CHORALE PRELUDES IN THE GROSSES ORGELBUCH

BY ERNST PEPPING

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A THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE

REQUIREMENTS FOR THE DEGREE OF MASTER

OF ARTS IN ORGAN IN THE GRADUATE

SCHOOL OF THE TEXAS WOMAN'S

UNIVERSITY

COLLEGE OF FINE ARTS

BY

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DENTON, TEXAS

MAY, 1967

Texas Woman's University

Denton, Texas

_____ MAY 20, _____ 19 67 _____

We hereby recommend that the ___ THESIS ___ prepared under

our supervision by __ CYNTHIA RAGIR CRITTENDEN __

entitled __ CHORALE PRELUDES IN THE GROSSES ORGELBUCH __

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MASTER OF ARTS

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PREFACE

The works of Ernst Pepping are considered among the most valuable in German music of today. Although Pepping is not so widely-known in this country as many of his American contemporaries, his organ music merits the attention of concert organists as well as church musicians.

Pepping's creative ability has found expression in various mediums such as sacred and secular choral works, song cycles, piano music, a variety of works for orchestra and chamber groups, as well as many organ compositions. His organ works include such large forms as concertos as well as smaller compositions based on chorales. His Grosses Orgelbuch ranks as one of the most outstanding collections of twentieth-century chorale preludes.

The purpose of this study is to examine Pepping's treatment of the chorale prelude in the Grosses Orgelbuch, and to delineate his musical characteristics in this compositional medium. Forty compositions are contained in the three volumes of the Grosses Orgelbuch. Only thirty-five of the chorale compositions will be considered; the remaining five do not conform to the definition of a chorale prelude set forth in the study. The musical value in the works of the Grosses Orgelbuch becomes apparent in their performance and study.

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When the singular form of the word Orgelchoral is used, the umlaut
should be omitted.

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CHAPTER I

A SHORT HISTORY OF THE CHORALE PRELUDE: ITS ORIGIN AND DEVELOPMENT TO THE TWENTIETH CENTURY

The chorale prelude originated in Germany during the Baroque Era. It finally emerged as a type of composition distinct from others in the same genre, flourished in the hands of German-Lutheran composers, and survives even today in contemporary settings suitable for performance in worship services or in concert.

The history of the chorale prelude is complicated by the various influences upon its origin and development. Although firmly rooted in musical traditions, the chorale prelude owes its origin and certain aspects of its growth to the rise and development of the Lutheran liturgy.

The story of the chorale prelude must include the discussion of two streams of development, i.e., the musical and the religious, both evolving during the same span of time. The musical aspect deals with the origin and the development of the cantus firmus technique, its eventual transference to keyboard compositions, and the early keyboard composers who developed the techniques finally used in writing chorale preludes. The religious influences include the beginning and

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development of the Lutheran liturgy, the origin of the chorale, the sources of its melodies, the performance practice of improvising upon the chorale tunes in the course of the Lutheran service, and the eventual substitution of the chorale as the basis of keyboard compositions using the cantus firmus technique.

The chorale keyboard composition is particularly fascinating because it uses a technique as old as the beginning of polyphony. The practice of adding parts to a pre-existent melody--the cantus firmus technique--first appears in the earliest known polyphonic writing called organum. Throughout centuries the technique has provided a convenient structural framework for various works. It has served as the basis of composition for the motet in its various periods from the thirteenth century, and perhaps has found its most sophisticated treatment in the cantus firmus mass of the Renaissance. As pertains to the history of the chorale prelude, the most significant step in the evolution of the cantus firmus technique occurred when composers transcribed vocal compositions based on a cantus firmus for performance on instruments. Once vocal compositions were performed on instruments, performers and composers alike realized the potential for writing or improvising original compositions using the same underlying technique.

The history of the chorale prelude is further complicated by the confusion of terms involved in identifying the diverse types of composi-

tions called by the same title. A vital part of the history of the chorale prelude deals with delineating the various kinds of chorale keyboard compositions and defining the type properly called the chorale prelude.

Today the term chorale prelude is generally understood to designate relatively short contrapuntal compositions in which an entire melody is presented once in readily recognizable form.[1] The development of the solo keyboard composition was necessary for the birth of the chorale prelude. Three broad stages of musical evolution pertain particularly to the development of the chorale prelude, namely: (1) the composition of keyboard works based on Renaissance vocal _cantus firmi_; (2) the composition of keyboard works based on a chorale melody but not qualifying as real chorale preludes; and, (3) the emergence of the incipient chorale prelude appearing in Samuel Scheidt's _Tabulatura Nova_ of 1624.

A number of composers are recognized in the study simply because they were pioneers in the writing of keyboard compositions. These musicians not only based their compositions on a _cantus firmus_ but also developed idiomatic keyboard writing, thereby providing two of the techniques later to be transferred to the chorale prelude. Those composers to be mentioned briefly in this group include the following:

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[1] For further discussion about chorale prelude definitions, see Donald Jay Grout, _A History of Western Music_ (New York: W. W. Norton & Co., Inc., 1960), p. 345; and Manfred F. Bukofzer, _Music in the Baroque Era_ (New York: W. W. Norton & Co., Inc., 1947), p. 107.

Paumann, Hofhaimer, Schlick, Titelouze, and Frescobaldi.

The types of compositions written by these early musicians are not elaborate according to baroque standards. These early musicians were experimenting with idiomatic writing for the keyboard as well as containing forms for their works. A mixture of vocal and instrumental styles characterizes their works. Vocal melodies were used as cantus firmi over which improvisatory, ornamental accompaniments were written. All of these composers drew their cantus firmi from secular melodies and folk songs of their day or from Gregorian chant. They were in no way involved with the Protestant movement or compositions based on chorale melodies.

As early as the fifteenth century Conrad Paumann (1410-1473) composed works for the keyboard based on Gregorian chants, secular melodies, and folk tunes. Paumann, who at one period was organist at the Frauenkirche in Munich, later served at Saint Sebald's in Nuremburg where he published his important Fundamentum Organisandi[1] in 1452. The pieces in the Fundamentum Organisandi "show the interesting procedure of the time which, in default of an original instrumental literature, transcribed vocal works for instrumental use."[2] The vocal literature was used as a basis for compositions which began to delve into the idiomatic resources of keyboard instruments.

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[1] Fundamentum Organisandi magistri Conrad Paumann ceci de Nuremberga anno 1452.

[2] Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton & Co., Inc., 1941), p. 206.

Paul Hofhaimer (1459-1537) served Maxmilian at Innsbruck where he enjoyed a fine reputation as a performer and composer. Among other types of composition he wrote organ fantasias and organ hymns. The latter were important in the development of organ music, and influenced the development of homophonic music, especially the setting of the chorale.[1]

Arnold Schlick (1460-1517) published his Tabulaturen[2] in Heidelburg where he lived and worked. Several musical features encountered in some of the fourteen organ pieces contained in the Tabulaturen anticipate the chorale prelude style, namely: the use of vorimitation; and the presentation of three-voiced counterpoint in the manuals over a cantus firmus appearing in long notes in the bass.

Jean Titelouze (1563-1633), organist at the Rouen Cathedral and a noted composer of keyboard compositions was largely responsible for propagating the development of organ music in France. He is noteworthy for having published in France two series of organ pieces composed on cantus firmi.[3]

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[1] J. R. Milne, "Paul Hofhaimer," Grove's Dictionary of Music and Musicians, ed. Eric Blom (9 vols.; 5th ed.; New York: St. Martin's Press, Inc., 1955), IV, 316.

[2] Tabulaturen etlicher Lobgesang und Liedlein uff die orgeln, 1512.

[3] The series are entitled as follows: (1) Hymns of the Church, to be played on the organ with fugues and variations on their plainchant (1623); and, (2) The Magnificat, or Canticle of the Virgin, to be played on the organ in the eight modes of the Church (1626).

Girolamo Frescobaldi (1583-1643), organist at St. Peter's in Rome, is generally conceded to have been one of the great musical figures of his age whose significance as a performer and composer was widespread. He was particularly noted for cultivating a style of organ improvisation on Gregorian cantus firmi. His best known work, Fiori Musicali dating from 1635, contains organ music for three Masses in cantus firmus settings.

During the sixteenth century, as idiomatic keyboard compositions were maturing, the Protestant Reformation, with its manifold effects on the chorale prelude, was also evolving. The story of Luther's posting his ninety-five theses to the church door in Wittenburg is well-known. Even after subsequent occurrences caused a break with the Roman Church and the beginning of Protestantism, the Lutherans retained many parts of the Catholic service in their own early liturgy. A number of portions of the Mass were retained in the early service. The texts were only gradually translated from the Latin into German.

One of the premises of the Reformation was that each member of the congregation was capable of a direct relationship with God, contrary to the medieval ideas of clerical intercession and representative participation. Luther was not only avidly interested in music but was also aware of its educational and spiritual values. Feeling that music was an important means by which man might find God,

Luther realized how important congregational participation in singing might be in supporting the idea of the individual's direct relationship to his God. The chorale became a solution to congregational participation in the service.

