BACH, J. S.

ORGAN PRELUDE AND FUGUE

(St. Anne's Fugue)

in E flat major

TRANSCRIBED FOR

PIANO SOLO

By FERRUCCIO BUSONI

No. 888

INTERNATIONAL MUSIC COMPANY

511 FIFTH AVENUE NEW YORK CITY

Made in U.S.A.

Johann Sabastian Bach

(1685 - 1750)

IT IS not often that a composer's changes of residence provide such a convenient means of marking off the divisions in his creative work as it does in the case of Johann Sebastian Bach. While organist at the court in Weimar, it was music for that instrument which claimed his attention. When he left there to take a position as Kapellmeister to Prince Leopold at Cothen, he turned to the composition of works for chamber orchestra and smaller instrumental forms. And it was during the third period of his outwardly uneventful life while cantor of the Thomasschule in Leipzig and director of music in that city's Nicolai and Thomas churches that Bach wrote the great cantatas, passions, and masses which have become an enduring monument to his name. This final period of Bach's life also marked a renewed interest in the organ, and it is from these years the "Schübler" chorales, the canonic variations on *Vom Himmel hoch,* the six sonatas, the 'Great' Preludes and Fugues in G major, C major, B minor, and E minor, and the *Prelude and Fugue in E flat major* from Part III of the *Clavierübung,* all date. Part III of the *Clavierübung* (literally, 'keyboard pratice') was published in 1739, the first part having appeared in 1726 and the second in 1735. Actually, the *Prelude and the Fugue in E flat* are not printed together, the prelude appearing at the beginning of the volume and the fugue at the end. Whether or not Bach intended them to be played together is not known. Mendelssohn once wrote to his mother from England requesting that she ask his sister, Fanny, what she thought of his intention to play the prelude and fugue together, adding that he supposed she would disapprove. Mendelssohn nevertheless believed he was correct in doing so. Right or wrong it has been a long established tradition to perform them as a unit.

The custom of calling the E flat Fugue, 'St. Anne's,' seems to have originated in England. The opening notes of the fugue subject are the same as the first line of the famous English hymn tune to which "O God, Our Help in Ages Past," is usually sung. The tune is ascribed to William Croft (1678-1727) and is known as "St. Anne's" because at the time of its publication around the beginning of the eighteenth century, Croft was organist at St. Anne's Church, Soho, London. Although this hymn melody appeared over thirty years before the publication of the third part of the Clavierübung, there is no reason to suppose that the relationship between Bach's fugue subject and Croft's hymn tune is anything more than coincidental. Ferrucio Busoni's brilliant transcription of the *Prelude and Fuge in E flat* for piano is one of several such arrangements made by the famous Italian pianist, conductor and composer from Bach's organ works.

Lee Fairley

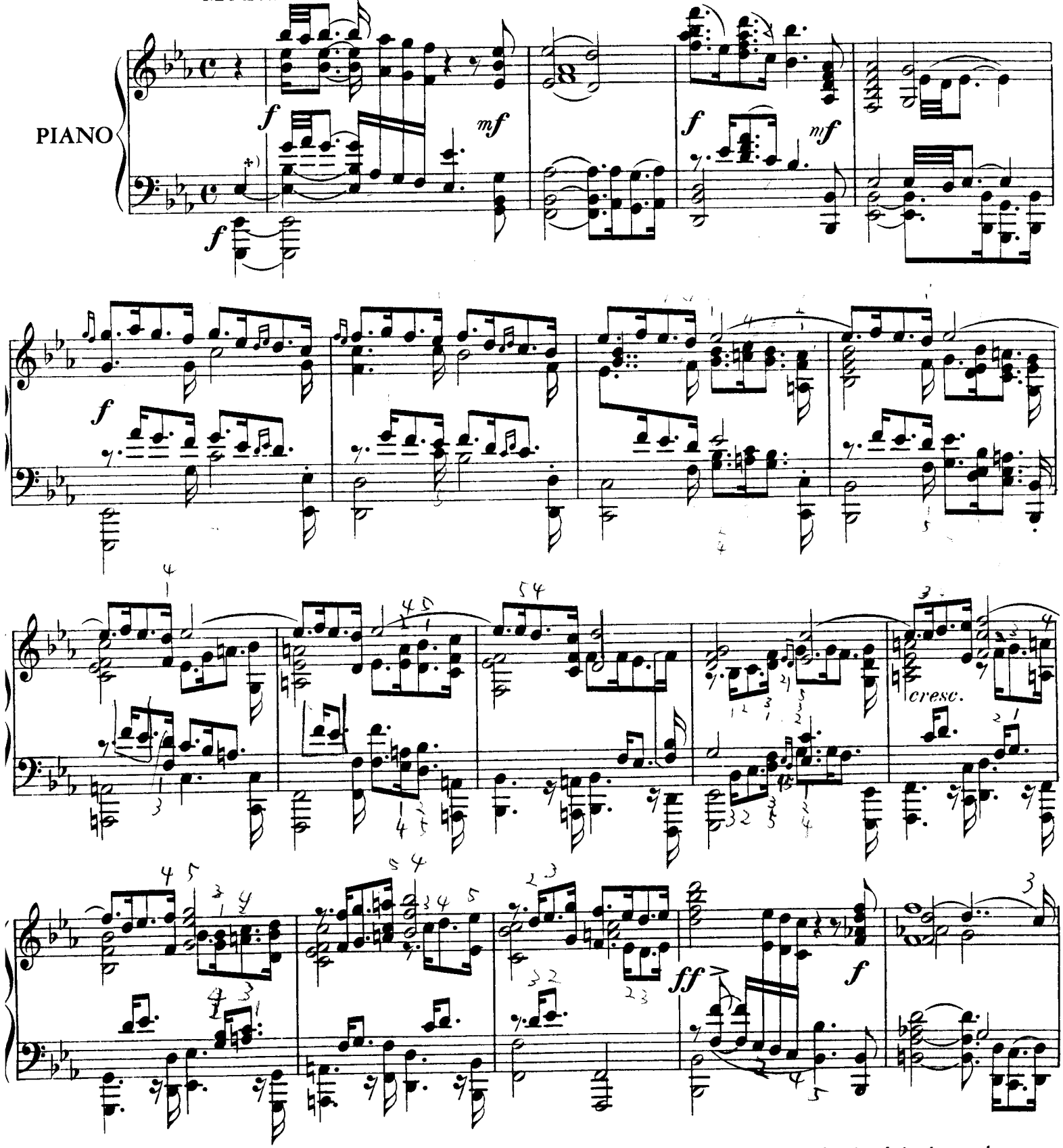
ORGAN PRELUDE AND FUGUE

ncert Transcription by FERRUCCIO BUSONI

Preludio.

Moderato maestoso.

J. S. BACH



+) In order to obtain as close as possible the Organ sound effects it is necessary that all the notes of all the chords be played simultaneously (not as arpeggios).

