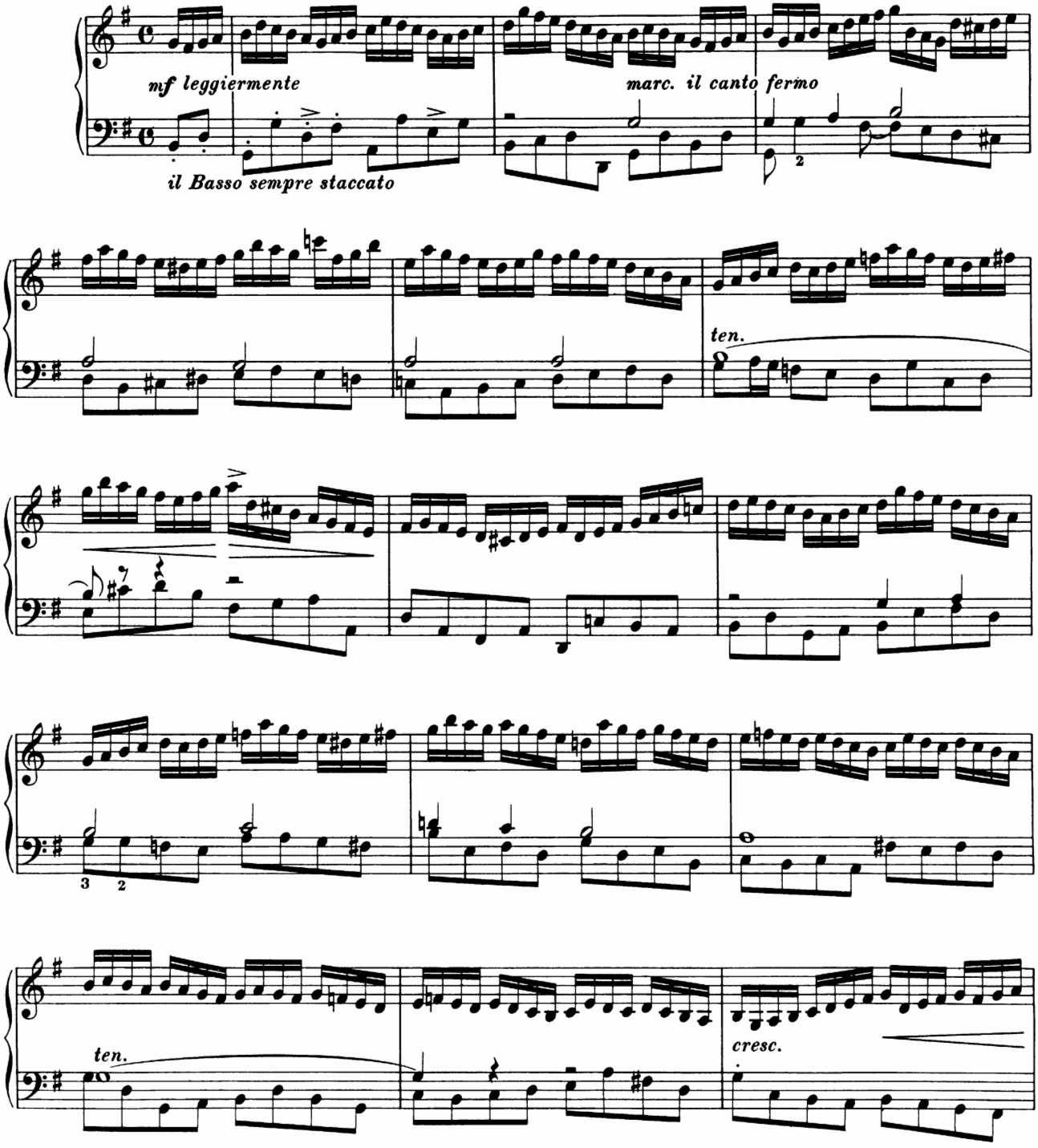
4. "Nun freut euch, lieben Christen gmein"
[*Rejoice, beloved Christians*]

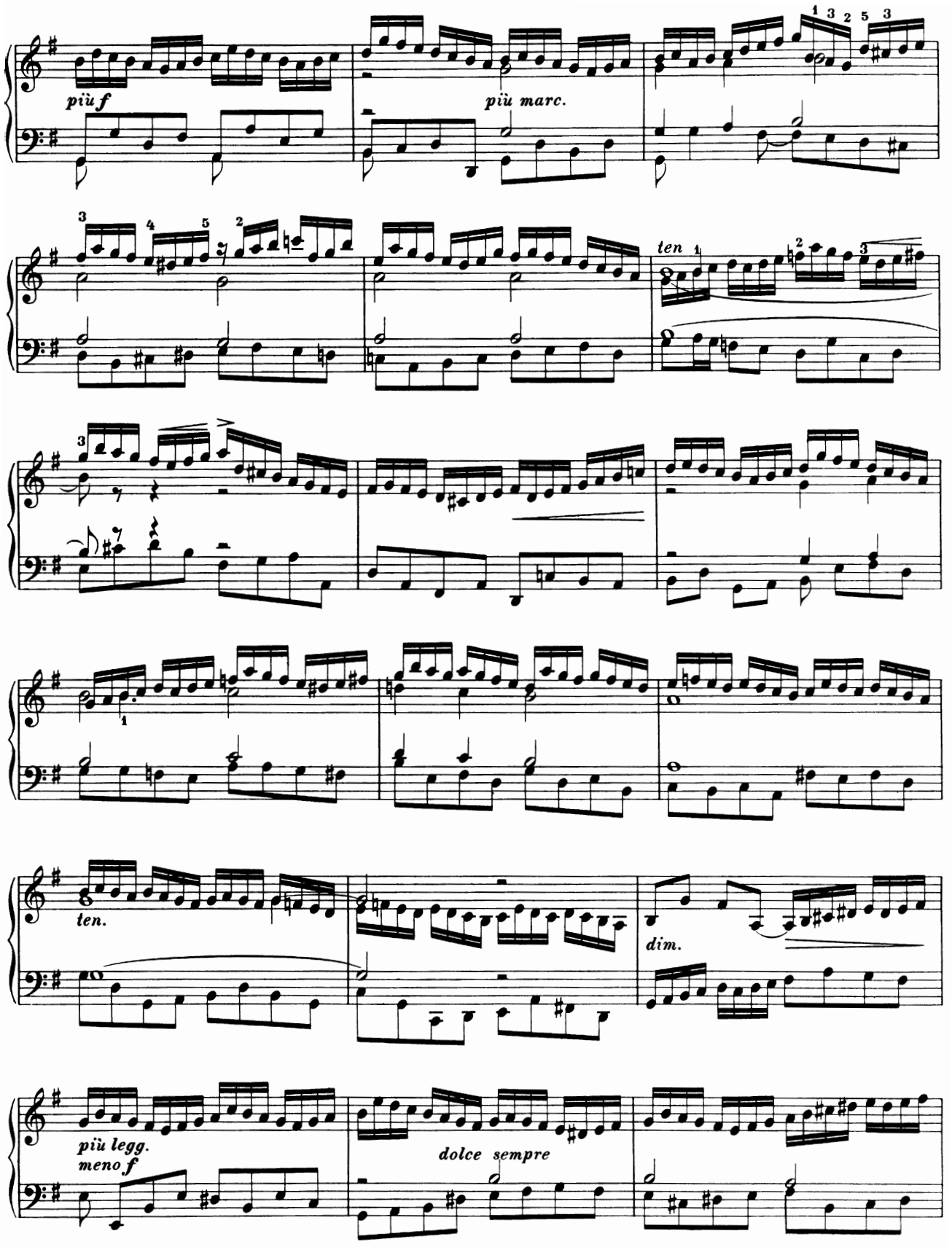
(BWV 734a, *ca.* 1708–17)