Luther had several sources from which to draw and organize a chorale collection, namely: the official Latin hymnody in which he translated the texts; pre-Reformation popular hymns and religious folk songs; melodies and texts written by Luther; melodies written by such men as Johann Walther (1496-1570), Ludwig Senfl (1490-1543), and Thomas Stoltzer (1475-1526); and parodies of secular songs called contrafacta in which the original melody was retained, but the words were either completely replaced or altered to convey a spiritual meaning.[1]

Early in the formation of the Protestant liturgy, the chorales were sung by the congregation in unison and without accompaniment. In the early seventeenth century it gradually became the organists' duty to accompany the congregational singing.[2] Soon they began to play the chorale as an introduction to its performance and between stanzas as interludes. This function of the organ in the chorale performance stimulated the organist-composer to develop new methods

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[1] Edwin Liehmon, The Chorale through Four Hundred Years of Musical Development as a Congregational Hymn (Philadelphia: Muhlenberg Press, 1953), p. 8.

[2] Grout, p. 232.

of composition. Around 1600 they also began to write polyphonic settings for the chorale melodies. The settings varied considerably in style. Some settings presented the chorale in the tenor voice surrounded by three or more voices moving in active contrapuntal lines, while other settings provided only a simple chordal accompaniment to the chorale in the soprano.

In performance the congregation sang the chorale in unison, alternating stanzas with a polyphonic organ setting or a choral setting sung by the choir. Additional instruments also played parts of the polyphonic setting, doubling either the choir or the organ. At the hands of early baroque composers organ chorales--compositions for organ based on chorale melodies--gained importance in the field of composition for keyboard instruments.

Organ chorales dating from the early Baroque consisted of fantasias, variations, and fugues. In the fantasia, especially prominent among the compositions of North German masters such as Sweelinck, only fragments of the chorale melody stand out among the constant activity of the other voices. Fantasias became rhapsodic compositions demanding technical facility, characterized by virtuoso writing, echo effects, and exuberant ornamentation of the chorale melody.

The chorale partita, or variation, included closely connected variations of the chorale melody often corresponding in number to the number of stanzas in the text. The partita played a significant

role in the development of the chorale prelude. Single variations were frequently taken from those comprising the partita and copied down separately to serve as preludes. [1]

The chorale fugue flourished in Central Germany. In it the chorale melody is also exploited extensively. The initial phrase of the chorale is stated and treated as a fugal subject. The remainder of the chorale may or may not be presented. If it is presented, the various phrases are stated as a cantus firmus or phrase by phrase in a series of fughettas.

Jan Pieterzoon Sweelinck (1562-1621) was one of the first to write noteworthy compositions based on chorale melodies. They were not true chorale preludes, but fall into the second category set forth above. [2] Born either in Deventer or in Amsterdam, Sweelinck at the age of nineteen, was appointed organist at the Oude Kirke in Amsterdam, a post his father had held until his death eight years earlier.

It is thought that Sweelinck studied in Venice with Zarlino. [3] The influence of the Venetian School is apparent in Sweelinck's music whether or not he actually studied in Italy. His significance in the field of organ music can scarcely be over-emphasized. For example,

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[1] Bukofzer, p. 107.

[2] For a description of the categories, see p. 3.

[3] Bukofzer, p. 75.

the essential qualities of the baroque fugue, as culminated in the organ fugues of J. S. Bach, are evident in the works of Sweelinck.[1] His influence upon later composers of chorale preludes is attested by his independent use of the pedal as well as by his stylistic innovations in the chorale fantasia and variation. In these works he presents the chorale interwoven among a network of motives.

Sweelinck's impact was particularly realized as a teacher of young organists. Many of Germany's next generation of leading organists such as Scheidemann and Scheidt studied with Sweelinck who was so revered in Germany that he was nicknamed The Maker of Organists.

Samuel Scheidt (1587-1654) is considered one of the first to treat the chorale in an artistic style for the organ.[2] One of the most important of Sweelinck's pupils, Scheidt studied with the Dutch master from 1605-1609. Scheidt lived and worked in Halle, Germany where he was organist of the Moritzkirche. In 1620 he was appointed organist and Kapellmeister to the Margrave of Brandenburg while he also served the court church in Halle.

In 1624 Scheidt published his monumental Tabulatura Nova, a work noted for marking the beginning of a new era of organ music. The Tabulatura Nova bears its title because in its writing Scheidt

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[1] Lang, p. 399.

[2] Ibid., p. 400.

abandoned the old German alphabetical type of notation. Instead, he
used the new Italian notation, and wrote notes on four staves, each
having five lines.

The Tabulatura Nova is divided into three parts. The first
is composed of both secular and sacred music. The second part also
contains secular and sacred music, the latter type consisting of ten
fantasias and variations on chorale melodies. The third part of the
work is dedicated entirely to sacred music. Since instructions for
registration appear for the music in this part, it provides a great
deal of insight into the manner that the organ was then employed for
worship.

The first appearance of chorale preludes, used as introductions
or interludes to the congregational singing of the chorale, emerges
from the Tabulatura Nova. Showing signs of being a first attempt in
the idiom of the organ chorale, the music of the Tabulatura Nova is
exemplary of a new and extensive art form.[1]

In 1650 Scheidt published One Hundred Sacred Songs and Psalms,[2]
a collection also to prove influential in the development of the chorale
prelude. The work was written to meet the needs of the Lutheran
worship in which the organ accompanied the simple four-part har-
mony of the hymn.

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[1] Phillip Spitta, Johann Sebastian Bach, trans. Clara Bell and
J. A. Fuller-Maitland (3 vols.; New York: Dover Publications, 1951),
I, 97.

[2] Tabulaturbuch hundert geistliecher Lieder und Psalmen, 1650.

Following Scheidt other composers began to write compositions fitting the chorale prelude description. These compositions, in which the entire chorale melody is presented once, are represented by several different types as they evolved in Germany in the hands of the baroque composers who dealt with them. The definition of each chorale prelude type is presented along with a short musical example chosen to illustrate the characteristic element of each type.

The chorale motet consists of a series of fughettas. Each line of the chorale is presented in imitation. New imitative counterpoint is composed preceding each phrase, and the melodic lines or figures are sufficiently related as to unify the work.

Ex. 1.--Vater unser im Himmelreich by Pachelbel, meas. 1-3, 8-10 (Harvard Anthology of Music, no. 190c).

In the ornamented chorale the chorale tune appears as a continuous melody, freely elaborated, and often extended melismatically at the cadence. The accompaniment is also treated freely, and varies greatly from phrase to phrase. Often short interludes separate the

presentation of phrases of the chorale tune. The character of this type of chorale setting is highly subjective and allows the composer complete freedom in expressing the ideas of the text.

Ex. 2.--Freu dich sehr, o meine Seele by Georg Böhm, meas. 9-11 (Peters edition no. 4448, p. 54).

In the melody or figured chorale the chorale appears as an un-ornamented melody, usually in the soprano. It is accompanied by contrapuntal parts proceeding in definite figures not necessarily related motivically to the melody itself.

Ex. 3--Lobt Gott, ihr Christen, allzugleich by J. G. Walther, meas. 1-2 (Peters edition no. 4448, p. 86).

In the chorale canon the accompaniment provides canonic treatment of the melody. The canonic passages are often integrated with other contrapuntal devices in the course of the chorale prelude.

Ex. 4.--Liebster Jesu, wir sind hier by J. G. Walther, meas. 1-3 (Peters edition no. 4448, p. 83).

The cantus firmus chorale is so named because the chorale melody is stated in long notes, usually in the bass, and accompanied contrapuntally by the other voices.

Ex. 5.--Herr Gott, dich loben alle wir by Pachelbel, meas. 8-10 (Peters edition no. 4448, p. 66).

The development of the chorale prelude was naturally confined to the areas of Europe where Protestantism flourished, namely Northern and Central Germany. France, Italy, Southern Germany and Austria, being predominately Catholic countries, offered no atmosphere for the development of chorale compositions. As the chorale prelude developed in Germany it flourished in two different schools, the North German and the Central or Middle German, both of which stemmed from the influence of Sweelinck.

Sweelinck's pupil, Samuel Scheidt, led the Central German school which included such men as J. C. Bach, Pachelbel, Walther, and the lesser-known composers Johann Buttstedt and Andreas Vetter. The Central German composers specialized in writing highly unified types of chorale preludes such as the chorale motet, the cantus firmus chorale, the figured chorale, and the chorale canon.

In North Germany Sweelinck's pupil Scheidemann began the line of development which led through Reinken to Böhm, later influencing Hanff, Weckman, Buxtehude, Lübeck, and Bruhns. The North German composers, perhaps motivated by their knowledge of the fantasia, developed the ornamented chorale. As shown in the accompanying chart (see Table 1), both lines of development of the chorale prelude were culminated in the works of J. S. Bach, the unquestioned baroque master of the chorale prelude.