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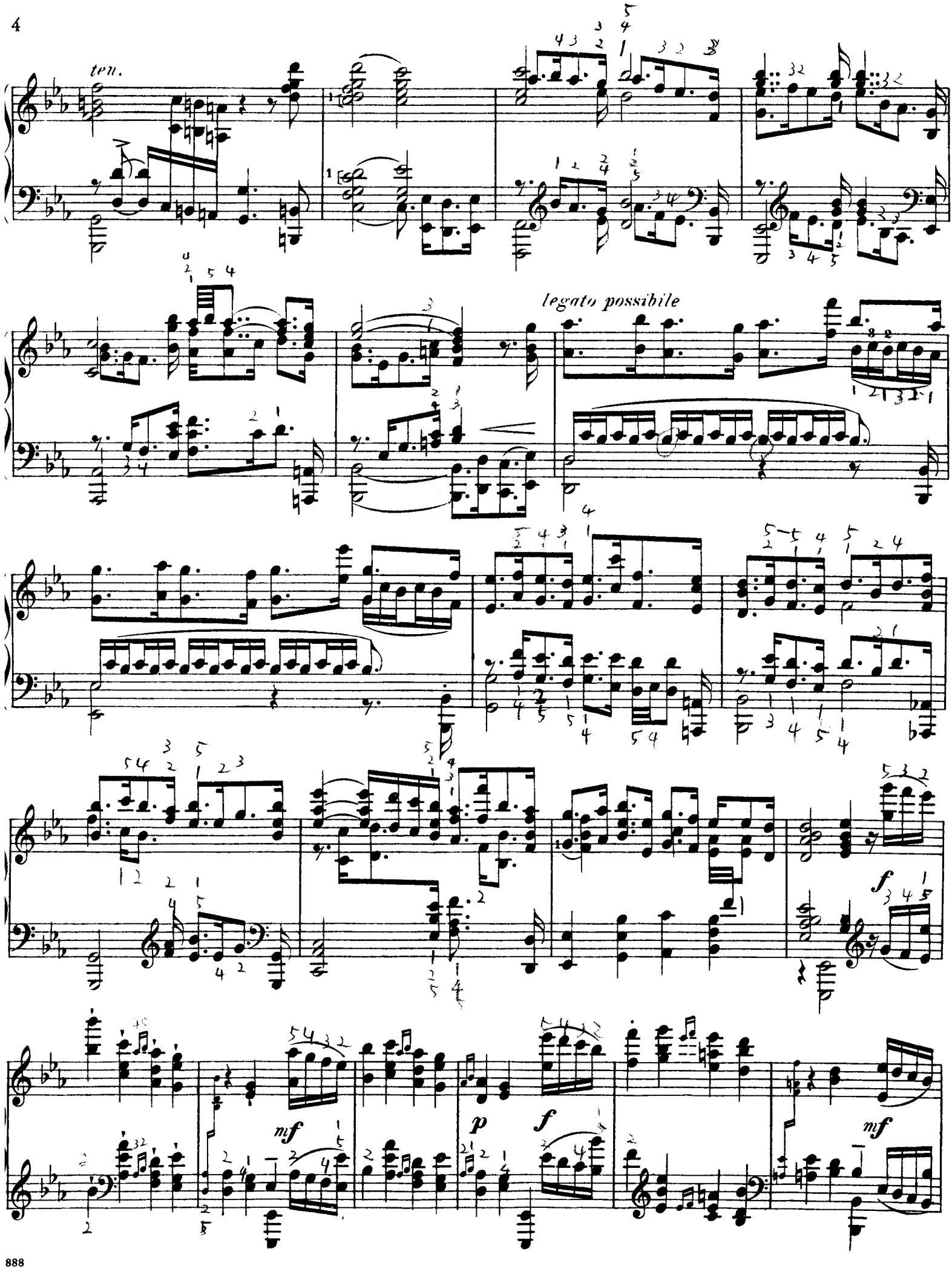