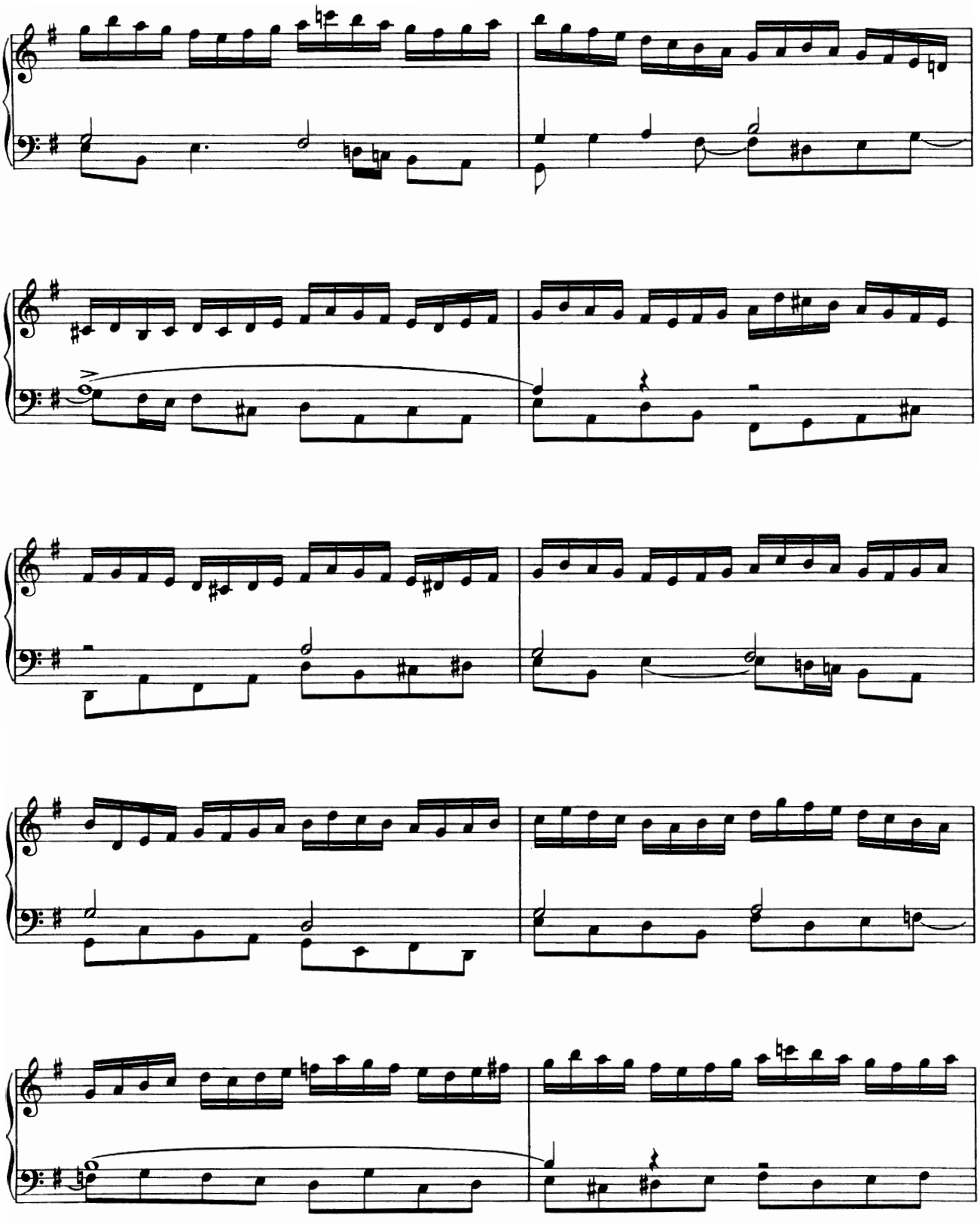
Allegro

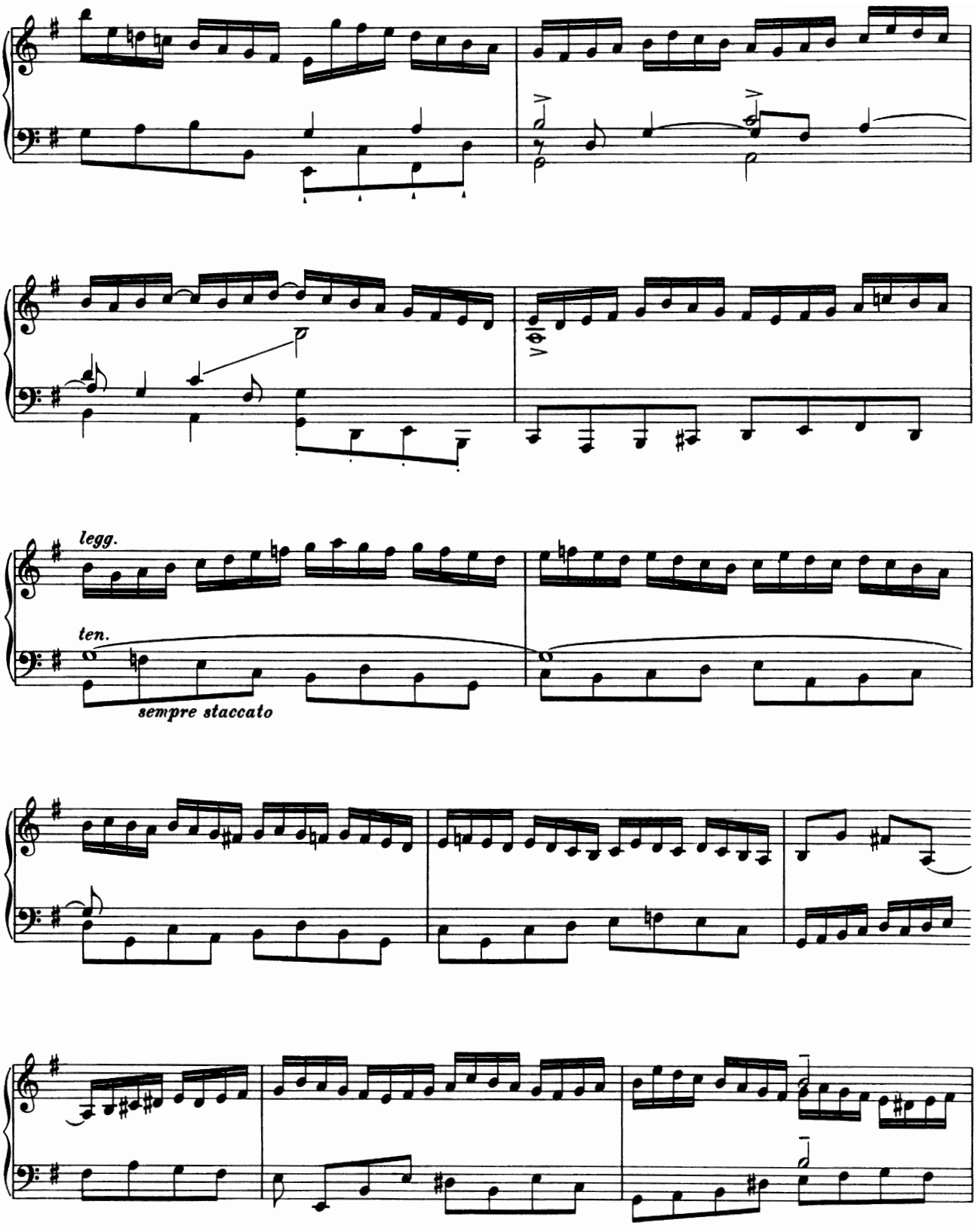
Lebhaft und heiter. Die Figuration sehr fließend bei großer Getrenntheit