Heinrich Scheidemann (1593-1663) was sent by the city of Hamburg to Amsterdam in 1616 to study with Sweelinck. When he returned

TABLE 1

LINES OF DEVELOPMENT OF CHORALE PRELUDE COMPOSERS

Sweelinck
(1562-1621)

NORTH GERMAN

CENTRAL GERMAN

Scheidemann
(1593-1663)

Scheidt
(1587-1654)

Weckmann
(1619-1674)

Buxtehude
(1637-1707)

J. C. Bach
(1642-1703)

Reinken
(1623-1722)

J. M. Bach
(1648-1694)

Lübeck
(1654-1740)

Pachelbel
(1653-1706)

J. K. Kerll
(1627-1693)

Hanff
(1665-1711)

Bruhns
(1665-1697)

Vetter
(1666-1710)

Buttstedt
(1666-1727)

Böhm
(1661-1733)

J. G. Walther
(1684-1748)

J. S. Bach
(1685-1750)
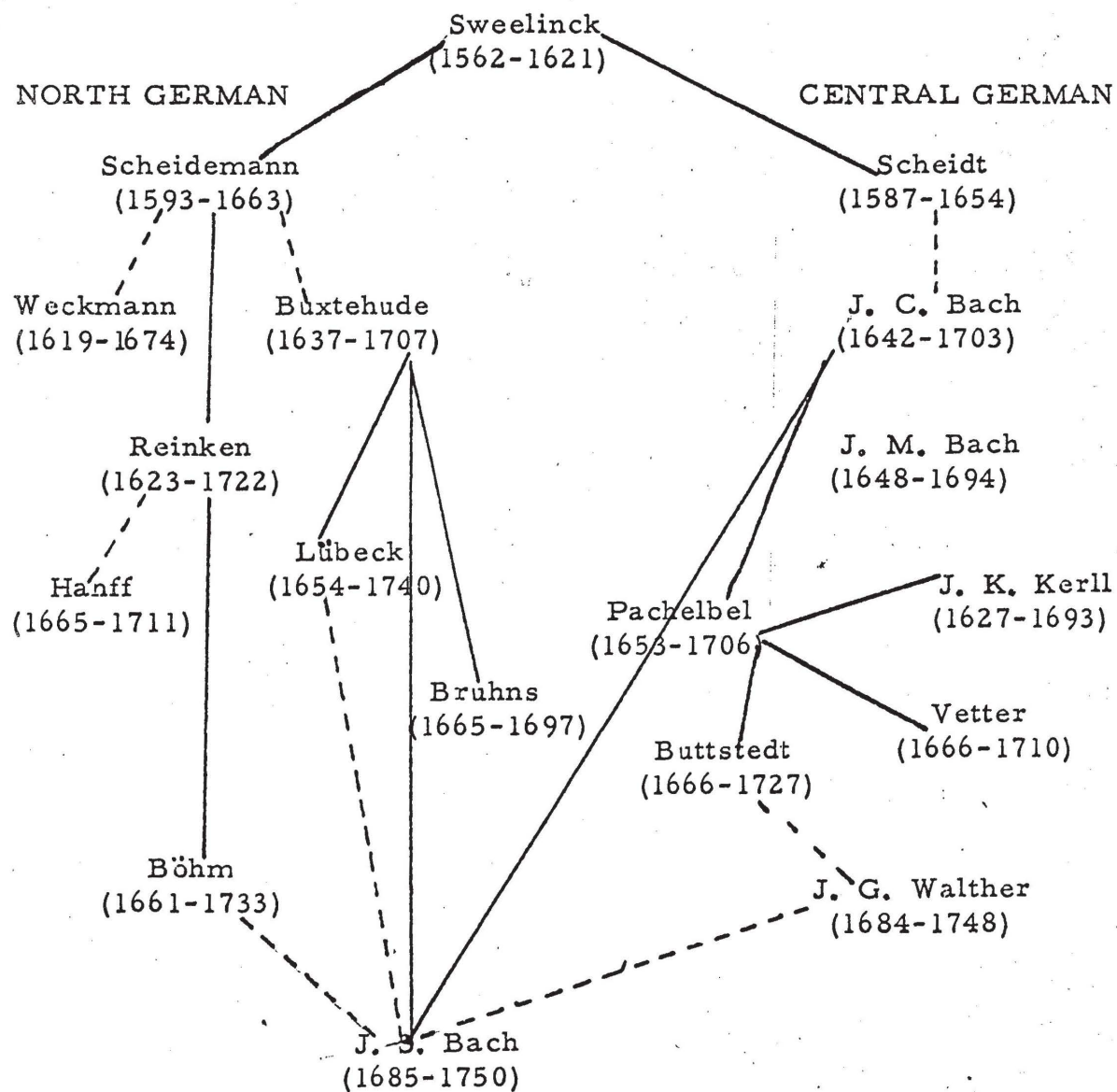
——————— = Direct teacher-pupil
              relationships

- - - - - - - = Influences resulting from
                 geographical locations and pro-
                 fessional and social contacts

to Hamburg he replaced his father as organist of St. Catherine's Church. Scheidemann was later succeeded by his pupil Reinken. Besides perpetuating the tradition of Sweelinck, Scheidemann is significant for being one of the first to use the pedal division for the choral melody; the upper three voices provide contrapuntal accompaniment.

Jan Adams Reinken (1623-1722) studied with Scheidemann from 1654-1657 in Deventer, Holland. Six years later Reinken succeeded Scheidemann as the organist of St. Catherine's in Hamburg where he remained for fifty-nine years until his death. Reinken's vanity and jealousy of his fellow artists is severely commented on by his contemporaries.[1] Even so, his influence and reputation was such that Bach traveled several times on foot from Lüneburg to Hamburg to hear Reinken play. Reinken and the other Hamburg organists influenced Bach in their style of composition. Once in Hamburg when Bach applied for the position at St. James' Church, he played his chorale prelude on An Wasserflüssen Babylon and his Fantasia and Fugue in G Minor, both of which were composed in the free, rhapsodic, virtuoso style of the North German composers for whom he was performing. At the conclusion of Bach's performance the ninety-seven year-old Reinken was moved to say, "I thought this art was dead, but I see that it still lives in you."[2]

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[1] A. Maczewsky, "Jan Adams Reinken," Grove's Dictionary of Music..., VII, p. 117.

[2] Spitta, I, 195.

Since Reinken directed in his will that his manuscripts should be burned, only a few of his works are extant. These include pieces on chorales and chorale variations.

Georg Böhm (1661-1733) was the son of the organist Johann Balthazar Böhm. Georg Böhm's formal education included attendance at the Latin School at Goldbach from 1675-1678, the Gymnasium at Gotha from 1678-1684, and the University of Jena in 1684. From 1693 until 1698 he lived and worked in Hamburg where he was undoubtedly influenced by the important musical circle and possibly studied with Reinken.[1]

In 1698, at the age of thirty-seven, Böhm was awarded the organist's post at St. John's Church in Lüneburg where he remained until his death. J. S. Bach, when very young and while studying in Lüneburg, came under Böhm's influence by regularly attending services at St. John's. Besides being largely responsible for the young Bach's contact with Reinken, Bohm's own treatments of chorales strongly influenced Bach.[2]

Johann Nicolaus Hanff (1665-1711) was important for continuing the development of the chorale prelude in the extended North German

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[1] John Klein, The First Four Centuries of Organ Music (2 vols.; New York: Associated Music Publishers, Inc., 1948), II, 397.

[2] Eric Blom, "Georg Bohm," Grove's Dictionary of Music...., I, 787.

treatment.[1] Biographical information about the composer is not readily available. According to the church register in his native Thuringian town, he was to be found in Hamburg in 1688 at the age of twenty-three. What he did and how long he stayed is unknown. After 1692 he lived at Eutin where he was court organist to the Prince-bishop of Luebeck.[2] When the court at Eutin was dissolved in 1705, Hanff was promised the post of cathedral organist in Schleswig, a position which another organist already held. Between 1706 and 1711 when he began his duties in Schleswig, Hanff once again lived in Hamburg. After assuming responsibilities in Schleswig in 1711, Hanff lived only about four months. He died during the winter of 1711 at the age of forty-six.

Although few of Hanff's works are extant, the six chorale preludes transmitted through the collections of J. G. Walther show him as a master of this form. "Richness in fantasy and inventiveness, a marked sense of musical skill, expressive coloring of the melody, and rich emotion in the contrapuntal voices prove these preludes to be masterpieces which certainly can stand with those of Buxtehude."[3]

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[1]
Bukofzer, p. 108.

[2]
Theodora Holm, "Johann Nicolaus Hanff," Die Musik in Geschichte und Gegenwart (Verlag, Kassell, und Basel: Bärenreiter, 1952), V, 1459.