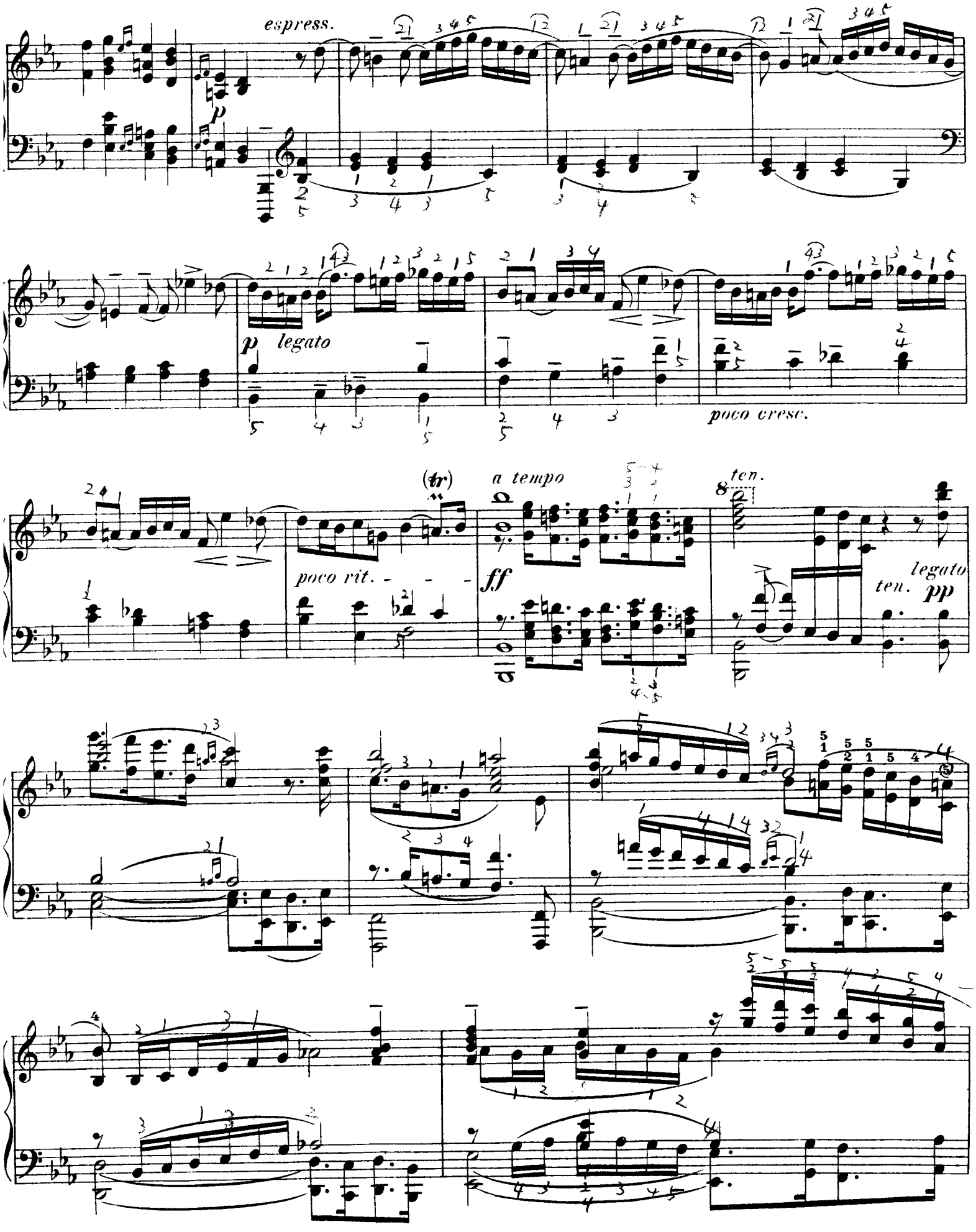
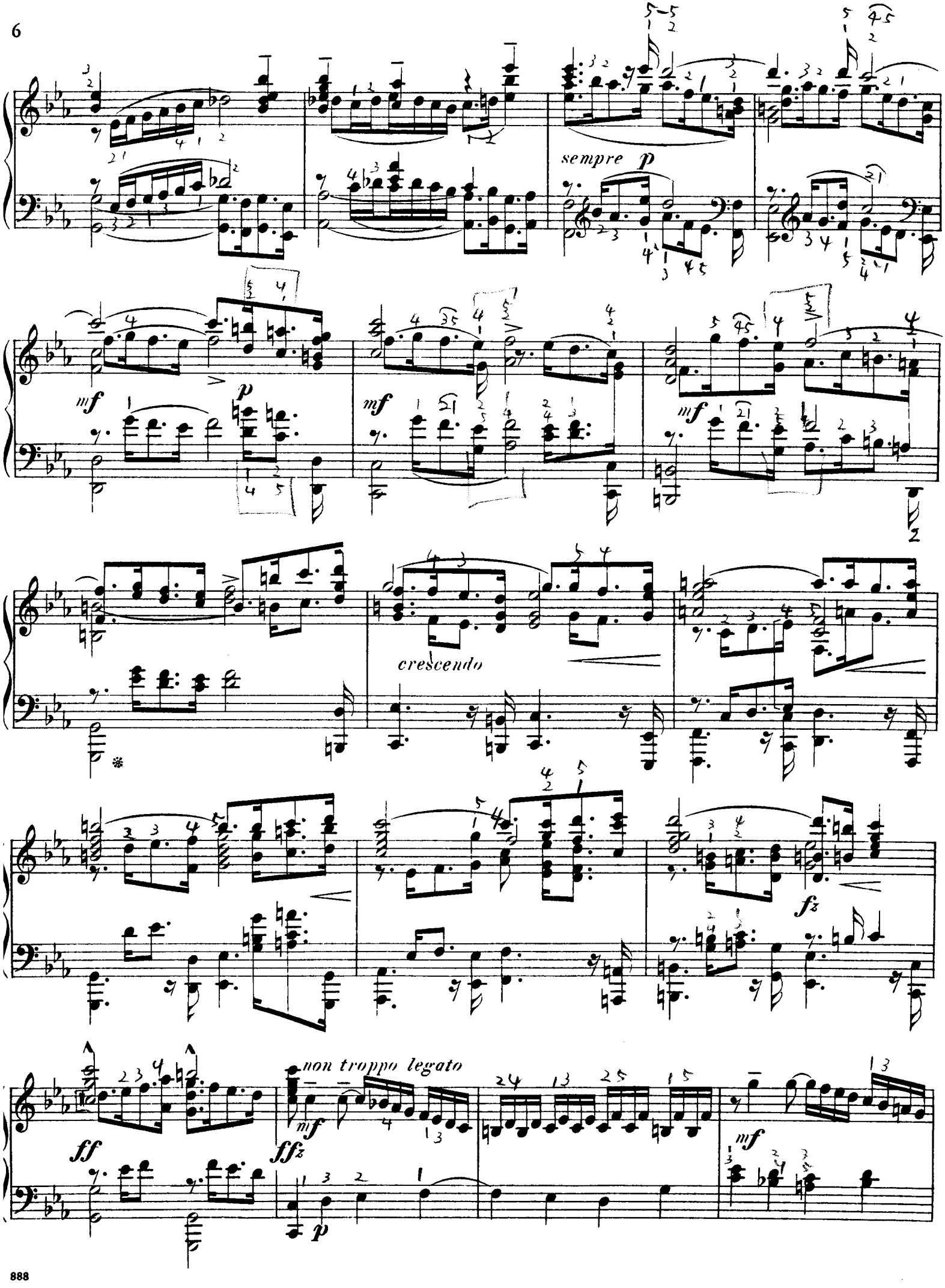
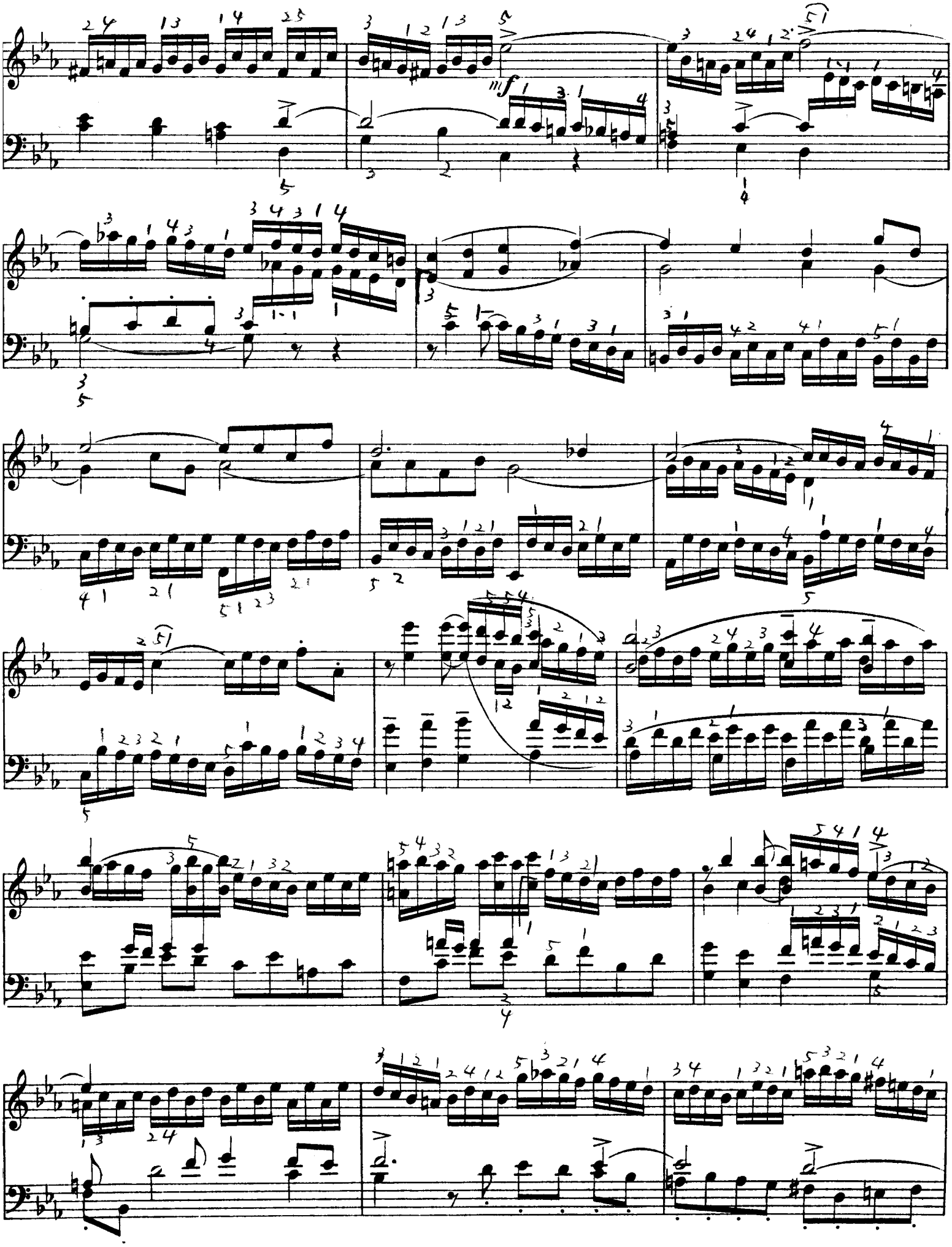