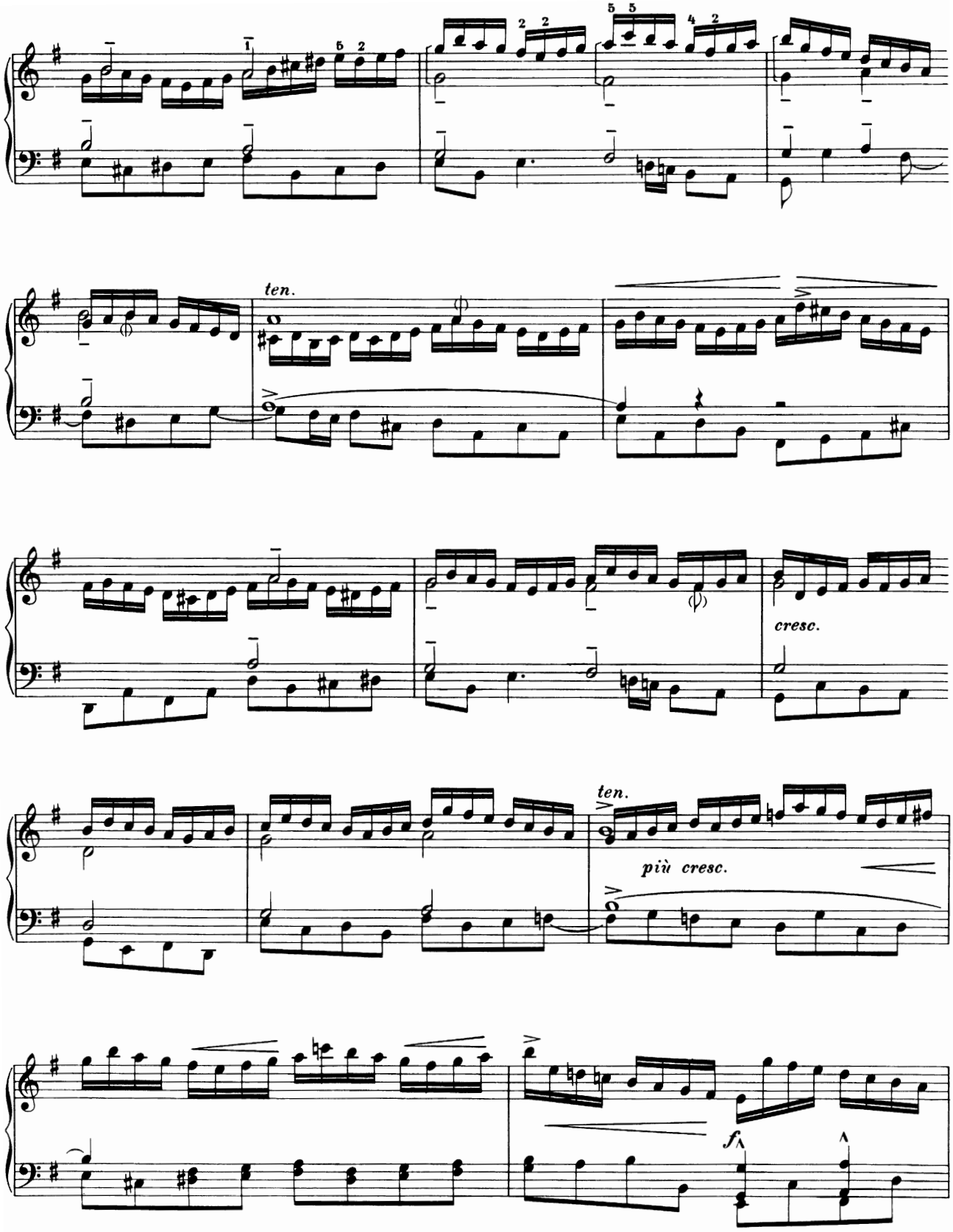
Molto scorrevole, ma distintamente

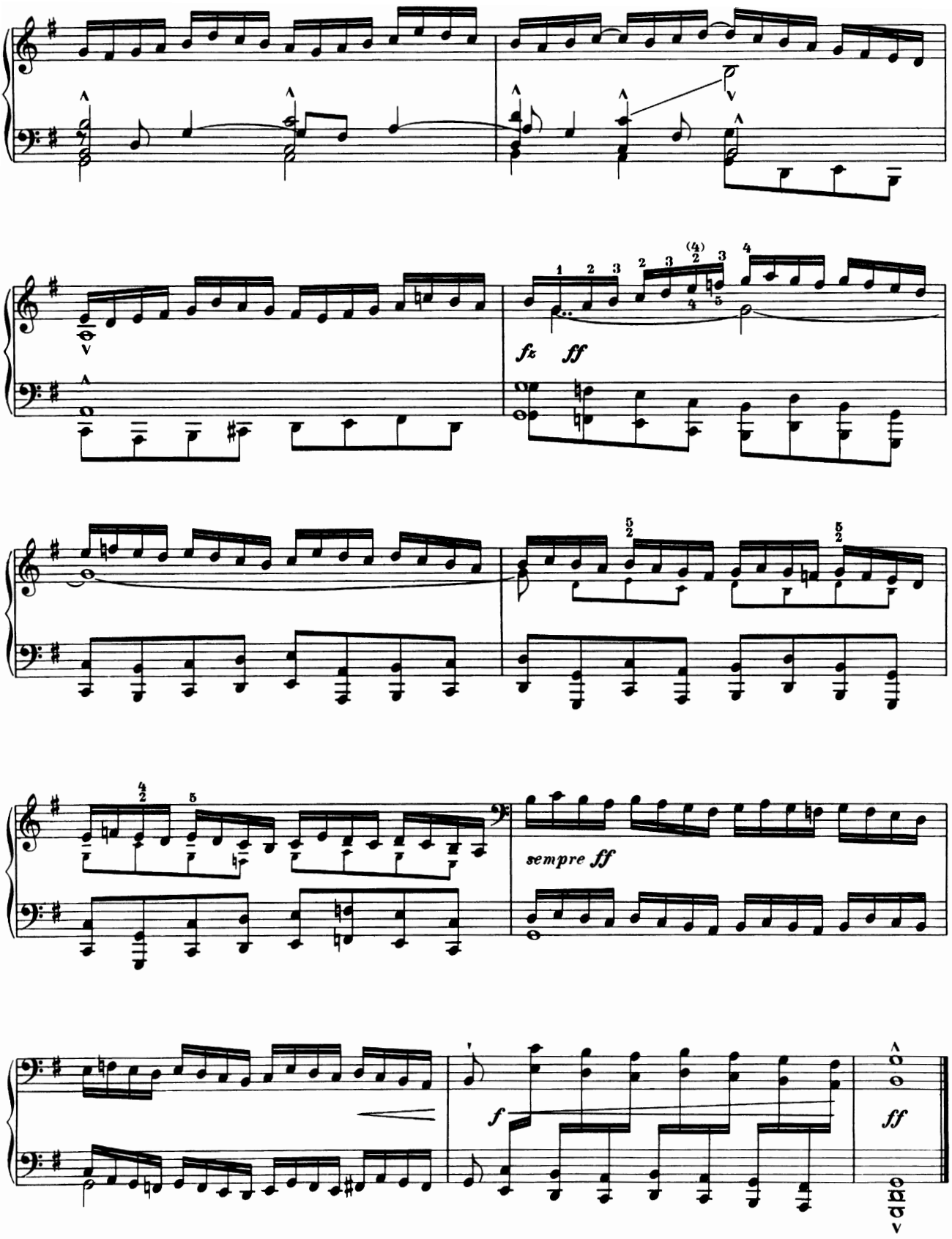



più f
più marc.
ten
ten.
dim.
più legg.
meno f
dolce sempre



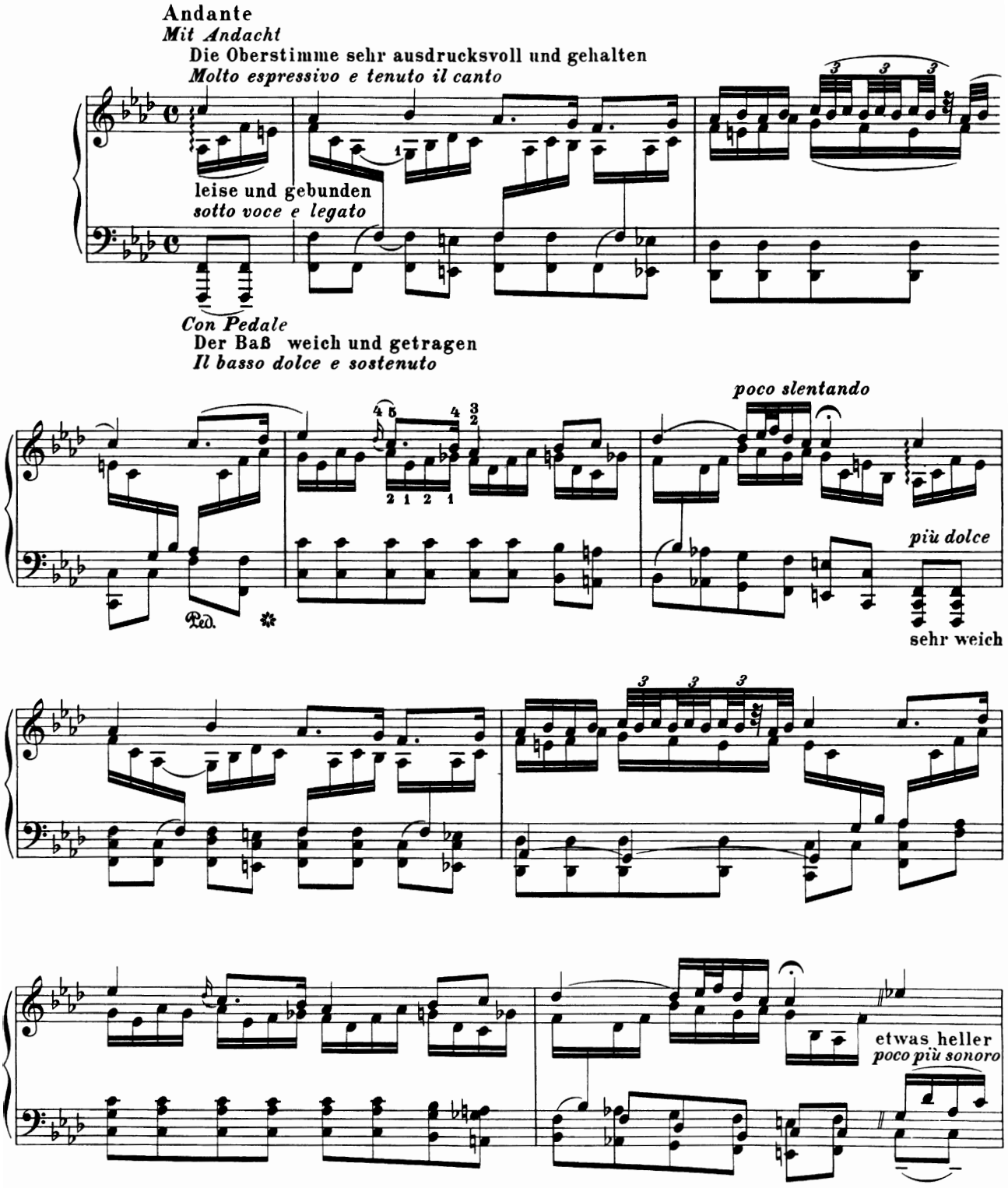

legg.
ten.
sempre staccato

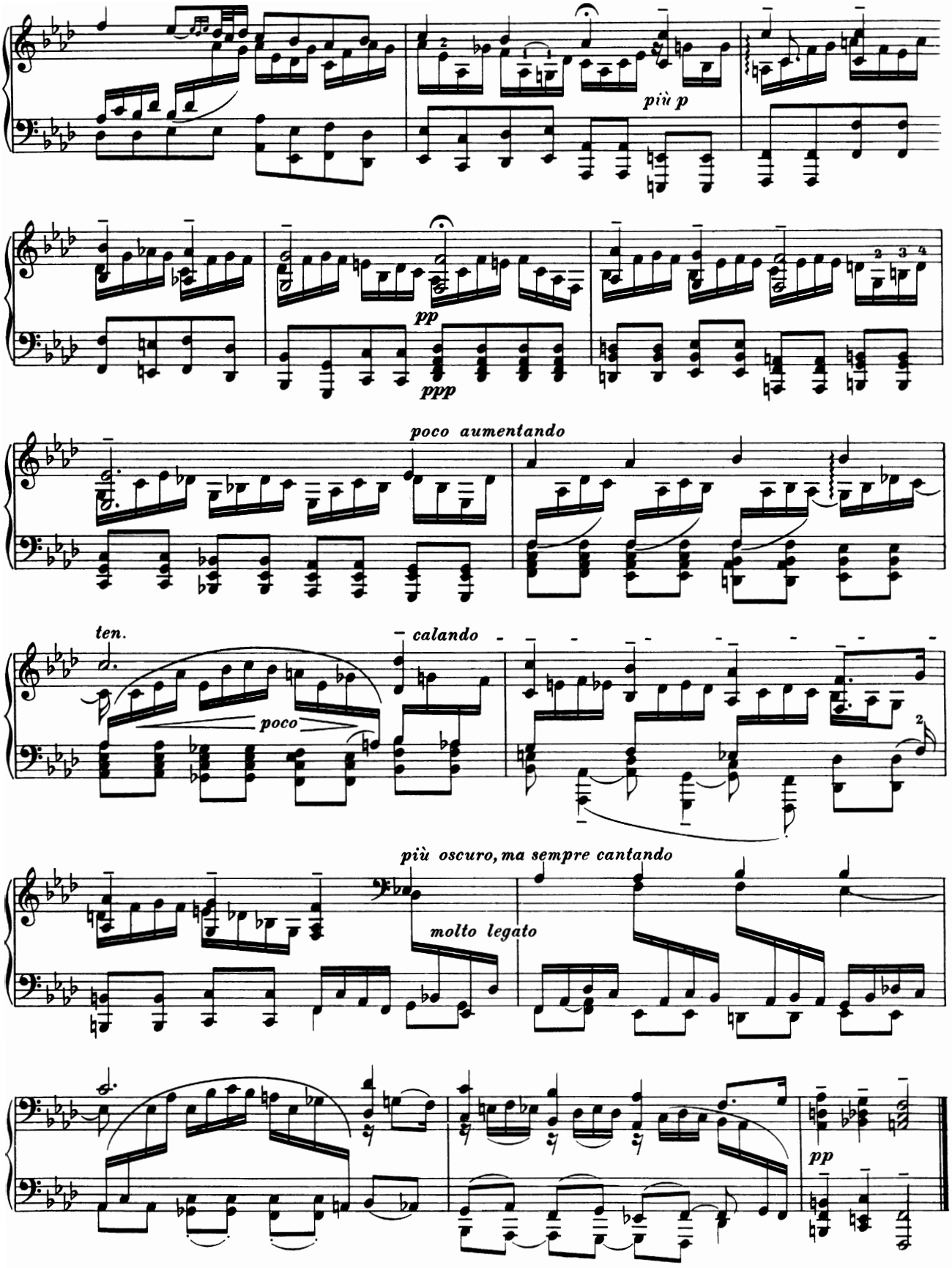

ten.
cresc.
ten.
più cresc.
f


fz
ff
sempre ff
f
ff

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