[3]
Ibid., V, 1460, trans. William Haller. "Phantasie und Erfindungsreichtum, ausgeprägter Sinn für mus. Entwicklung, gründliches satztechnisches Können, verbunden mit ausdrucksvoller, aber nicht überladener Kolorierung der Melodiest. und 'Affektausdrucksformeln' in den kontrapunktierenden St. (Frotscher) machen diese Sätze zu Kunstwerken, die neben denen Buxtehudes durchaus bestehen können."

Dietrich Buxtehude (1637-1707), a Scandinavian, was born in Seeland where his father was organist at St. Olaf's Church in Helsingör. In 1660 young Buxtehude was appointed organist at the Church of St. Mary in Hälsingborg where his father had also been organist. In 1668 Buxtehude accepted the organist's position at St. Mary's of Lübeck, succeeding Franz Tunder. In becoming the church's organist he also accepted his predecessor's daughter as his wife, a practice not uncommon in that day.

In Lübeck Buxtehude popularized the Abendmusiken, afternoon musical performances presented annually on the five Sundays preceding Christmas. The Abendmusiken attracted musicians from all Germany. As is well known, J. S. Bach traveled over two hundred miles from Arnstadt to hear them in 1705. In fact, he overstayed his leave in Arnstadt to study with the North German master.[1] Buxtehude also taught Nicolaus Bruhns and Vincent Lübeck.

Buxtehude belongs in the North German school of composition because he developed musically in Lübeck, North Germany. His works reflect the freedom of style and the instrumental characteristics typical of the North German composers who influenced J. S. Bach. "In J. S. Bach's organ works the traces of the influence of Buxtehude are more plentiful than those of any composer."[2] Though Buxtehude had

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[1] Grout, p. 338.

[2] C. Hubert H. Parry, Oxford History of Music (New York: Oxford University Press, 1938), III, 126.

an affinity for free organ composition, the protestant chorale forms the basis of a number of his organ compositions. His chorale fantasias are closely allied to the toccata in style.

The great organist Buxtehude was not well-known in Central Germany where most of the effort was concentrated on the chorale rather than the freer forms. He and Pachelbel, a composer from Central Germany, are considered the first important masters of the chorale prelude. A great number of Buxtehude's chorale preludes have come down to us, most of them found in the five volumes of Johann Gottfried Walther's collections.[1] Unlike Pachelbel, whose favorite type of chorale prelude developed from a vocal form, Buxtehude's expression in this vein is highly instrumental. The chorale preludes supply valuable insight into his versatile art. Though composed in a small design, they represent a reliable cross-section of the composer's work. His very personal, expressive interpretations are closely allied with the text.

Buxtehude contributed to the chorale prelude literature his shorter type chorale, the ornamented chorale prelude. "In these organ chorales we are not only confronted with a perfect organ technique, but also with a subjective penetration into the fundamental mood and atmosphere of the text and its adequate render-

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[1] Spitta I, 285.

ing!"[1] Retaining the basic textual effect is essential in these chorale preludes so subjectively colored.

The ornamentation becomes the coloration, which is vocally expressive and predominately simple. Buxtehude shares with his predecessors the technique of ornamentation and coloration that may be traced to the tradition of Conrad Paumann in his Fundamentum Organisandi.[2] Buxtehude's ability to exploit this technique in the personal interpretation of the text excels that of his predecessors. His very subjective, dramatic development of the free melody is illustrated by the diatonic fall in one direction that leaps back in the other.

Ex. 6.--Vater unser im Himmelreich by Buxtehude, meas. 32-35 (Harvard Anthology of Music, no. 190b).

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[1] Dietrich Buxtehude, Sämtliche Orgelwerke, ed. Josef Hedar (4 vols. Copenhagen: Wilhelm Hansen, Music-Forlag, n.d.), IV, No. 3928.

[2] Ibid.

Buxtehude uses chromaticism as a symbol for sin, pain, and death.

Ex. 7.--<u>Durch Adams Fall ist ganz verderbt</u> by Buxtehude,
meas. 13-17 (Hansen edition no. 3928, p. 11).
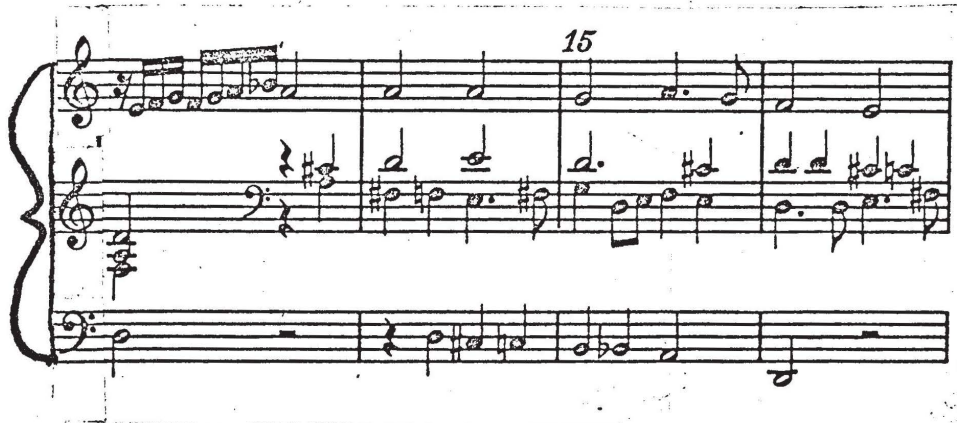
He also uses melodic ornaments of jubilant character to express joy and praise.

Ex. 8.--<u>Der Tag, der ist so freudenreich</u> by Buxtehude,
meas. 1-4 (Hansen edition no. 3928, p. 8).

Later J. S. Bach is thought to have used musical figures to express abstract ideas in a manner similar to Buxtehude's.

Johann Pachelbel was born in 1653 in Nuremburg, and died there in 1706. His formal training included study with Heinrich Schwemmer, a year at the University of Altdorf, and three years in Ratisborn. He continued his studies in Vienna from 1671 to 1678, spending the last four years working with J. Kasper Kerl who had studied with Frescobaldi in Rome. He later held positions as court organist in Eisenach, Stuttgart, and Gotha. Outstanding in his career were his positions as organist at the Clergymen's Church in Erfurt (1678-1690) and St. Sebald's Church in Nuremburg (1695-1706) where he was particularly influential in the development of the late baroque organ music in Central Germany.

Considered by Bukofzer to be a less profound musician than Buxtehude,[1] Pachelbel was concerned with playfully ingenious rhythmic patterns rather than the stirring harmonies which fascinated Buxtehude. Unlike Buxtehude, Pachelbel specialized in writing highly elaborate and unified variations of the chorales. He is especially noted for the chorale-motet type of chorale prelude.[2]

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[1] Bukofzer, p. 266.

[2] For a musical example of a Pachelbel chorale motet see p. 12.

Pachelbel strove to give the chorale as artistic a setting as possible, and to endow it with all its significance in the Protestant worship.[1]

He transmitted to Central Germany the Austrian keyboard virtuosity he undoubtedly had learned during his years in Vienna. During this time he also assimilated much of the virtuoso keyboard style of the South German and Austrian Catholics. Later he merged various of these influences with his own German Protestant approach to the organ. He was foremost in a circle of other important Central German composers such as Johann Christoph Bach, Andreas Vetter, and Johann Buttstedt who were interested in composing works based on chorale melodies. Not only was Pachelbel a pioneer in developing a style which J. S. Bach was later to use in his chorale preludes, but he also became one of Bach's spiritual ancestors as well.

Johann Christoph Bach (1642-1703) was considered to be one of the finest organists and contrapuntal composers of his day as well as one of the best musicians of the seventeenth century.[2] He wrote forty-four chorale preludes in a design similar to that on which J. S. Bach's Orgelbüchlein was based seventeen years later. J. C. Bach was organist at Eisenach where he succeeded Pachelbel as court organist in 1678.

Johann Michael Bach (1648-1694), a prominent organist and

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[1] Spitta, I, 204.

[2] Klein, II, 306.

composer and a brother of Johann Christoph Bach, lived in and around Arnstadt. He wrote preludes and fugues as well as chorale arrangements for the organ. The chorale interested him most, and he directed his attention to this medium. He wrote over seventy chorale preludes in which he showed a mature grasp of technical ideas. Johann Michael also realized the importance of giving the pedal as important a part as the manuals.[1] The chorale preludes composed by Johann Michael along with those by Johann Christoph were among others in a set collected by Ernst Ludwig Gerber (1746-1819).[2]

Johann Heinrich Buttstedt (1666-1727), whose works include thirty-six chorale preludes, was a pupil of Pachelbel. He handled Pachelbel's favorite imitative chorale prelude type in a simpler, less expansive style. Buttstedt spent most of his life as an organist at various churches in Erfurt.