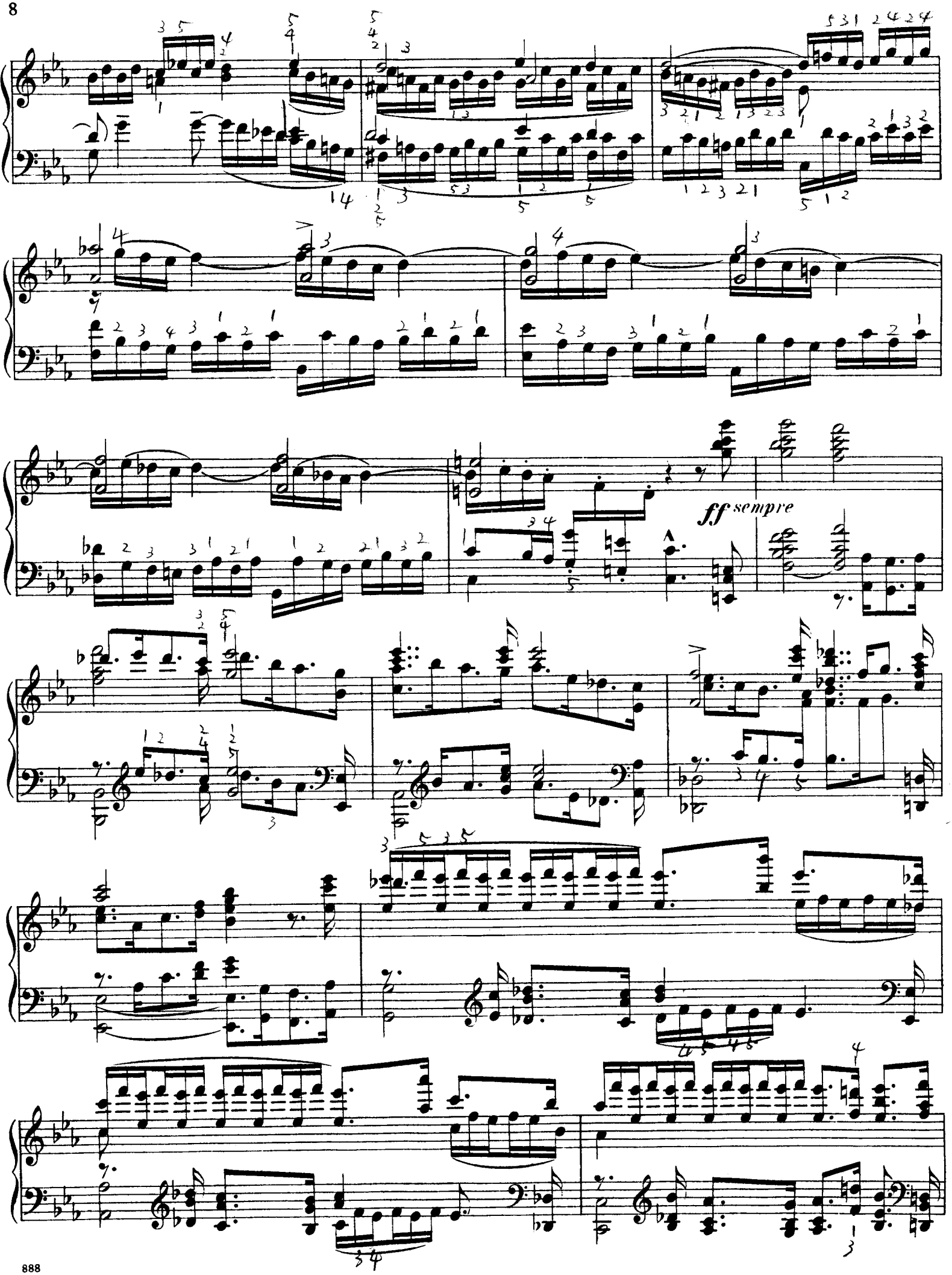
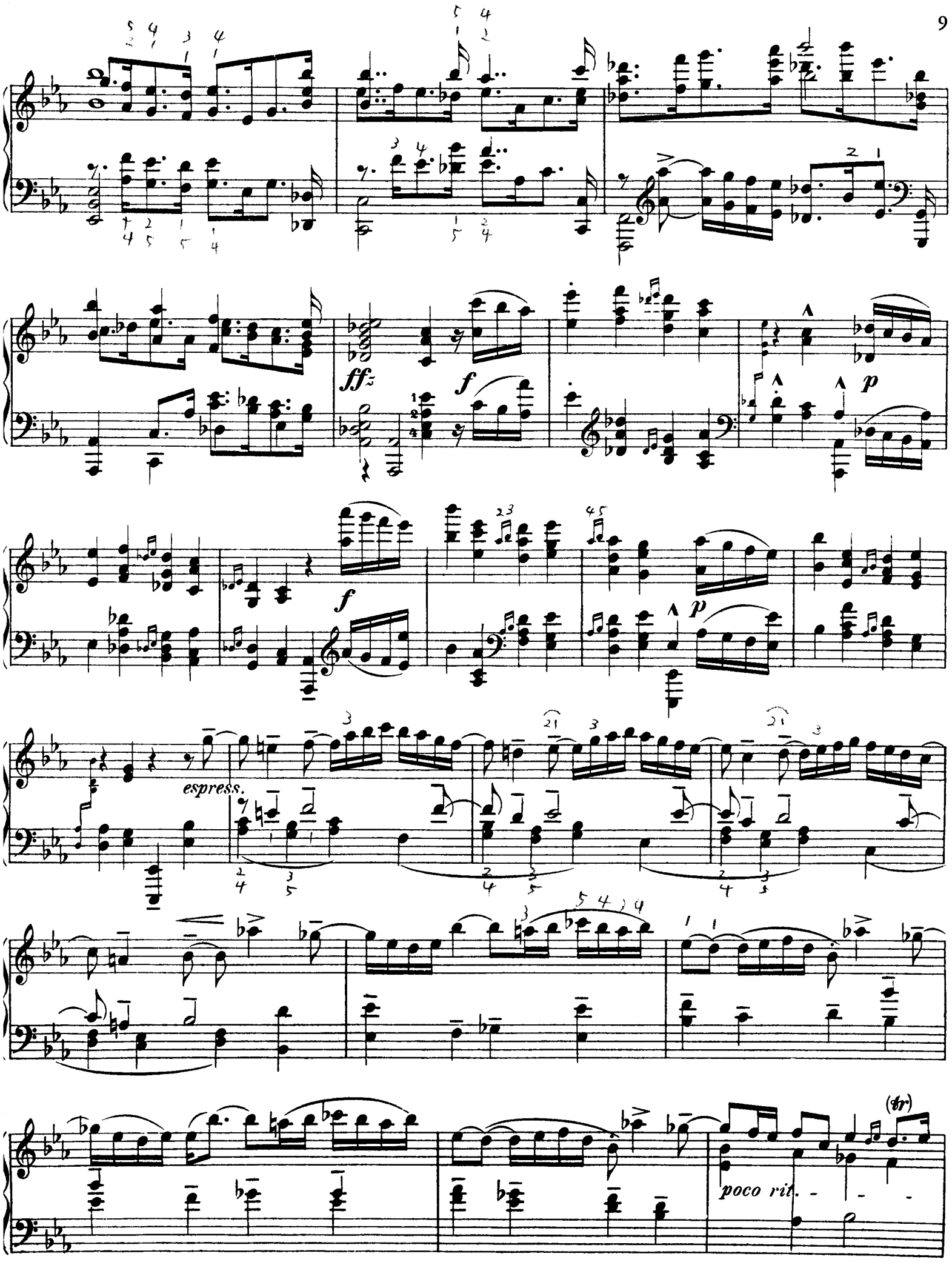