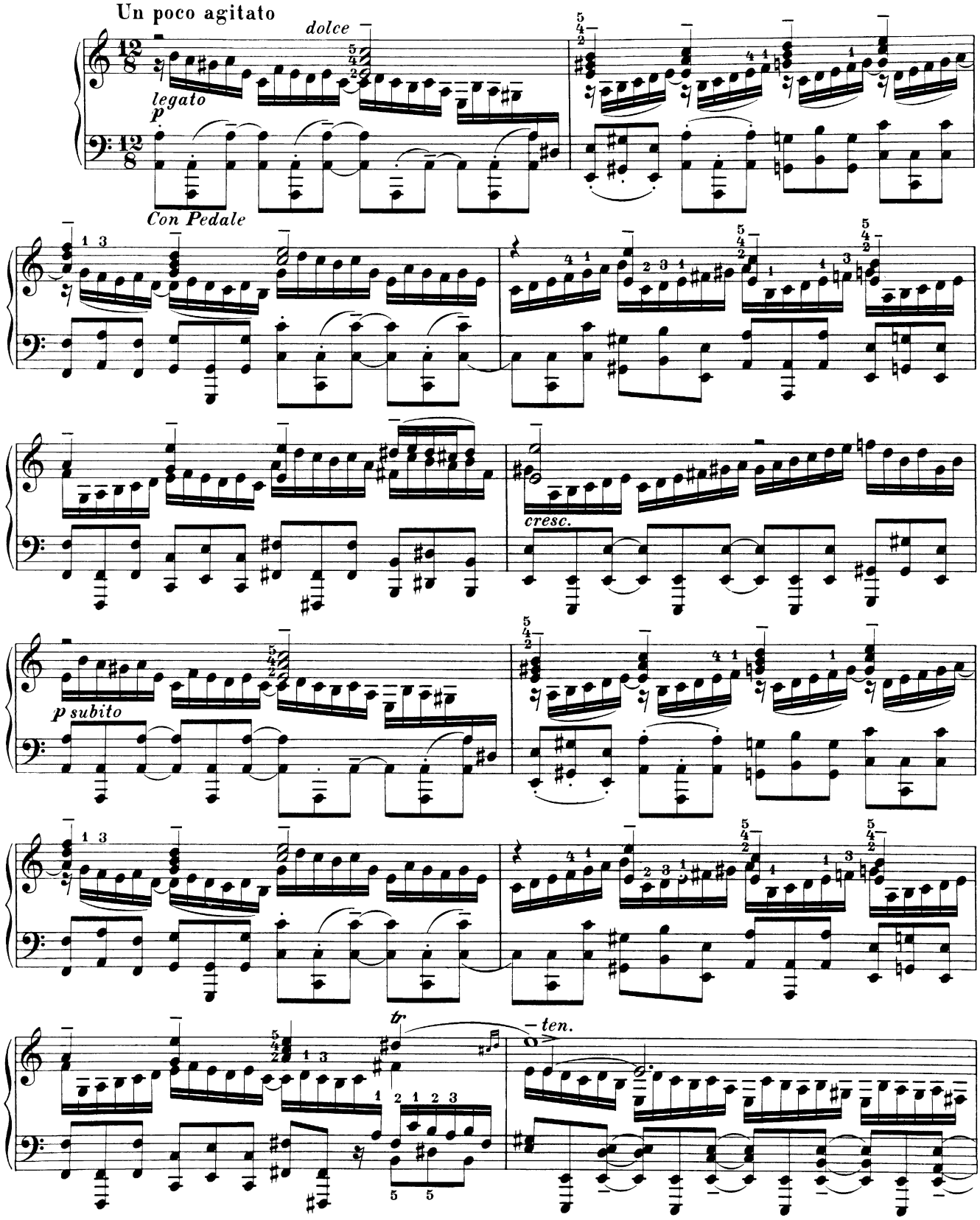
(BWV 639, from *Das Orgelbüchlein*, Part III, 1713–17)

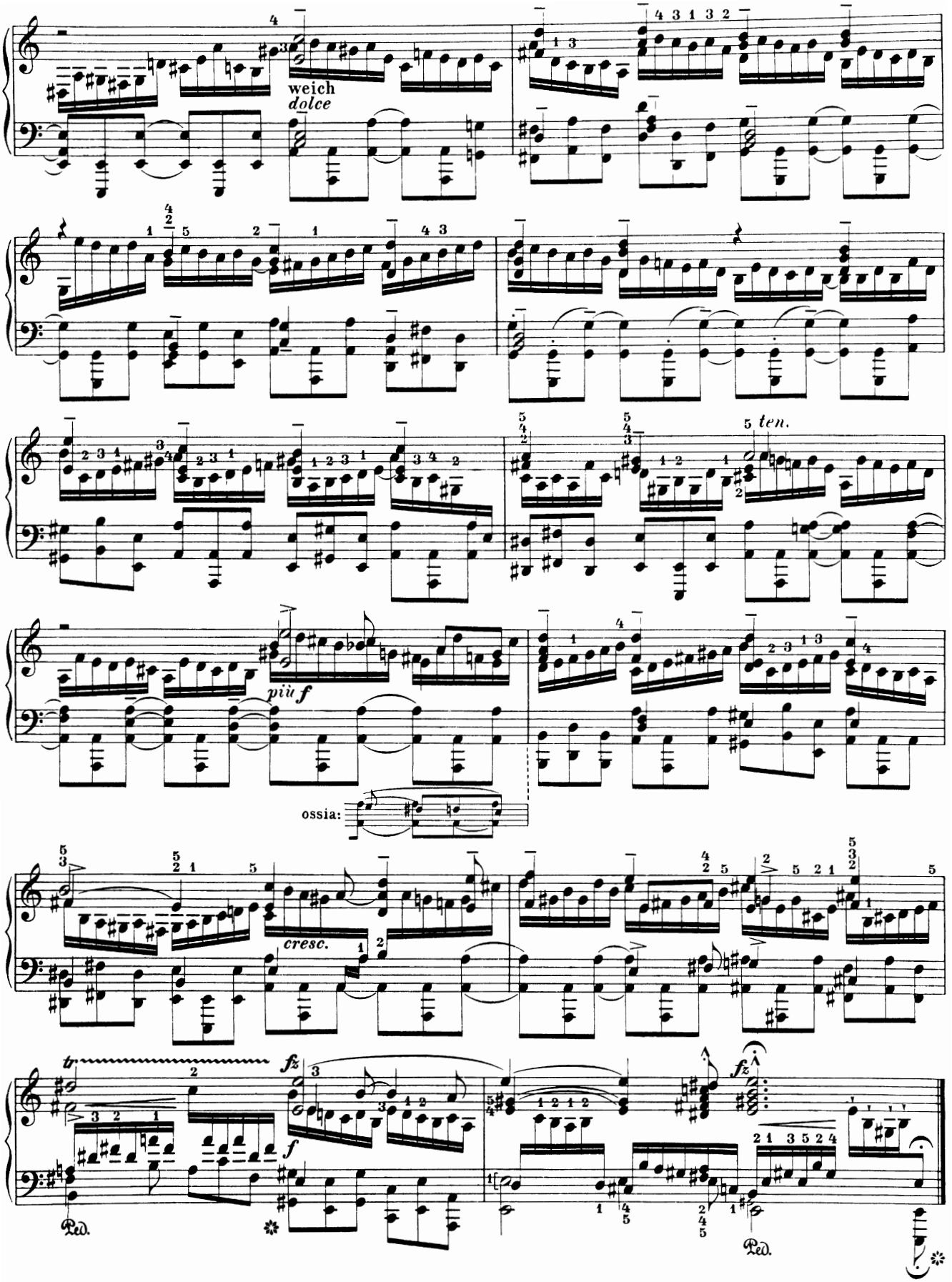



più p
pp
ppp
poco aumentando
ten.
calando
poco
più oscuro, ma sempre cantando
molto legato
pp

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

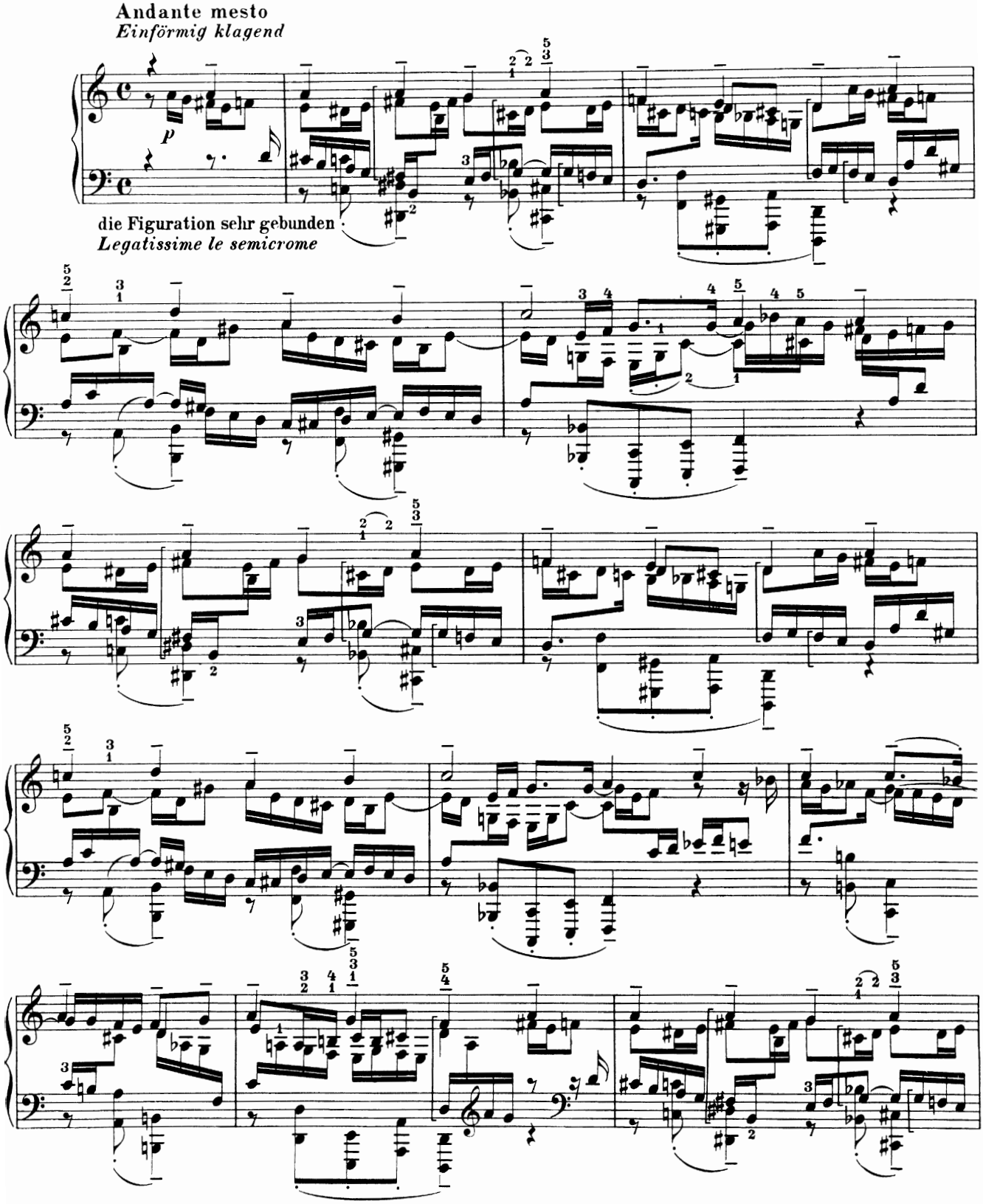
(BWV 617, from *Das Orgelbüchlein*, Part III, 1713–17)