Andreas Nicolaus Vetter (1666-1710) studied organ and composition with Pachelbel. In 1690, at the age of twenty-six, he succeeded his teacher as organist of the Clergyman's Church in Erfurt. A year later he was appointed court organist in Rudolstadt. Because he gave up music as a profession and continued his career as a lawyer, his talents as a composer may have been overshadowed by his contemporaries. His chorale preludes are written in the style used by other

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[1] Ibid., p. 336.

[2] Charles Sanford Terry, "Johann Michael Bach," Grove's Dictionary of Music..., I, 290.

Middle Germans, including Pachelbel, in which the characteristics of
the Catholic organists from the South were joined with those of the
Northern composers to present a combination including the best ef-
forts of both.[1]

Johann Gottfried Walther (1684-1748) was born in Erfurt, and
died in Weimar. His teacher, Johann Bernard Bach, who was active
at Erfurt and Eisenach, succeeded J. C. Bach at Eisenach. Walther
served as organist at the St. Thomas Church in Erfurt and left there
in 1707 to become town organist at Weimar. He not only diligently
collected early and contemporary chorale preludes but also composed
many such pieces himself. Although some of the musical charac-
teristics of Bohm and Buxtehude are apparent in the compositions of
Walther, Pachelbel remains his most significant influence. Walther
was so definitely effected by the earlier composer that Spitta has made
the following comment: "All that Pachelbel had left technically more
or less undeveloped was completed by Walther.[2]

In his chorale preludes Walther's counterpoints become dis-
tinctive melodic patterns that are developed in free contrast to the
chorale melody. The _cantus_ _firmus_ may appear in any voice. He had
a wealth of inventive combinations and a facility in solving difficult
contrapuntal problems. Often the plan and organization of the whole

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[1] Klein, II, 419.

[2] Spitta, I, 383.

musical composition is sacrificed by the juxtaposition of extremely active melodic lines. His ability to contrive intricate canon, double counterpoint, and other devices served both as an asset and a liability; he was often unable to subject technical details to the complete musical ideal.[1]

Walther was not only a highly trained musician, but a learned and educated one as well. His _Musicalisches Lexicon_ (1732) was the first biographical encyclopedia of music upon which all subsequent works of a similar nature were based.[2] Walther's work remains an invaluable source for the history of baroque music.

That Walther and Bach were close friends and artists at Weimar is attested by the fact that Bach was the godfather of Walther's eldest son. The lack of space devoted to Bach in Walther's _Lexicon_ suggests that some estrangement may have taken place between the two before Bach left Weimar.[3] However, Walther's influence is unmistakably present in the ever-deepening contrapuntal predilections of the later Weimar works of Bach.[4]

Johann Sebastian Bach (1685-1750) began his musical career as a choir boy in Lüneburg at the age of fifteen. He subsequently held

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[1] Ibid., p. 385.

[2] Lang, p. 492.

[3] John A. Fuller-Maitland, _Oxford History of Music..._, I, 264.

[4] Lang, p. 492.

positions in Arnstadt, Mülhausen, Weimar, Cöthen, and Leipzig where he died. The history of Bach's compositional career is so well-known that additional biographical information is not included. It is significant, however, that the majority of his organ music was composed during his residences at Weimar and Leipzig.

Approximately half of Bach's organ music is written on chorales. Since Bach wrote his chorale preludes largely for use in the church service, his organ music includes preludes on some eighty congregational hymn tunes suited to every season of the ecclesiastical year. "So closely was the love of the chorale interwoven with the art of Bach that it gives us the key to his whole nature."[1]

While at Weimar, Bach planned, and began working on a project to write 164 preludes on 161 hymn tunes. Only forty-six of these preludes were completed, probably at Cöthen. Bach planned the collection, known as the Orgelbüchlein or Little Organ Book, for beginners in organ playing. The title page reads:

"Little book for the organ wherein an incipient Organist may derive instruction how to execute a Choral in all sorts of ways, thereby also exercise himself in the Study of the Pedal as in the Chorals contained here in the Pedal is treated quite Obligato.
In honour of the highest
God alone
For the instruction of our
Neighbour."[2]

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[1] John A. Fuller-Maitland, Oxford History of Music..., IV, 18.

[2] J. S. Bach, Orgelwerke, ed. F. C. Greipenkerl (9 vols.; New York: C. F. Peters, n.d.), V, no. 244.

These short pieces are gems in the realm of the chorale prelude, and would seem to be anything but pedagogical. Only ten of the forty-six preludes exceed twenty bars in length. The tunes are treated in their complete form, uninterrupted by interludes. The melody appears in the soprano in all of the preludes except two. In one of these the alto voice contains an ornamented melody; in the other the bass presents the melody in long notes. In only three preludes does the melody appear in the ornamented version; otherwise, the melodies of the chorales are only slightly decorated by a few non-harmonic tones. Three of the melodies are stated in long notes in the <u>cantus firmus</u> style, but most of them appear in the soprano voice and are given a figural accompaniment. Nine preludes are treated in canon since Bach, along with Walther, was at this period preoccupied with canonic treatment. All of the picturesque motives that Schweitzer describes as "Bach's musical language"[1] are to be found in the <u>Orgelbüchlein</u>. The chorales are presented with an accompaniment in which figures of a descriptive nature are employed. According to Charles Sanford Terry, Bach's treatment of the chorales in the <u>Orgelbüchlein</u> gives an impression of familiarity and intimacy. His language is one of realistic symbolism, and the <u>Little Organ Book</u> is its pocket lexicon.[2]

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[1] Harvey Grace, <u>The Organ Works of Bach</u> (London: Novello and Company, Ltd., 1922), 114.

[2] Charles Sanford Terry, <u>The Music of Bach: an Introduction</u> (New York: Dover Publications, 1963), 21.

In 1739 Part III of the Clavierübung was engraved and published. In this collection of the Leipzig period, sometimes referred to as the Catechism Chorales, Bach uses six hymns by Luther to illustrate the Lutheran catechism. Bach treats each of the six melodies in a longer and a shorter version, possibly as a means of representing the longer and shorter catechism. The collection also includes each of the three clauses of the Kyrie treated twice, and the Hymn to the Trinity is presented three times, bearing homage to the Three Persons.

The six Schübler Chorales were named for Johann Georg Schübler who published them in 1746. According to the title page the collection consisted of the following:

"Six Chorales in various forms for an Organ with two Manuals and Pedal."[1]

The chorales are arrangements of some vocal movements from church cantatas that Bach composed while at Leipzig.

After 1744 Bach began to devote himself to the revision of his organ music. When he became fatally ill he was at work revising the Eighteen Chorales in various forms for Organ with two Manuals and Pedal.[2] Most of these Chorales dated from the Weimar period while he was still under the influence of Buxtehude, Pachelbel, and Böhm. Each type of chorale prelude is included in the set; some of the pieces

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[1] Ibid., p. 19.

[2] Ibid., p. 20.

merge characteristics of several types.[1] Although the set as a whole

is less intimate and poetic than the Orgelbüchlein, it still displays

none of the austerity evident in the Catechism Chorales. "The chief

characteristics of the Eighteen are pure musical beauty, and workman-

ship as nearly flawless as we have a right to expect from a mere

human."[2]

After Bach organ music suffered a decline in quality and quan-

tity which it did not regain until the latter half of the nineteenth century.

During the latter eighteenth and nineteenth centuries musicians were

absorbed in the phenomenal development of symphonic writing, and

also with the rapid growth of the opera and the oratorio. The great

composers of music for keyboard instruments devoted their attention

to writing for the harpsichord and the piano. Not until Brahms did

anyone regain enough interest in short, polyphonic compositions to

write chorale preludes that could be compared to those of Bach or his

predecessors.

The chorale preludes of Johannes Brahms (1833-1897) were

written in 1896 and published posthumously in 1902. These introspec-

tive pieces were composed only a few months prior to his death. Eight

of them deal with the passion and death of Christ and reveal the possi-

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[1] See J. S. Bach, Orgelwerke, VII for musical examples of each
type as follows: chorale motet, p. 74; ornamented chorale, p. 50;
figured chorale, p. 34; and, cantus firmus chorale, p. 42.

[2] Grace, p. 263.

bility that Brahms felt a premonition of his own death. Brahms' ripe experience of life and deep seriousness are also expressed. Brahms was a discriminating expert in old music, and studied diligently not only the works of Bach but also those of great masters of the organ chorale before Bach. He undoubtedly knew the works of Scheidt, Pachelbel, Buxtehude, and Walther.[1] He was also schooled in the seventeenth-century North German school propagated by Sweelinck.

The scheme and style of the eleven chorale preludes are similar to those written by Bach in his Orgelbüchlein. The words and character of the chorale on which each is based determine in advance the character and atmosphere of the music. Brahms varies the voicing of the cantus firmus, placing it in the pedal, the middle voice, the soprano, or perhaps giving a partial presentation in each voice. He leads the other parts to imitate the melody, often in canon or contrary motion.