ten.
legato possibile
mf
p
f
mf

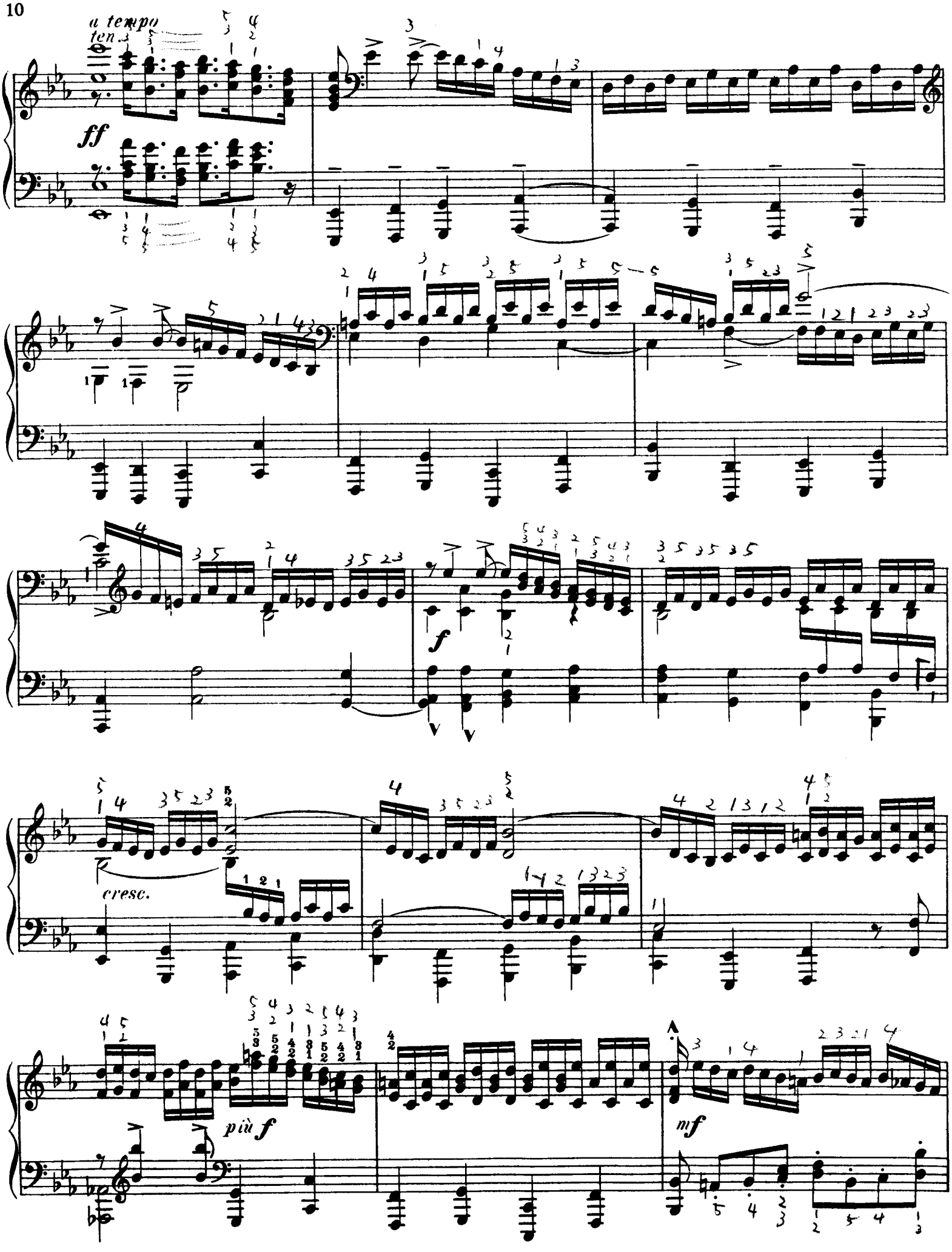

espress.
p
legato
poco cresc.
(tr)
a tempo
poco rit.
ff
ten.
legato
ten. pp

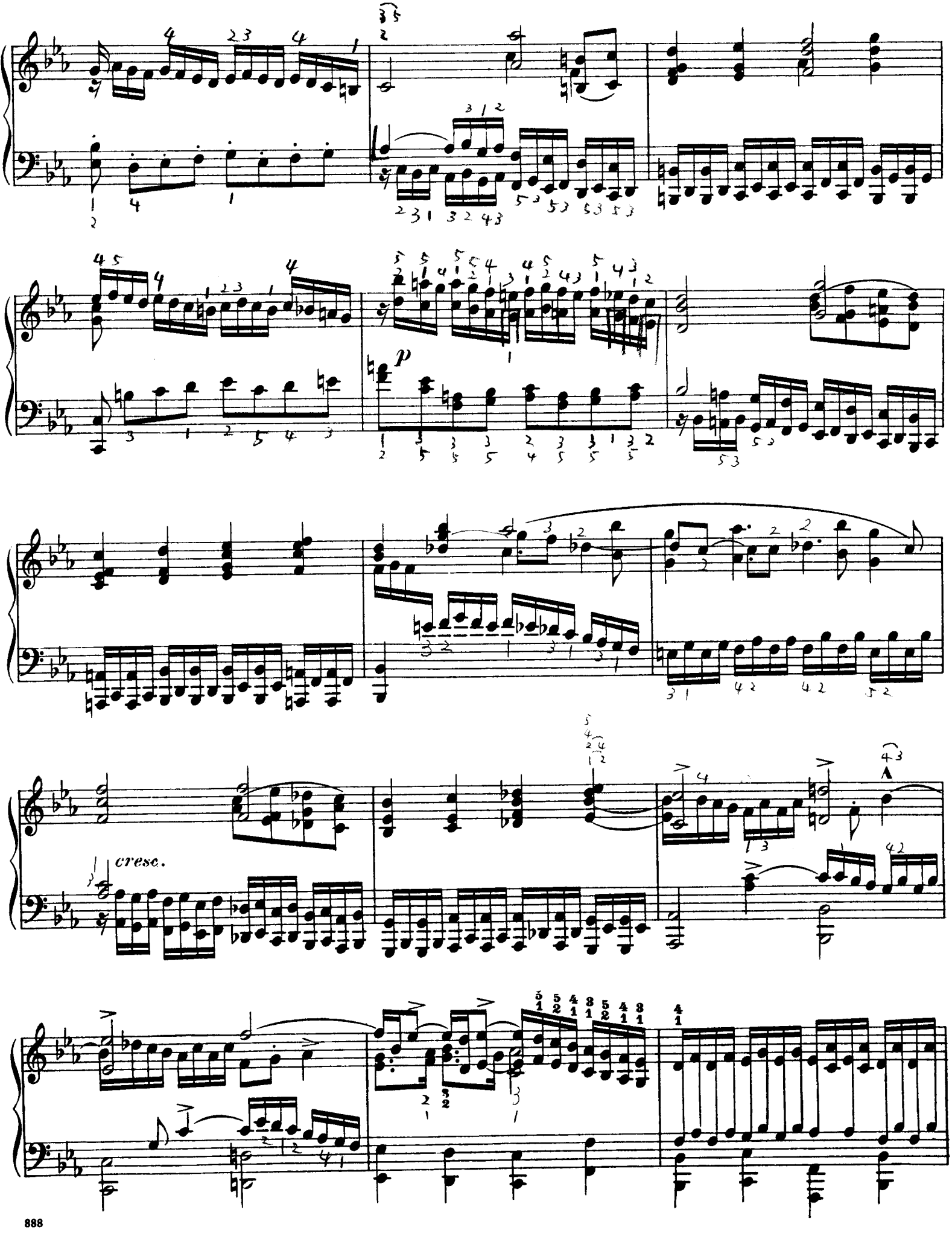

sempre p
mf
p
mf
mf
crescendo
fz
ff
non troppo legato
mf
ffz
p
mf

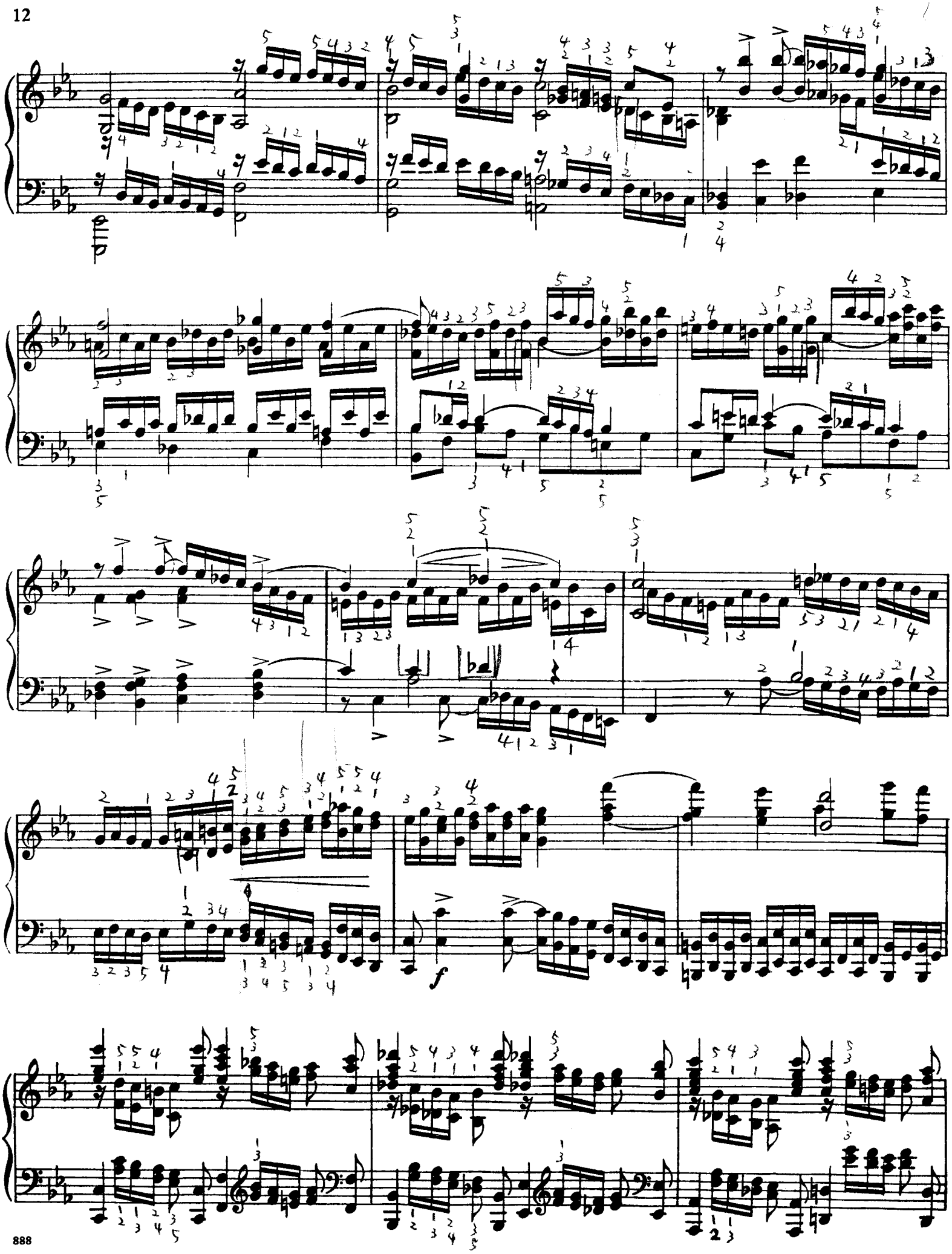



ff sempre


ff
f
f
p
p
espress.
poco rit.
(tr)