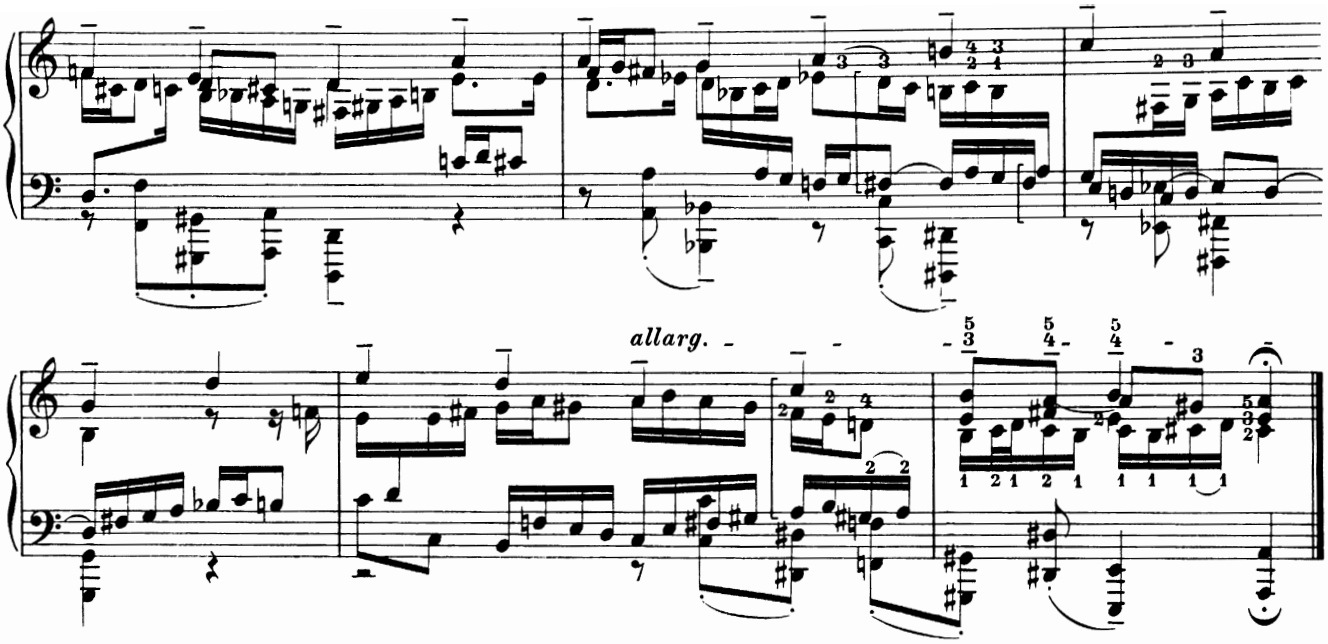



weich
dolce
5 ten.
più f
ossia:
cresc.
fz
f
fz
Ped.
Ped.

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

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



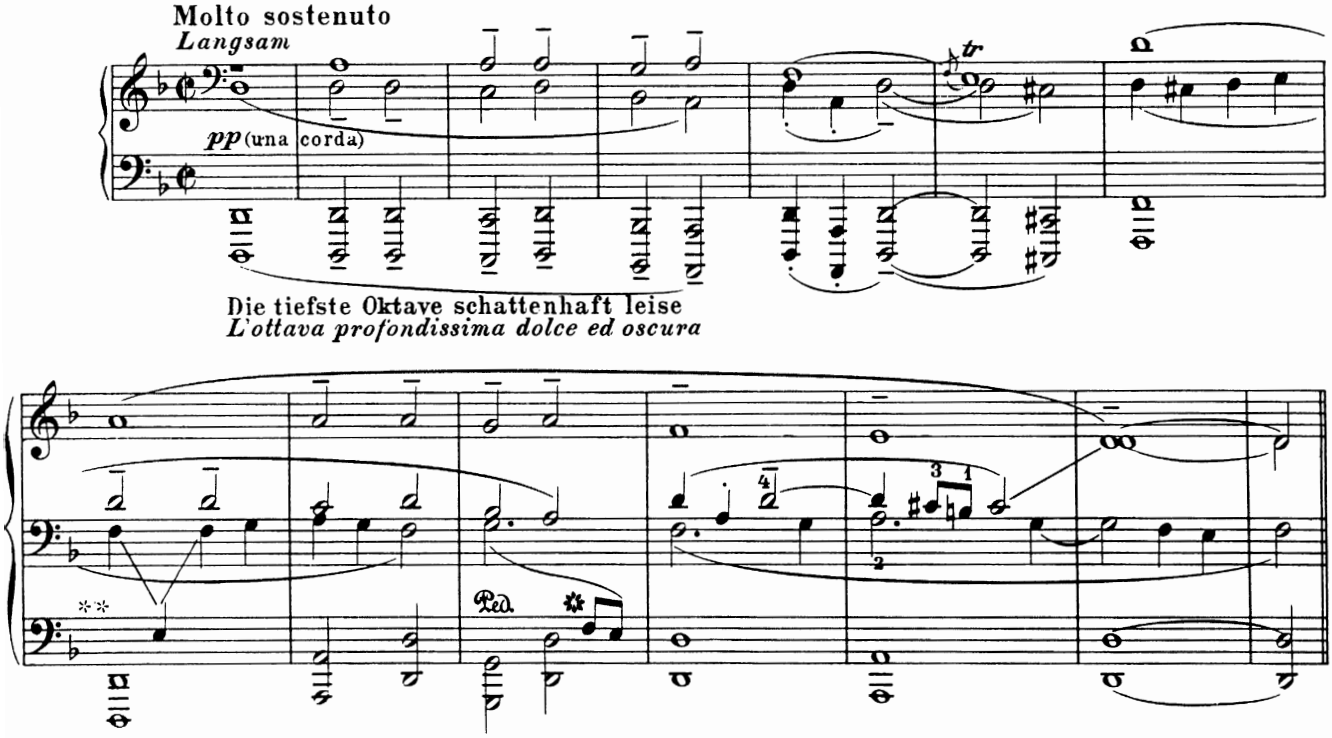


7b. "Durch Adams Fall ist ganz verderbt"*

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

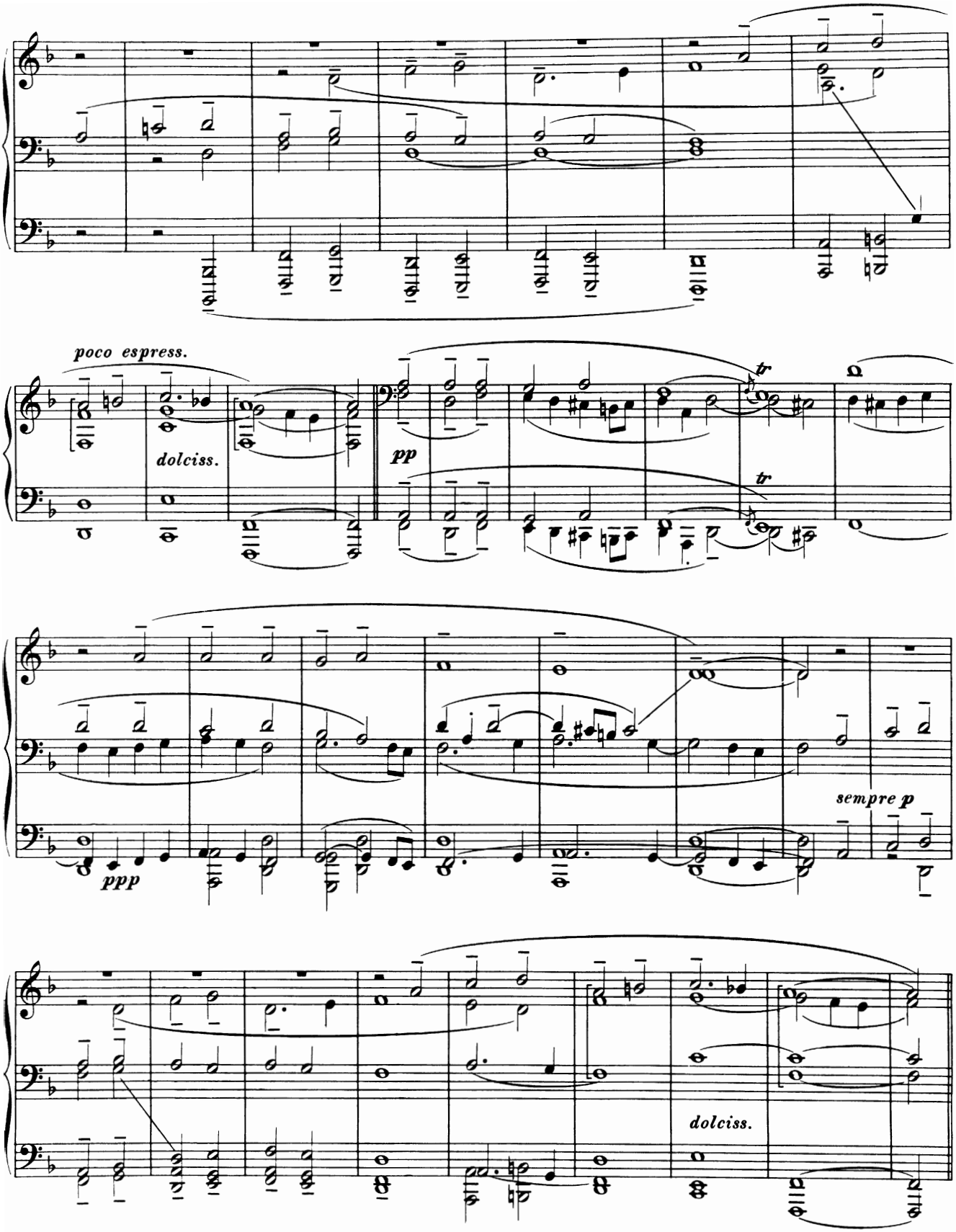
(BWV 705)