"After Bach Brahms was the only composer ever again to recapture the spirit of the chorale prelude in all its depth and significance."[2]

In the twentieth century, some composers have been stimulated to write chorale compositions, including the chorale prelude. The

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[1] Walter Niemann, Brahms, trans. Catherine Allison Phillips (New York: Tudor Publishing Co., 1937), 253.

[2] Lang, p. 506.

'chorale melody is being exploited in contemporary compositions. Max Reger (1873-1916) was one of the earliest of the twentieth-century composers to use the chorale in large-form fantasias as well as in short chorale preludes. Other twentieth-century German composers such as Hugo Distler, Hans David, Hermann Poppen, and Joseph Ahrens have also employed the chorale melody as a basis for their organ compositions. One of the most active contemporary German composers, Ernst Pepping, is currently composing works which are becoming increasingly recognized in other countries as well as in Germany.

CHAPTER II

ERNST PEPPING AND THE CHORALE PRELUDES

IN HIS GROSSES ORGELBUCH

The Life and Works of Ernst Pepping

Ernst Pepping, born in 1901 in Duisburg, Germany, stemmed
from a family of artisans. Sources now available give little informa-
tion about his formal training as a musician aside from the fact that he
studied composition with Walther Gmeindl while attending the Freder-
ich-Wilhelms University of Berlin from 1922 to 1926.

Early in his career, besides composing independently while
living in Mülheim and Essen, Pepping became established as a leading
composer in the film industry of Berlin. In addition to composing for
motion pictures, he received commissions to compose works for per-
formance on radio and at choral festivals. In 1934 Pepping became
Professor of Theory and Composition at the Lutheran Institution, the
Johannes-Stift, in Spandau, a suburb of Berlin. He is still teaching
in Spandau where he resides in the Heinrich Schutz Haus. Since 1953
he has been Professor of Composition at the Hochschule für Musik in
Berlin, a position once held by Paul Hindemith.

Pepping's creative ability has found expression in various

mediums such as sacred and secular choral works, song cycles, piano
music, a variety of works for orchestra and chamber ensemble, as
well as many organ works.[1] Pepping's versatility in composition has
been described as follows:

> To compose for more than one of these groups, and to do it skill-
> fully and competently requires an unusually broad concept and
> grasp of compositional techniques peculiar to each area. This
> ability has always been the hallmark of leading composers, and
> the recognition given to Pepping's compositions confirms his
> ability.[2]

Although Pepping is not as widely known in this country as many
of his American contemporaries, his compositions have been cited as
"the most valuable creation in German music today."[3] In his own
country his skill as a composer is attested by the following achieve-
ments and honors he has received: an honorary Doctor of Philosophy
degree from the Frein University of Berlin in 1961; membership in
the Berlin Academy of Arts since 1955; and, prizes won in composi-
tion such as the Felix Mendelssohn Prize in 1926, the Landes Art
Prize of Berlin in 1948, the Dietrich Buxtehude Prize of Lübeck in
1955, and the Robert Schumann Prize of Dusseldorf in 1956.

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[1] For a listing of Pepping's complete works see Adam Adrio,
"Ernst Pepping," Die Musik in Geschichte..., X, 1023-1024; or
Ernst Pepping, Werkverzeichnis (Mainz: B. Schott's Söhne, 1961).

[2] Carol Jacobs Pack, "The Choral Preludes of Ernst Pepping
as Compared with Their Historical Antecedents" (unpublished Master's
thesis, Dept. of Music, Baylor University, 1965), p. 4.

[3] Adam Adrio, "Ernst Pepping," Die Musik in Geschichte...,
X, 1026.

Perhaps in all of Germany today no name ranks so high in organ composition as that of Pepping.[1] His organ works include such large forms as concertos as well as smaller compositions based on chorales (see Table 2). Not an organist himself, he proof reads his organ compositions on a small clavichord that stands in the studio of his residence in Heinrich Schutz Haus. While Pepping is not a performer on the organ, the fact could never be detected from a survey of his music, so infinitely appropriate it is to the instrument.

TABLE 2

THE ORGAN WORKS OF ERNST PEPPING

Year Published	Title
1932	Partita über den Choral Wer nur lieben Gott lasst walten
1933	Partita über den choral Wie schön leuchtet der Morgenstern
1939	Grosses Orgelbuch
1940	Kleines Orgelbuch
1941	Toccata und Fuge Mitten wir im Leben sind
1941	Concerto I
1941	Concerto II
1942	Vier Fugen in D, c, Es, und f
1943	Zwei Fugen in cis
1943	Drei Fugen über B A C H
1953	Partita I Ach wie flüchtig
1953	Partita II Wer weiss, wie nahe mir mein Ende
1953	Partita III Mit Fried und Freud
1953	Böhmisches Orgelbuch
1954	Hymnen
1958	Zwölf Choralvorspiele
1958	Sonata
1960	Fünfundzwanzig Orgelchoräle

[1] Adam Adrio, "Ernst Pepping," Die Musik in Geschichte..., X, 1026.

Particularly in his works for the organ he uses hymn tunes and chorale melodies as the cantus firmi. Many of these works provide repertoire for performance in concert, and no better or more appealing service music could be found than that of the Grosses Orgelbuch.[1]

Grosses Orgelbuch

Ernst Pepping's Grosses Orgelbuch[2] is published in three volumes containing forty separate compositions. Following the name of the chorale melody on which each separate work is based, Pepping has further used the titles, Vorspiel or Orgelchoräl. Some of the chorale melodies are presented in several settings and are variously called Vorspiel or Orgelchoräl. One chorale melody receives as many as four settings, consisting of one Vorspiel and three Orgelchoräle. Each of two different chorale melodies is used as the cantus firmus in two Vorspiele and one Orgelchoräl; and, three, in two Vorspiele. When more than one work is composed on the same chorale melody, the term Vorspiel always precedes that of Orgelchoräl in the order of presentation of the separate preludes.

Thirty-five of the works are chorale preludes. In each of these compositions the chorale melody is presented in its entirety. Four of the remaining compositions in the Grosses Orgelbuch are chorale

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[1] Jack C. Goode, "Warm Picture Drawn of Pepping--Man and Composer," The Diapason, L (May, 1959), 18.

[2] Ernst Pepping, Grosses Orgelbuch (3 vols.; Mainz: B. Schott's Söhne, 1939).

fugues. The fugue subject either consists of all or a portion of a chorale phrase, or is derived from some portion of the chorale melody. In the chorale fugues the chorale melody is never stated in its entirety. For this reason, discussion of the chorale fugues will not be included in the study. The single remaining composition resembles a fantasia, and the cantus firmus is only partially presented in a highly paraphrased manner.

Although Pepping employs certain twentieth-century techniques in these organ preludes, he follows the traditions of chorale composition. For this reason his works in this idiom may be classified according to the types of chorale settings for the organ written during the late Baroque Era (see p. 12).

Most of the works fall into the general classification of the cantus firmus type. Fifteen of these resemble each other sufficiently to be grouped under that heading. Ten works entitled Orgelchoräl, although belonging to the general classification of the cantus firmus type, are composed in a manner separating them from the above fifteen works. Generally the Orgelchoräle are less extended than the Vorspiele. Their accompanying voices are apt to be less active contrapuntally; in some the texture is essentially homophonic. The chorale melody is presented in a straight-forward manner. Few are written with interludes interposed between the phrases of the chorale.

Four additional preludes, while conforming to the over-all description of the cantus firmus type, are actually chorale canons.

In these works the canonic device is employed either in the treatment of the <u>cantus firmus</u>, or in the accompanying voices, or in both.

Six preludes remain in the collection. Four of these are written as melody chorales; two, as ornamented chorales.

Chorale Preludes in the Cantus Firmus Category

In Pepping's fifteen <u>cantus firmus</u> type chorale preludes, as in the works of earlier composers, the general procedure for achieving internal organization consists of the alternation of interludes and statements of phrases of the chorale melody. The chorale melody selected as a <u>cantus firmus</u> is presented in one of the voices in long notes. The additional voices, woven around or placed above or below the chorale tune, provide contrapuntal accompaniment.

In twelve of the <u>cantus firmus</u> preludes, the chorale tune is scored in the pedals; in three, all from Volume III, it is scored in the manuals. Even when stated by the pedal division the tune does not necessarily serve as the bass voice. In all but one prelude, when the pedals present the melody, Pepping indicates the pitch level desired for the <u>cantus firmus</u> by specifying the registration. An 8' stop produces the pitch notated in the score; a 4' stop, the pitch an octave higher; and, a 16' stop, the pitch an octave lower.

By measure count the longest prelude continues for seventy-nine bars; the shortest, twenty-four. The average length of the preludes is about forty measures.