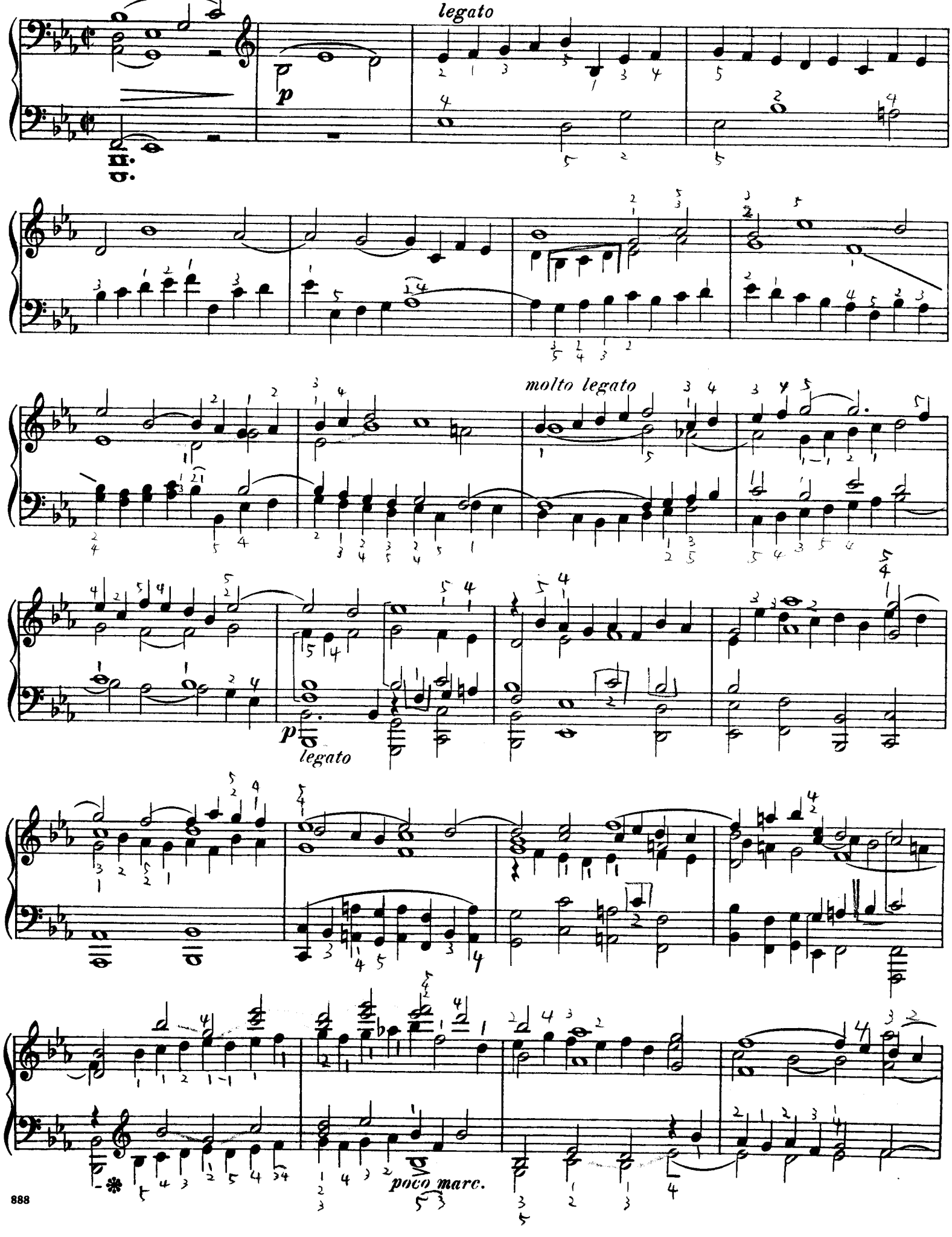

a tempo
ten.
ff
f
cresc.
più f
mf

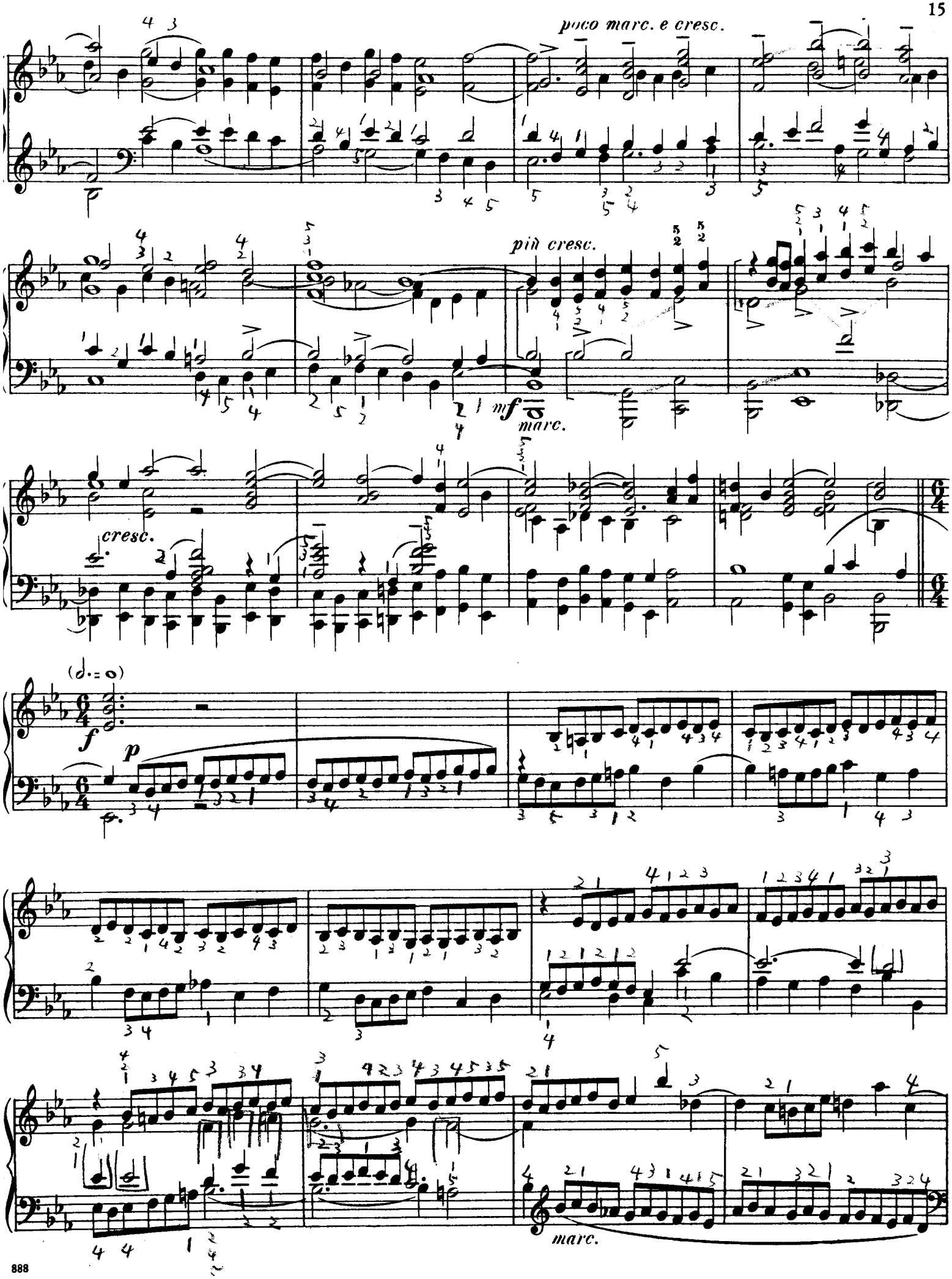

p
cresc.