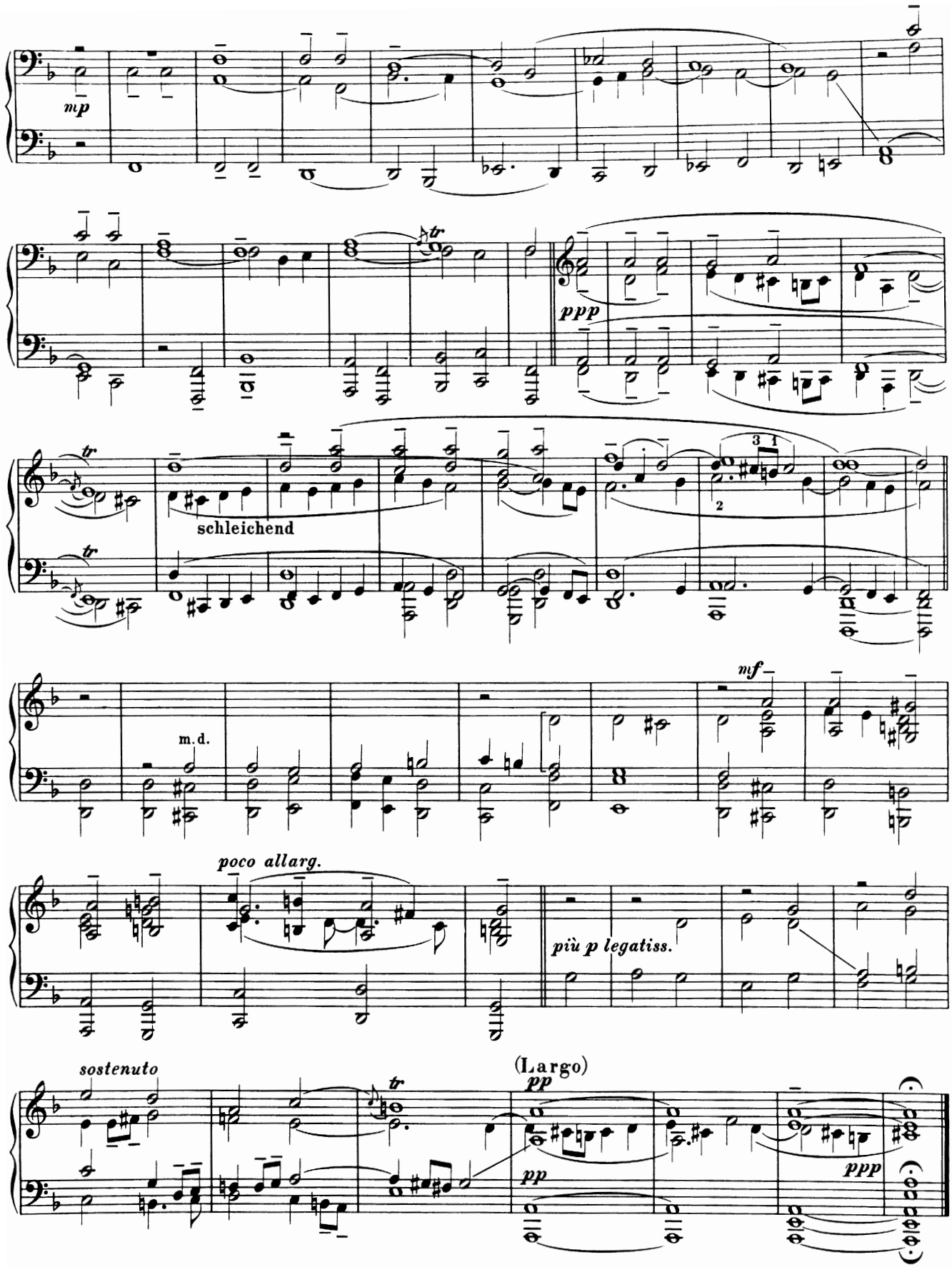
Fuga



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

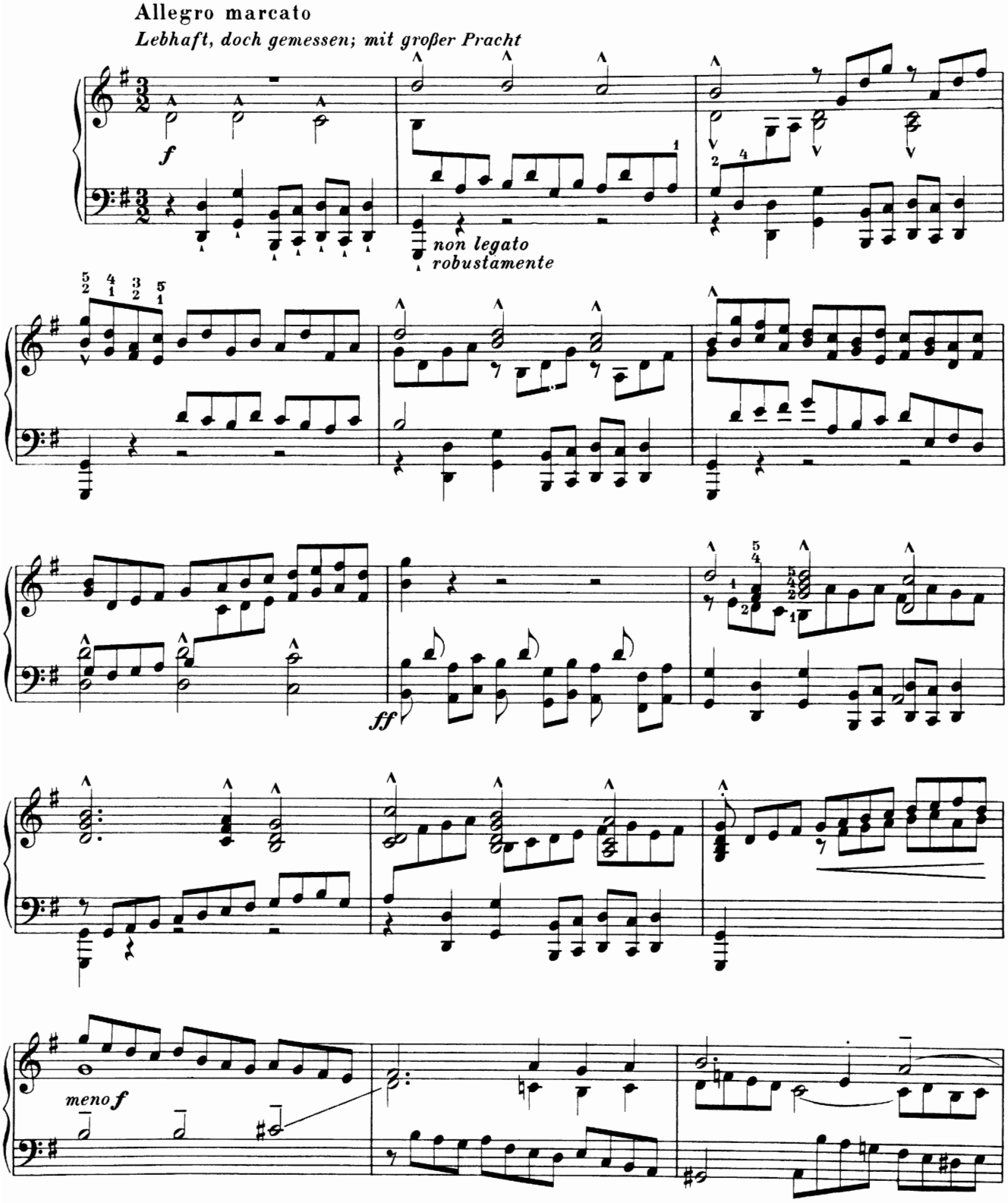
** Die weiten Griffe dürfen nicht arpeggirt werden.
The wide stretches must not be played arpeggio.

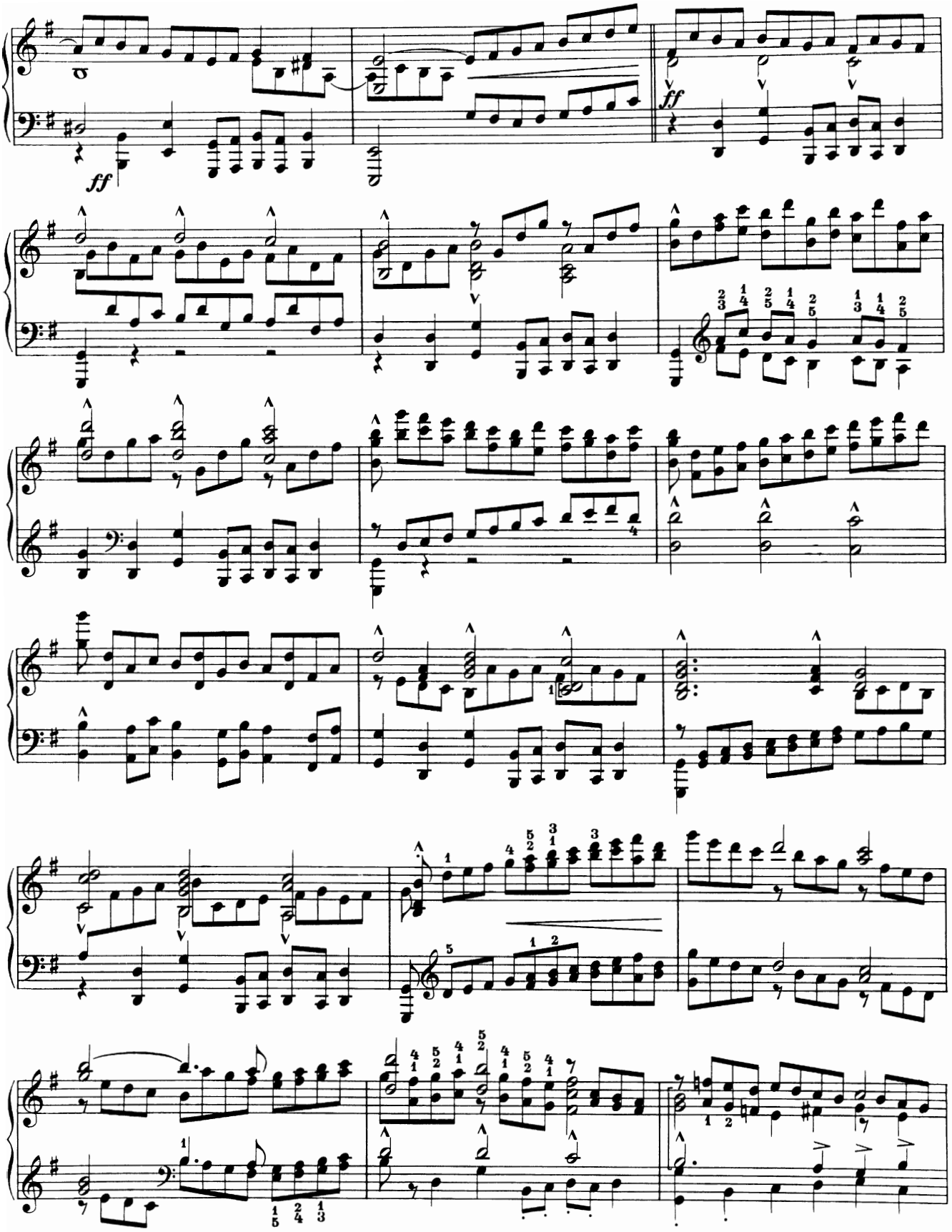

poco espress.
dolciss.
pp
tr
tr
ppp
sempre p
dolciss.