The opening sections vary from two to five measures in length; the interludes between phrases of the chorale melody fluctuate from one to four measures. Exceptions include one prelude with a thirteen-measure introduction and another with a nine-measure introduction; exceptions also include one interlude thirteen measures long and one continuing for fourteen measures.

Although Pepping writes passages in these works where the tonality fluctuates so rapidly that the feeling of key is suspended, he is not an atonal composer. He orients his voices toward a tonal center regardless of the modal basis underlying his harmonies and melodic lines. In nine of the preludes modal harmonies and modal scale passages predominate. The other six are written in a major mode. When modal writing prevails, mixolydian is the favored mode, occurring in eight preludes. $\underline{F}$ is the favored tonal center of the modes, including three preludes set in the mixolydian, one in the major, and one in the dorian. Four preludes are written in the tonality of $\underline{E}^b$; three of these are based on the mixolydian mode, one on the major mode.

The compositions when played with the specified registration range in pitch from three to four octaves. Naturally certain passages in various of the preludes are confined to a more reduced gamut.

The texture of the preludes is essentially contrapuntal. Regardless of the number of voices appearing in each work, passages characteristically occur where the scoring is either reduced or expanded. A four-voice texture, however, predominates in twelve of

the fifteen preludes. The remaining three preludes vary in the number of essential voices scored. In one a three-voice texture prevails; in another, five voices are usually active; and, in one an extremely thick texture is created by adding voices and by doubling notes in chords.

Pepping usually establishes a prevailing rhythmic motion by maintaining fairly consistent movement in subdivisions of the beat into two, three, or four parts. Not a slave to mechanical rhythm, Pepping uses rhythmic devices for expressive purposes. He may drive with a persistent rhythmic pattern, relax the motion by using longer note values, reach climaxes by moving in faster motion than previously prevailed, or achieve variety by fluctuating from faster to slower note values, or the reverse. His favorite patterns consist of dotted notes, syncopation, and reiterated rhythmic patterns often articulated and emphasized by slurs and staccato markings.

Cadences appear within the chorale preludes, not only at some chorale phrase endings, but sometimes within the interlude material as well. Pepping frequently sustains the last note of the cantus firmus as a pedal point over which he continues the other voices to extend the work. At times a strong cadence occurs before this extension.

The melodic lines of the voices accompanying or supporting the cantus firmus are not obviously contrived from the given chorale tune. Pepping seems to concentrate on playing up such characteristic intervals as the third and fourth found in most chorale tunes. Repeated notes and passages seemingly based on diatonic motion in the chorale

tunes are also frequently featured in the contrapuntal lines of the ac-
companying voices.

The following section of the study is devoted to a short discus-
sion of each chorale prelude in the cantus firmus category. Informa-
tion concerning meter, the number and length of phrases, key schemes,
and cadences will not be discussed in the text. Rather, tables pre-
senting this information in diagram form will appear in conjunction
with the commentary about each prelude. The discussion of each pre-
lude will include remarks about various features--special melodic and
rhythmic treatment, dynamic markings, and registration--not covered
in the summary of Pepping's stylistic characteristics (see Chapter III).

Macht hoch die Tür, die Tor macht weit, Vorspiel I, marked
Maestoso, is set in a thick texture comprising octaves, double notes,
and full chords (see Table 3). The over-all range of the voices spans
four octaves. Although stated in the pedal with an 8' stop, the cantus
firmus melody usually sounds above the lowest voice which is played
by the left hand.

Rhythmic complexities add interest as well as drive to the
prelude. The dotted note is featured as an important rhythmic mo-
tive. In the middle section, marked piu grave, Pepping creates rhyth-
mic drive particularly by moving in faster note values than were used
earlier. After chorale phrase g the original tempo is resumed. The
accompaniment again moves in the eighth-note motion of the first
phrase.

TABLE 3

FORMAL DIAGRAM OF

Macht hoch die Tür, die Tor macht weit[1]
Vorspiel I, Volume I

Meter	Phrases	Meas. no.	Key				Cadence
3/4	I	1-7	F polymodal				
4/4(6)							
3/4(7)	a	7-13	F polymodal	g	m		V - I
	II	13-15	g	m	g	m	
	b	15-19	g	m	g	m	
2/4(24)	III	19-24	g	m	g	m	V - I(20)
3/4(25)	c	24-28	g	m	C	M	
	IV	28-30	C	M	C	M	
	d	30-34	C	M	C	M	
	V	34-38	C	M	D	M	
	e	38-42	. . . .				
4/4(44)	VI	42-44	. . . . F	M			
3/4(45)	f	44-48	d	m	F	M	II - VI
	g	48-54	F	M	f	dor.	
	VII	54-56	f	dor.	f	dor.	VII - I

The interval of the fourth, stated in a melodic line at the outset by the accompanying voices, remains important both melodically and harmonically. Parallel fourths are used consecutively in slurred passages as well as in contrary motion combined with open fifths. This chorale prelude is one of the most complex in the Grosses Orgelbuch.

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[1] Roman numerals under the column labelled Phrases indicate introductory, interlude, or other measures that do not contain the chorale melody; lower case letters refer to chorale phrases. Repetition of Roman numerals or lower case letters indicates the literal repetition of the material to which they refer.

The initial and closing key and mode of each phrase is given under the column labelled Key. The following abbreviations are used

TABLE 4

FORMAL DIAGRAM OF

Macht hoch die Tür, die Tor macht weit
Vorspiel II, Volume I

Meter	Phrases	Meas. no.	Key		Cadence
3/4	I	1-14	E♭M	c m	
	a	14-19	c♭m	c♭m	
	II	19-32	e♭m	E♭Mix.	V- I(21)
	b	32-36	E♭Mix.	E♭Mix.	V-VI
	III	37-40	E♭Mix.	E♭Mix.	
	c	40-44	E♭M	g m	
	IV	44-46	g m	g m	
	d	46-50	g m	g m	
	V	50-54	g m	g m	
	e	54-58	f m	f m	
	f	59-63	f m	f m	
	VI	64-67	F M	E♭M	
	g	67-73	E♭M	E♭M	V- VI
	VII	73-77	E♭M	E♭M	IV- I

The second Vorspiel on Macht hoch die Tür is marked Con
spirito (see Table 4). Although spirited in character, the general
motion is more relaxed than that in the earlier Vorspiel on the same
melody. The range barely encompasses four octaves. The texture

for the modes: M, major; m, minor; Mix., mixolydian; Dor., dorian;
and, Phry., phrygian. A series of dots(.......) indicates tonal in-
stability or the absence of a tonal or modal center.
        Under the column labelled Cadence, Roman numerals refer to
the chords creating the cadence. The numbers in parentheses, as in
the column for Meter, indicate the measures at which meter changes
or cadences occur. If cadences coincide with the final measure of the
phrase, measure numbers have been omitted.

is much more transparent, having only four voices, two of which are usually paired. The pedal again plays the cantus firmus with an 8' stop.

Rhythmic interest is achieved in a subtle manner by slurs, ties, and syncopation rather than by brilliant runs and complicated note values. The beat is subdivided into eighth notes with occasional sixteenth-note runs. The rhythmic figure ♪♫ occurs many times throughout the composition. The strong feeling of triple meter is upset in the following passage:

Ex. 9.--Macht hoch die Tür, die Tor macht weit, meas. 10-11; Vorspiel II, Volume I, p. 10.
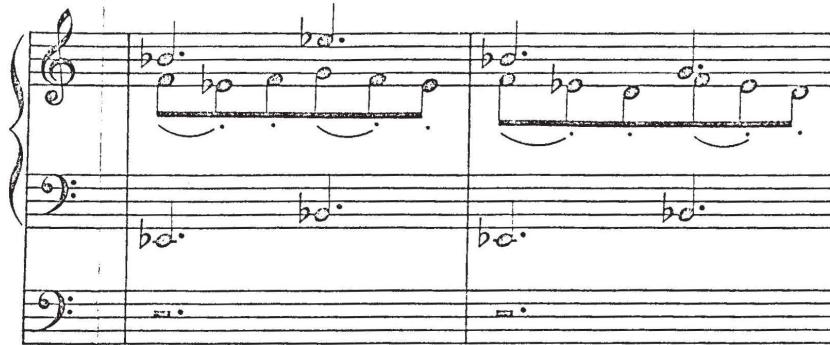
As in the previous setting, the interval of the fourth is exploited. It asserts itself less frequently in the harmonic structure than in the melodic lines. The interval is emphasized in the accompaniment especially by slurs and staccatos.

Wie soll ich dich empfangen, Vorspiel II is marked Allegro scherzando (see Table 5). The work consists of a four-voice texture and spans a range of four octaves. The chorale melody, scored for

a 4' pedal stop, sounds in the alto range. The light-hearted and dance-like character of the work is effected by the use of persistent triplet figures as well as by sixteenth-note runs in the right hand. Ascending runs drive phrases to climaxes; descending runs create a feeling of relaxation at phrase endings. The left hand only provides harmonic support consisting of single or double notes on each beat.