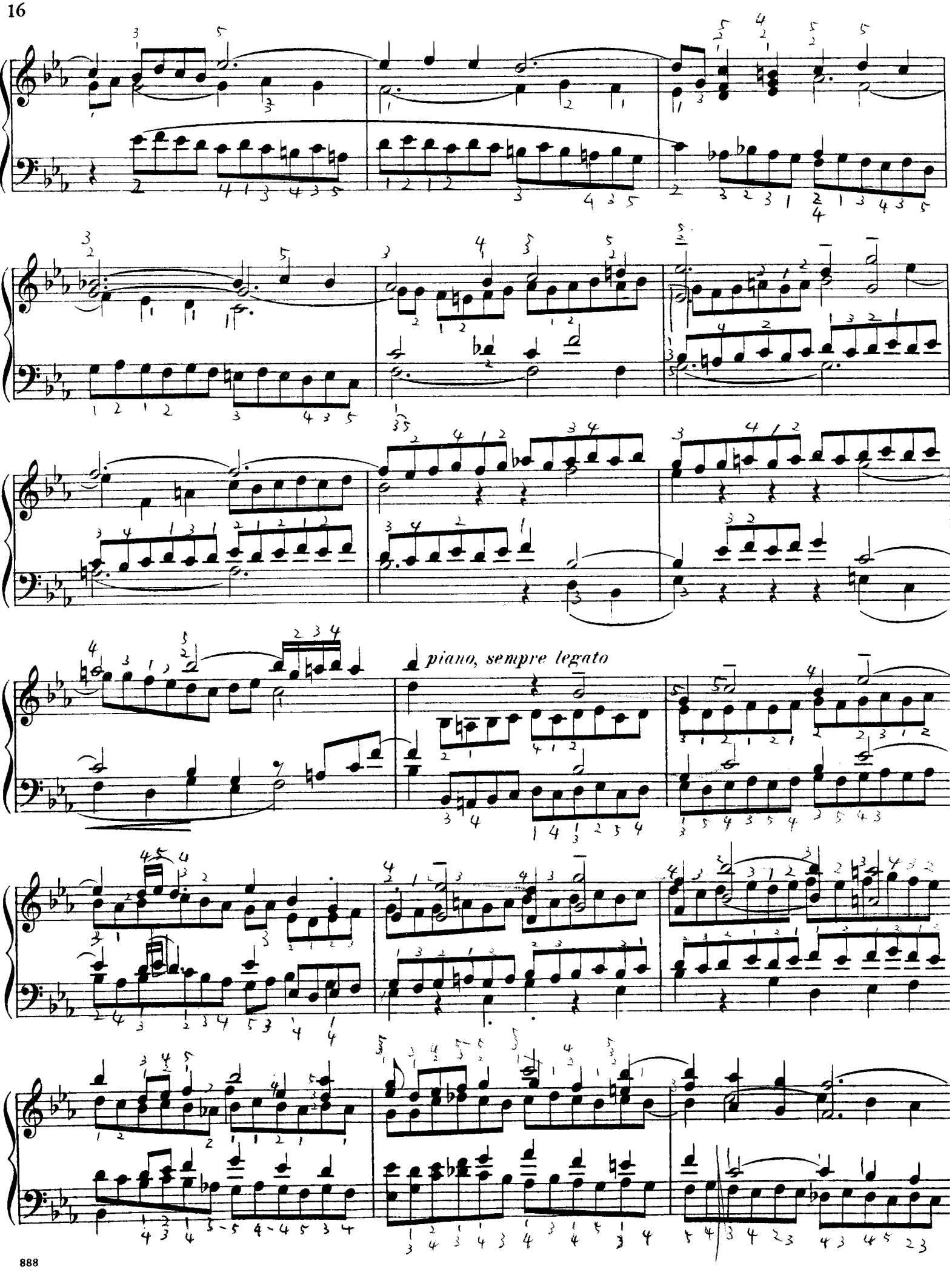


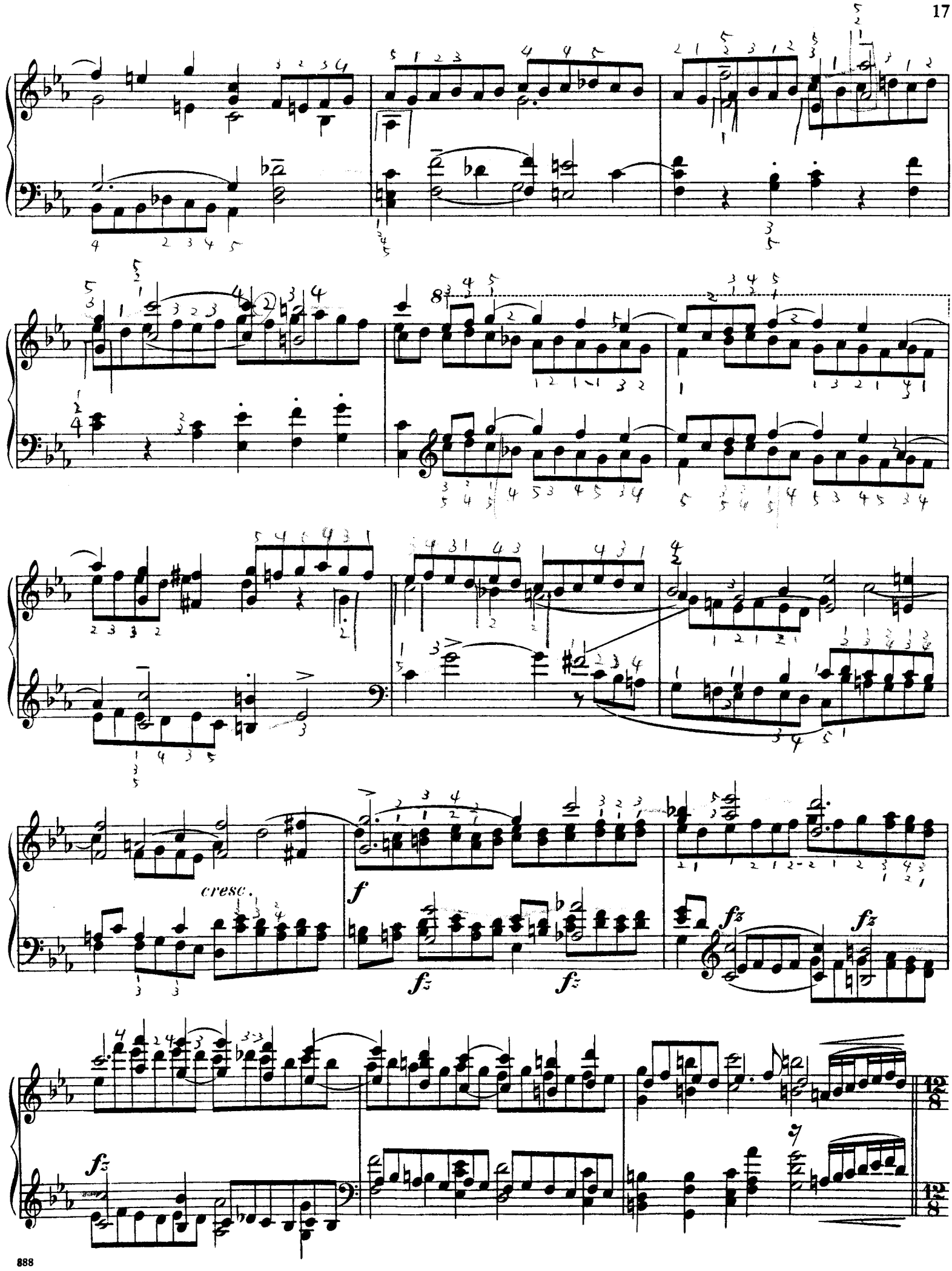
sostenuto

Fuga.
Sostenuto e tranquillo.