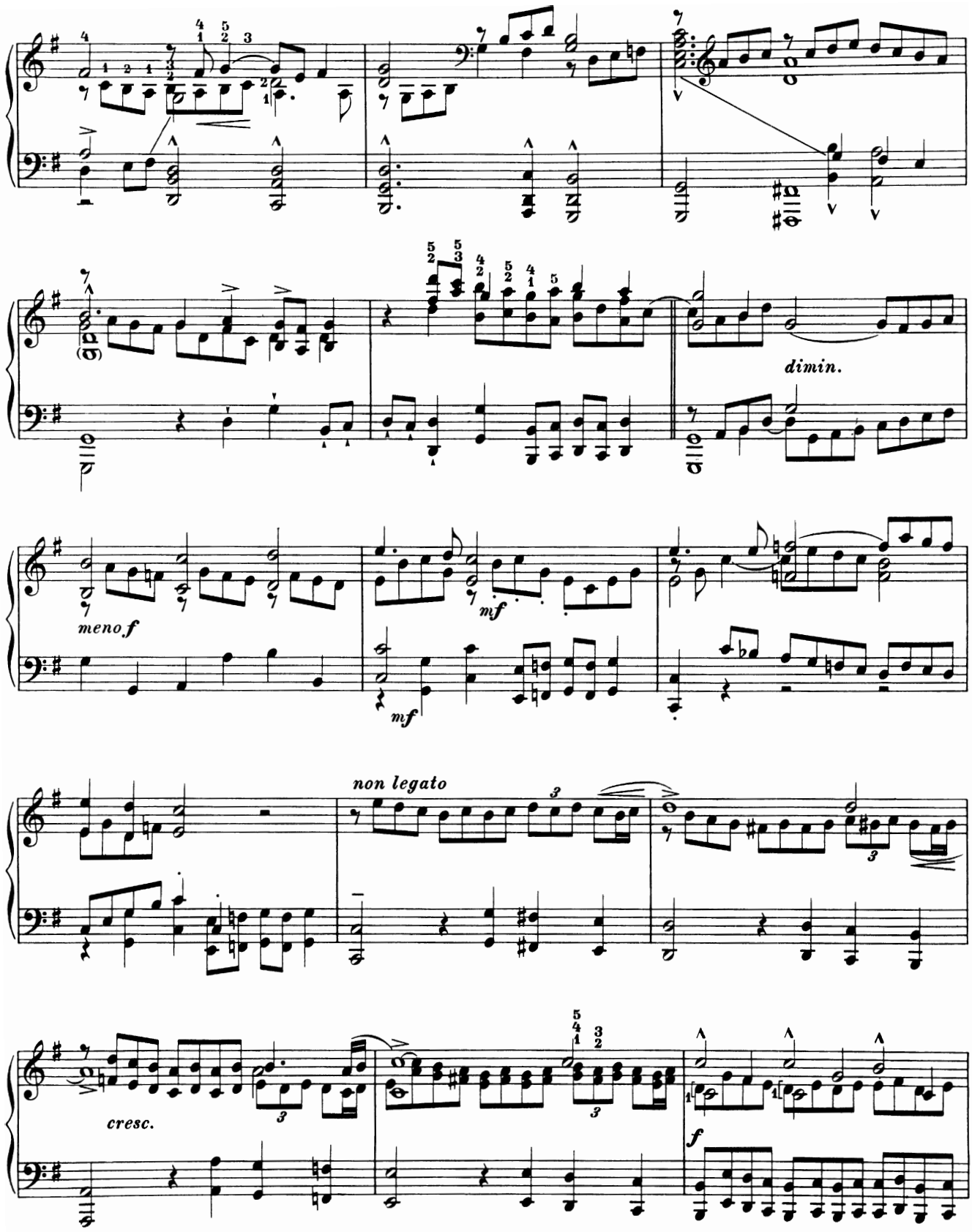

mp
ppp
schleichend
m.d.
mf
poco allarg.
più p legatiss.
sostenuto
(Largo)
pp
pp
ppp

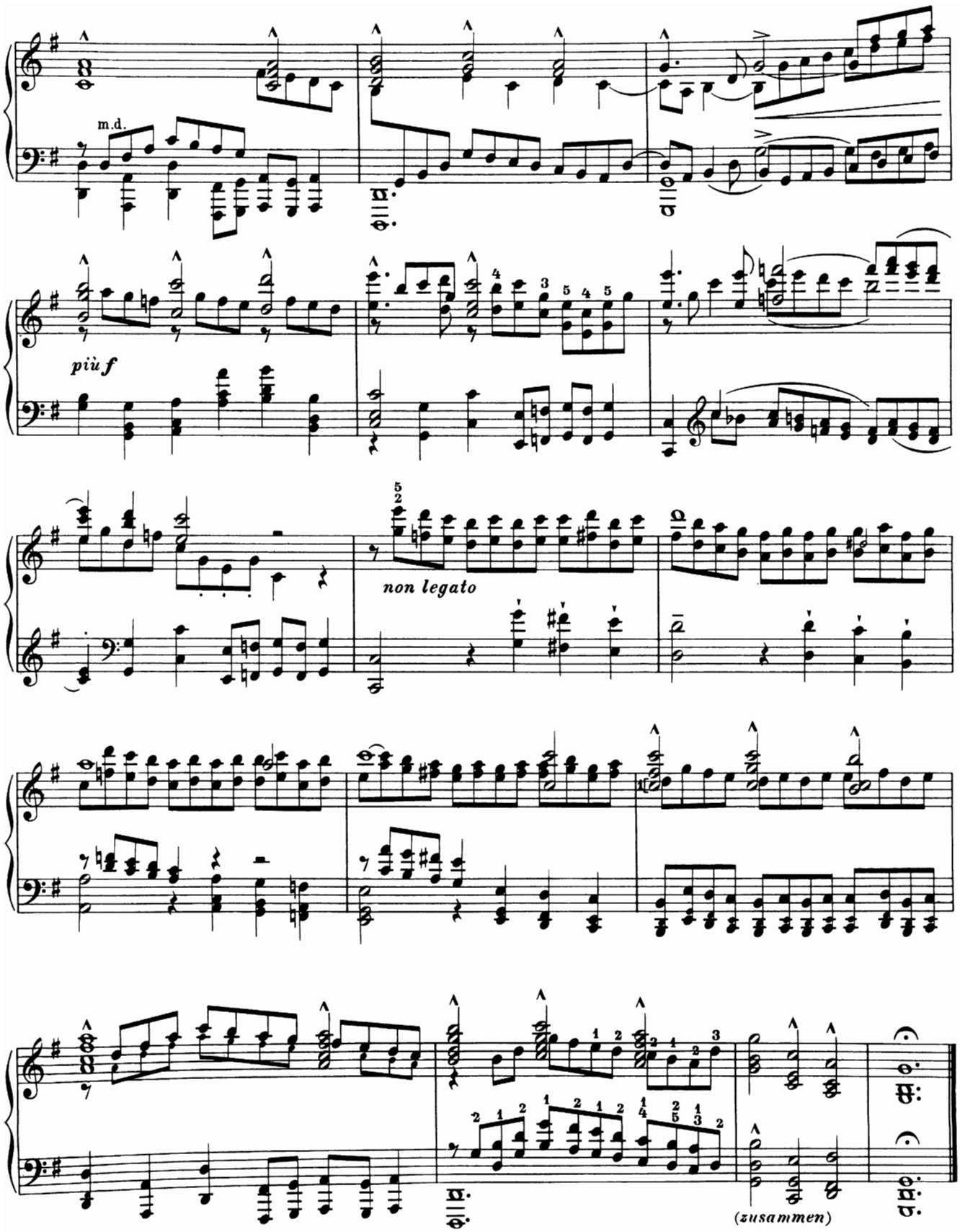
8. "In dir ist Freude"
[*In You is joy*]

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



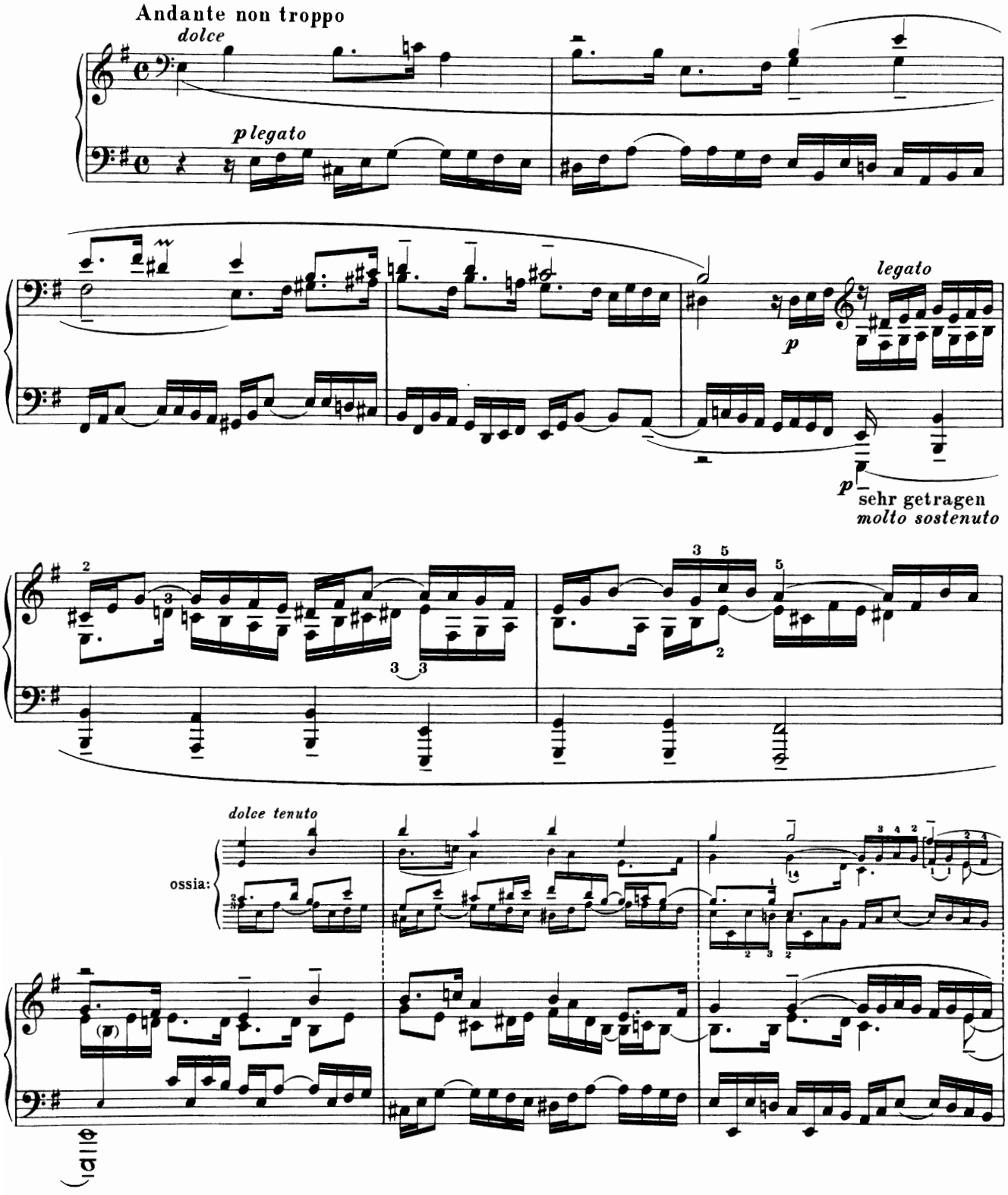

ff
ff

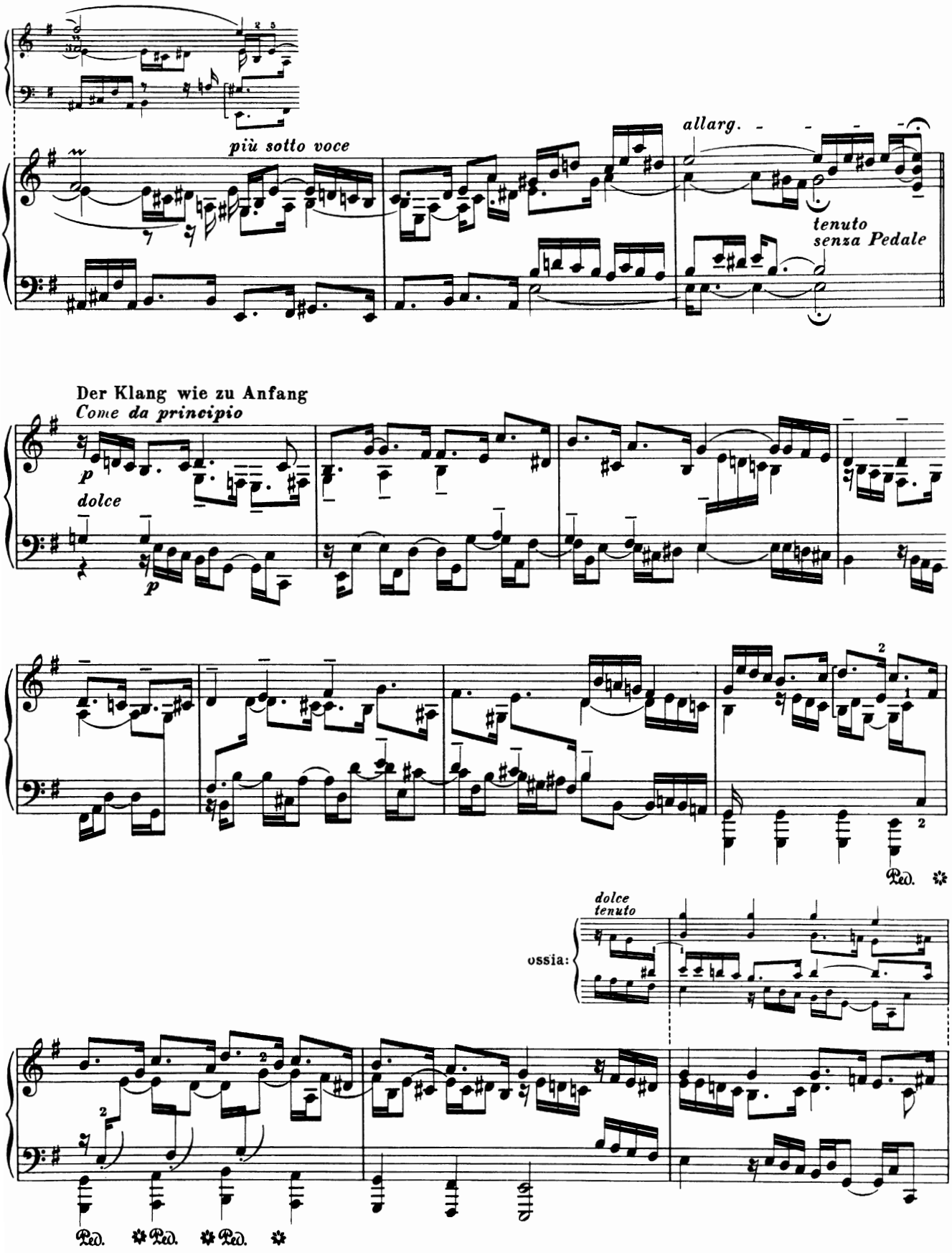

dimin.
meno f
mf
mf
non legato
cresc.
f

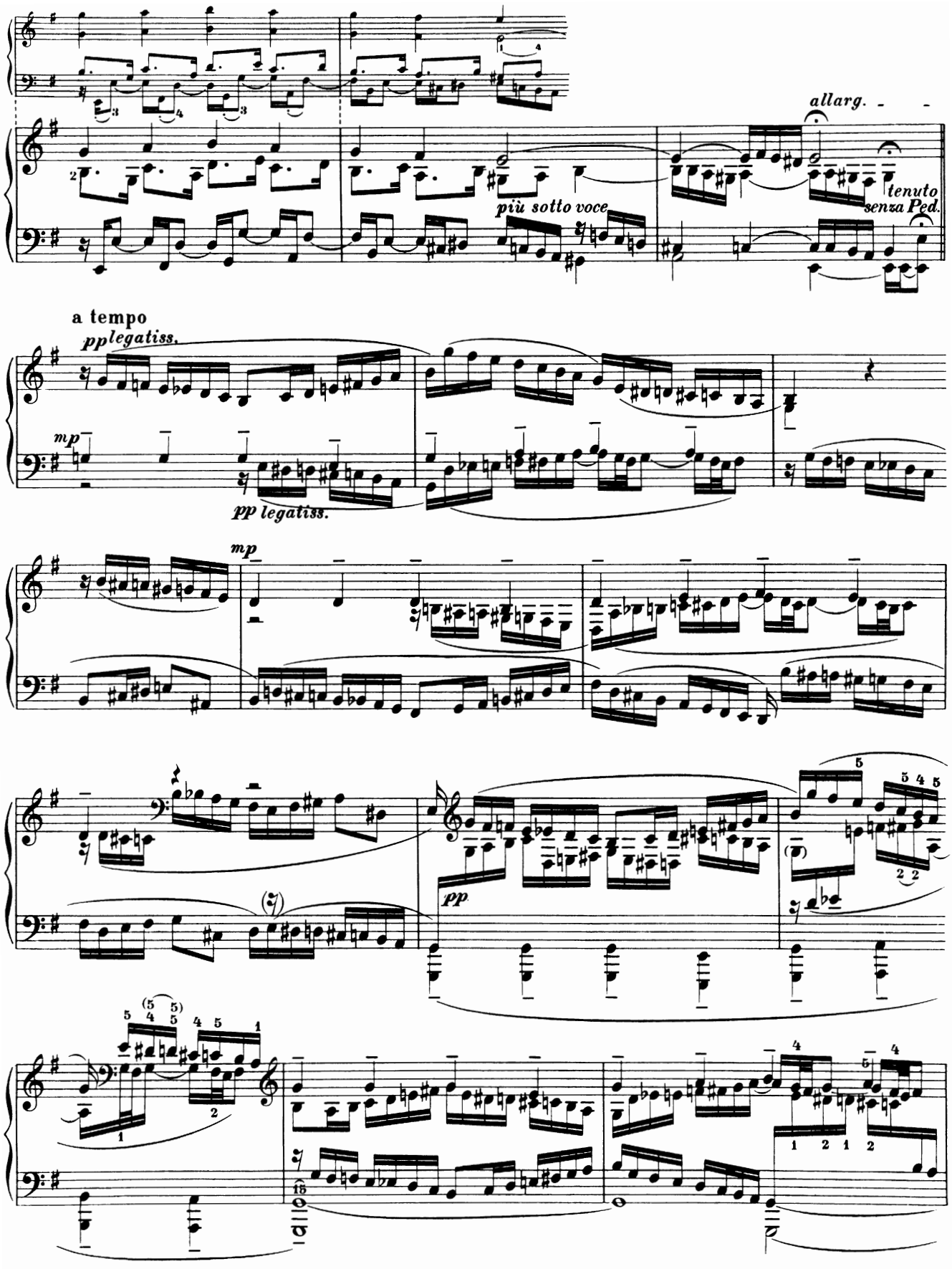

m.d.
più f
non legato
(zusammen)

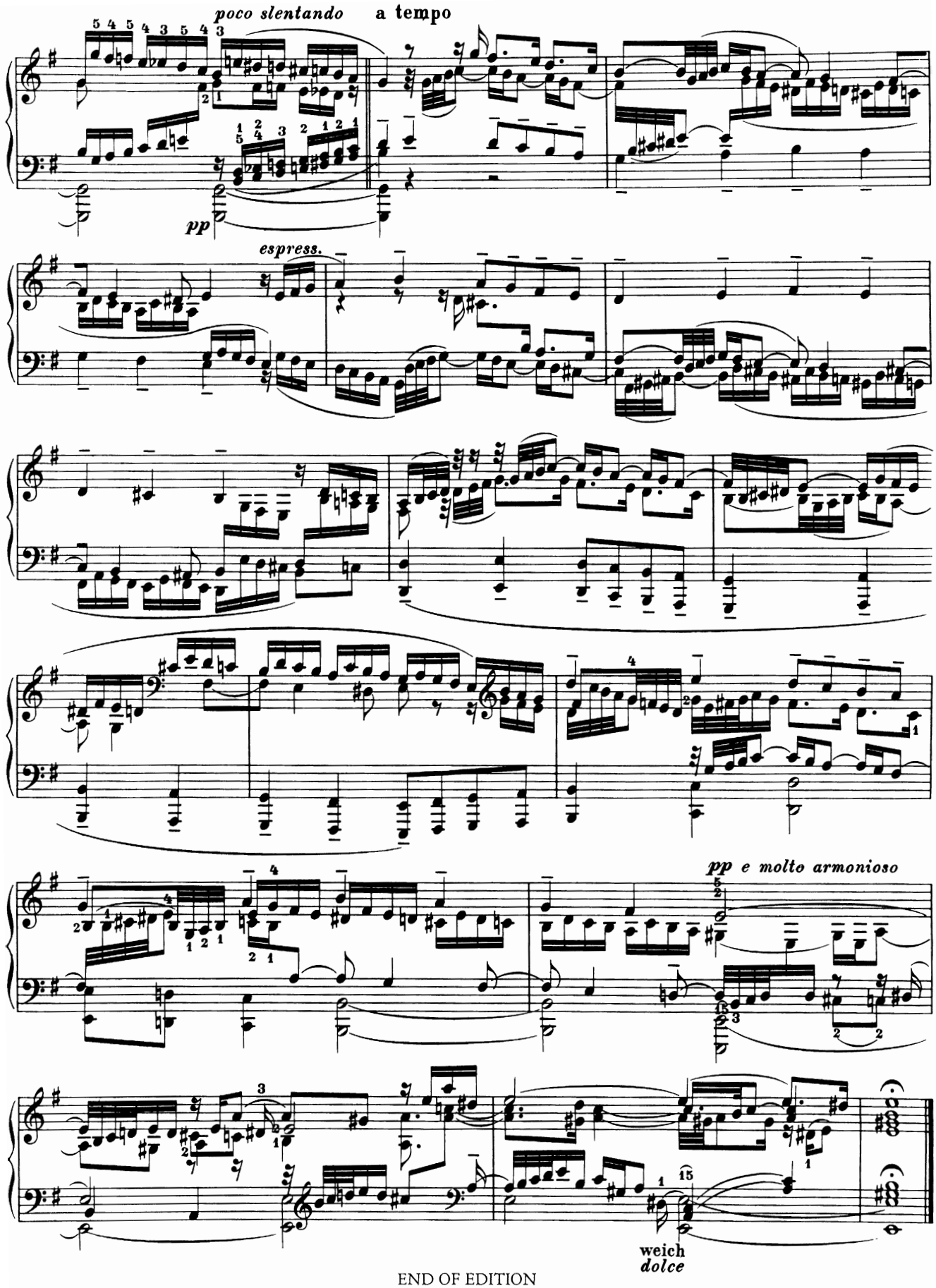
9. "Jesus Christus, unser Heiland"
[*Jesus Christ, Our Saviour*]

(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