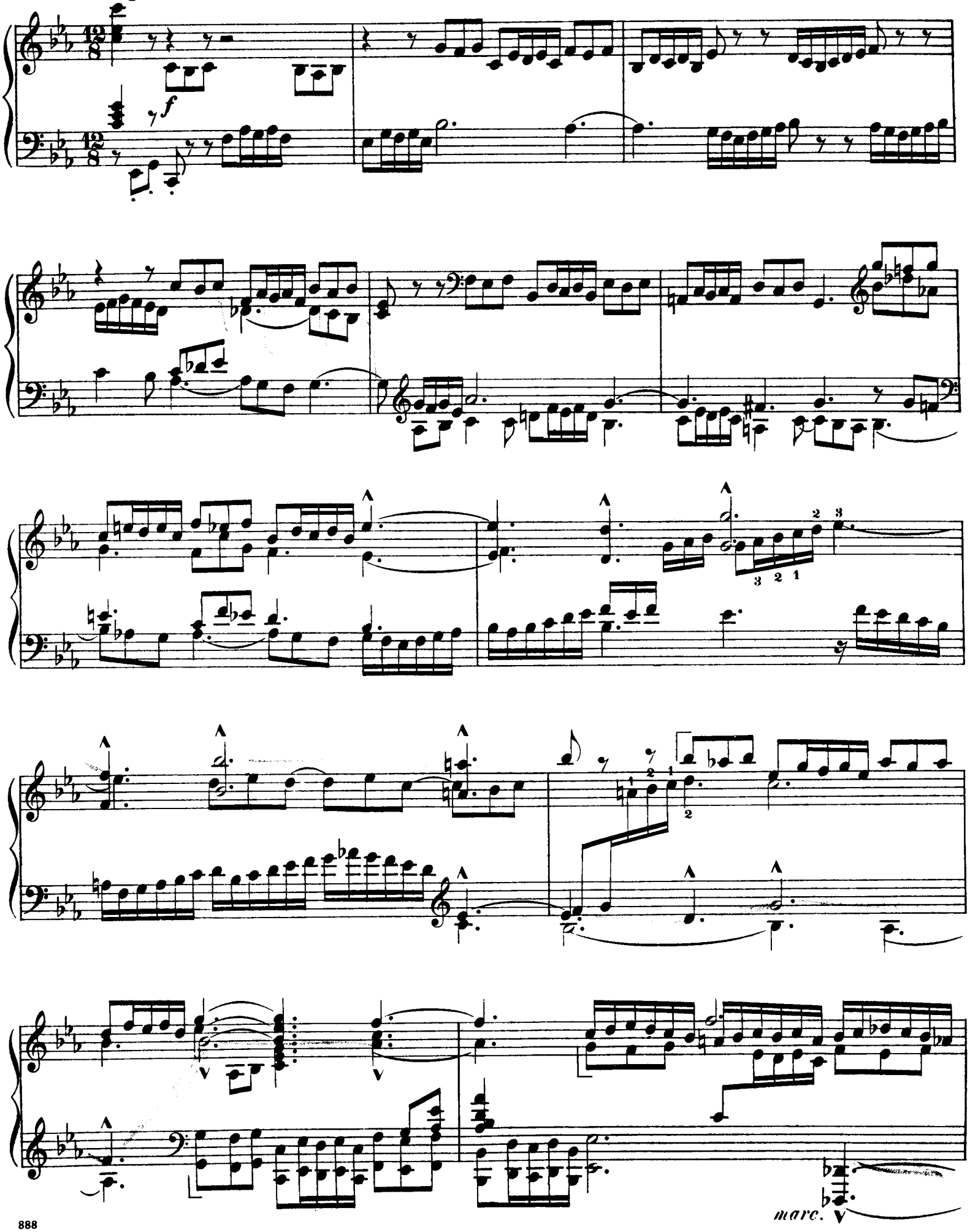


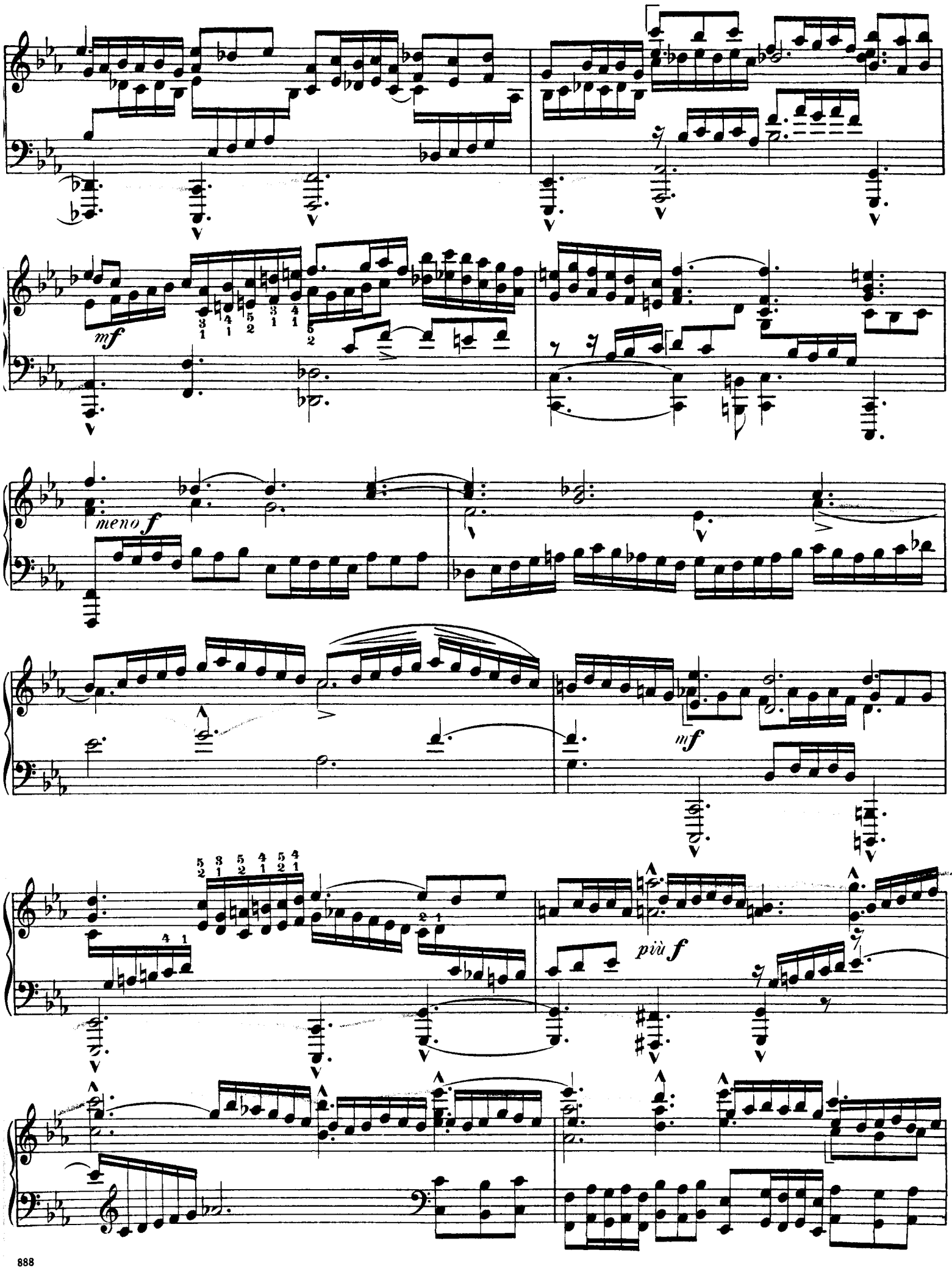

poco marc. e cresc.
più cresc.
mf
marc.
cresc.
(𝅗𝅥. = o)
f
p
marc.

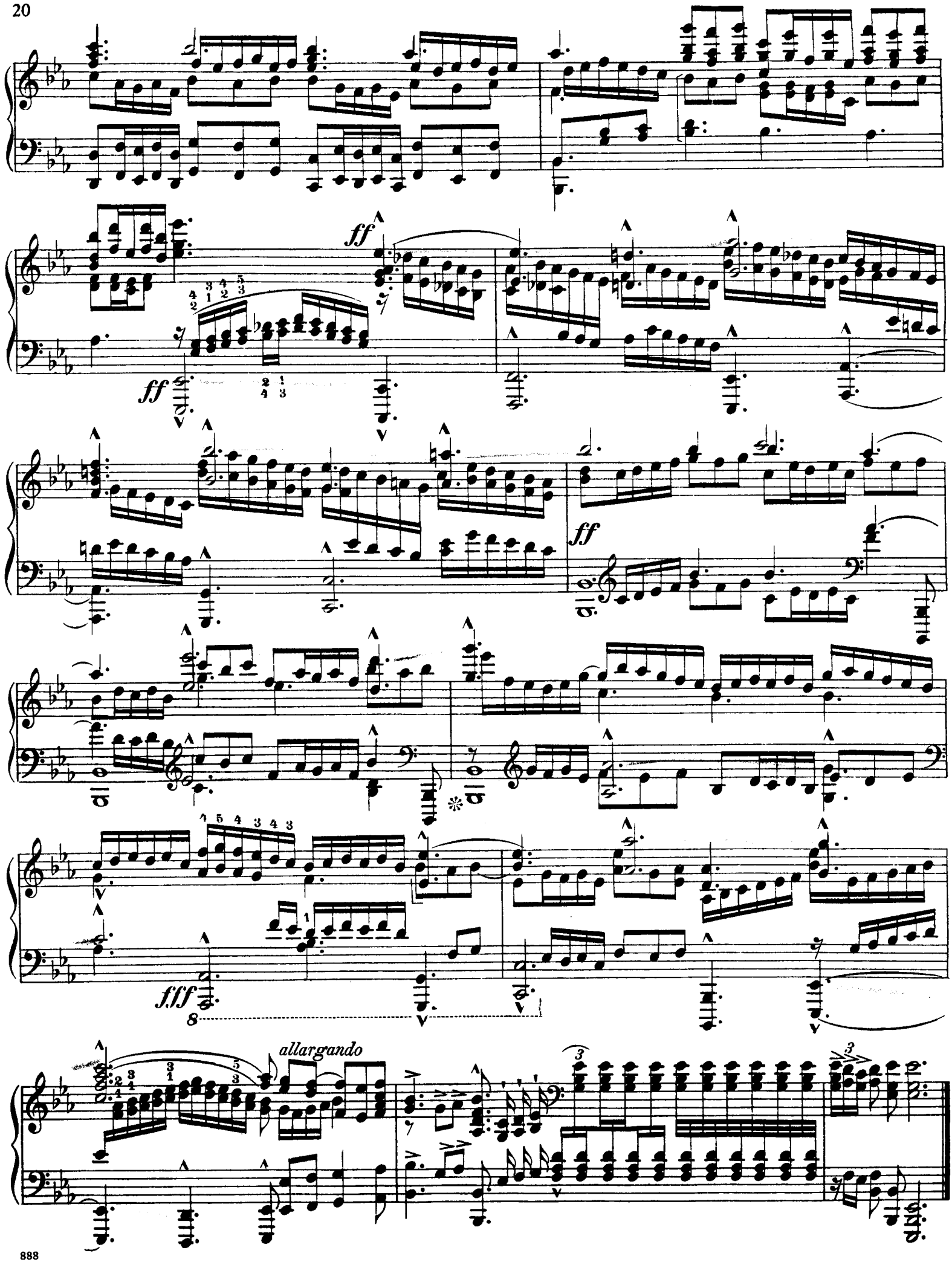

piano, sempre legato


cresc.
f
fz
fz
fz
fz
fz
12/8
12/8

Allegro risoluto ed energico.




mf
meno f
mf
più f


ff
ff
ff
fff
allargando