TABLE 5

FORMAL DIAGRAM OF

Wie soll ich dich empfangen
Vorspiel II, Volume II

Meter	Phrases	Meas. no.	Key		Cadence
12/8 6/8(3) 12/8(4)	I	1-6	E^bMix.	E^bMix.	
	a	6-10	E^bMix.	E^bMix.	V-I
	II	10-11	E^bMix.	E^bMix.	
6/8(14) 12/8(15)	I	12-17	E^bMix.	E^bMix.	
	a	17-21	E^bMix.	E^bMix.	V-I
	II	21-22	E^bMix.	E^bMix.	
	III	23-25	. . . .		
	b	25-28	. . . .	g m	
	IV	28-32	. . . .	E^bM	
	c	32-34	E^bM	E^bM	
6/8(35)	V	34-35	E^bM	E^bM	
12/8(36)	d	35-39	E^bM	E^bM	V-I
	VI	39-42	E^bM	E^bMix.	VII-I

The Vorspiel is scored in superimposed meters: the accompaniment is written in 12/8; the cantus firmus, in 4/4, or in quarter notes corresponding to dotted quarters in the accompaniment. Meas-

ure 7 and its literal repetition in measure 18 contain a melodic sequence, unusual in these works, in which the root movement proceeds down in fifths.

Ex. 10.--Wie soll ich dich empfangen, meas. 7; Vorspiel II, Volume I, p. 19.
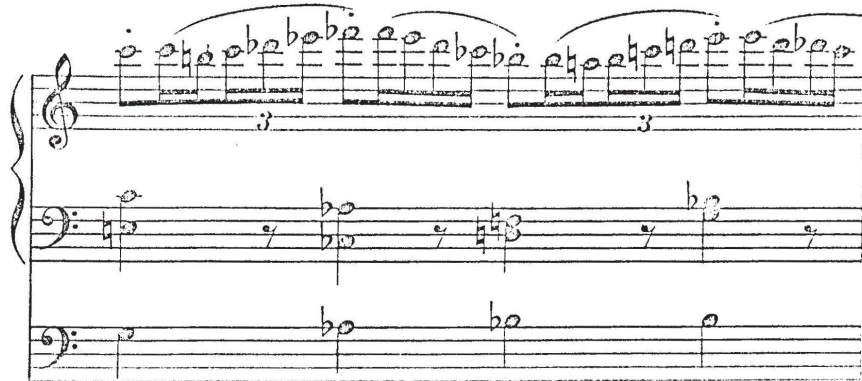
TABLE 6

FORMAL DIAGRAM OF

Gelobet seist du, Jesu Christ
Vorspiel I, Volume I

Meter	Phrases	Meas. no.	Key		Cadence
4/4	I	1-3	G Mix.	G Mix.	
	a	3-7	G Mix.	a m	
	II	7-9	a m	a m	
	b	9-12	a m	c m	
	III	12-14	c m	C M	
3/2(17)	c	14-17	C M	G M	
4/4(18)	IV	18-20	G M	d m	
	d	20-26	d m	g m	
	V	26-27	g m	G Mix.	VII - I

Gelobet seist du, Jesu Christ, Vorspiel I, is marked Andante con moto (see Table 6). It is written in a predominantly four-voice texture with an over-all range of four octaves. The cantus firmus, stated in the pedal with a 16' stop, serves as the bass when present in the texture.

The voices move mainly in eighth notes. Occasionally the smooth rhythmic flow is interrupted by sixteenth notes but never by slurred notes or staccatos. Again the rhythmic figure achieves importance by its frequent appearance.

The melodic material in the two-measure introduction is loosely derived from the cantus firmus and anticipates its entrance. Each voice in turn--alto, tenor, and soprano--introduces repeated notes similar to those in the first phrase of the cantus firmus. The interval of the third featured in the melodic lines is apparently derived from the chorale melody where it is frequently found. Two of the three accompanying voices are commonly paired in parallel thirds and sixths.

Vom Himmel hoch, da komm ich herr is marked Allegro (see Table 7). The work is typically scored for four voices. The range occasionally exceeds four octaves. The cantus firmus is presented with a 4' pedal stop sounding in the alto. The three voices in the manual are marked staccato, but two-note slurs forming wide leaps intermittently interrupt the staccato passages. With little deviation the half-note beat of the cantus firmus is subdivided into four parts by

the accompaniment.

TABLE 7

FORMAL DIAGRAM OF

Vom Himmel hoch, da komm ich herr
Vorspiel, Volume I

Meter	Phrases	Meas. no.	Key		Cadence
2/2	I	1-10	D M	A M	
	a	10-14	A M	f$^{\#}$m	
	II	15-29	f$^{\#}$m	f$^{\#}$m	V- I(15)
3/2(33)	b	29-33	f$^{\#}$m	b m	
2/2(34)	c	33-37	b m	A M	
	III	38-39	A M	D M	
	d	39-43	D M	D M	V-IV
	IV	43-44	D M	D M	II - I

Around the simple cantus firmus Pepping has written a Vorspiel
noteworthy for its use of imitation not only in an introduction extended
in length, but also in other passages within the composition. Since the
subject stated in imitation is derived from the first chorale phrase,
vorimitation is achieved in the introduction. The subject is stated and
imitated literally at the fifth, the lower octave, and the lower fourth.
Later the subject is heard in its entirety twice in the relative minor
and once in the dominant tonal areas. Several times the head motive
is presented in false entrances, including its appearance in a two-
measure extension.

Herr Christ, der einig Gotts Sohn is marked Andante quasi
larghetto (see Table 8). The Vorspiel is written mainly in four voices.

The voices move in eighth and quarter notes occasionally elaborated by melismatic passages in the soprano. The cantus firmus is stated in the pedals and serves as the bass voice despite Pepping's having designated that the 16' stop not be used. The work remains legato throughout except for brief use of staccatos at passage marked poco piu forte in measures 20 and 21.
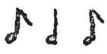
In this work syncopation becomes prominent as a rhythmic device. The chorale melody is sometimes syncopated by lengthening note values. Syncopation is further encountered in the rhythmic figure ♪ ♩ ♪ appearing throughout the prelude. The two repeated notes often found in the accompaniment are derived from the cantus firmus in which each phrase contains the repeated note figure.

TABLE 8

FORMAL DIAGRAM OF

Herr Christ, der einig Gotts Sohn
Vorspiel, Volume I

Meter	Phrases	Meas. no.	Key		Cadence
4/4	I	1-4	G M	G M	
	a	4-9	G M	G M	VII - I
	II	9-12	G M	G M	
	b	12-17	G M	G M	VII - I
	III	17-18	G M	G M	
	c	18-23	G M	G M	
	d	24-26	G M	G M	II - I

The four-voice setting of Gottes Sohn ist kommen is marked
Allegro moderato (see Table 9). The chorale melody, played with a
4' pedal registration, vacillates in sound between the alto and the so-
prano voice. The over-all range of the voices is confined to four oc-
taves. Sixteenth-note motion begins in the second measure and persists
throughout the work except for a two-measure passage which broadens
into eighth notes beginning at measure 16. Although the voices played
on the manual are marked staccato, the slurs in the figure
and the dotted-note figures add impetus and drive created by the in-
cessant rhythm.

TABLE 9

FORMAL DIAGRAM OF

Gottes Sohn ist kommen
Vorspiel, Volume I

Meter	Phrases	Meas. no.	Key		Cadence
4/4	I	1-5	E M	E M	
	a	5-6	E M	E M	
2/4(8)	b	7-9	E M	B M	
4/4(9)	II	9-13	B M	B M	
	c	14-15	B M	E M	
	d	16-18	E M	E M	
	III	18-20	f#m	E M	IV-I
	e	20-21	E M	E M	
	f	22-24	E M	E Mix.	V-I

The initial six-note motive stated in eighth notes is imitated at
the upper fifth two measures later, but is not referred to again in the

Vorspiel. The motive is disjunct in sound, each interval exceeding an octave. The third accompanying voice, unlike the other two, enters with diatonic sixteenth notes. The sixteenth-note pattern is generally maintained throughout the work. The chorale melody and the accompanying voices progress mainly in diatonic motion.

TABLE 10

FORMAL DIAGRAM OF

O wir armen Sünder
Vorspiel II, Volume II

Meter	Phrases	Meas. no.	Key		Cadence
4/4	a	1-4	D Mix.	D Mix.	
	b	5-8	D Mix.	D Mix.	II - V
	c	9-12	D Mix.	D M	
	d	13-16	D polymodal		IV - I
	e	17-21	D Mix.	a m	
	f	22-24	a m	D Mix.	VII - I
	I	24-25	D Mix.	d m	I
	II	26-27	d m	d m	
	a'	28-31	d m	d m	
	b'	32-34	d m	D Mix.	
	III	35-35	. . . .		
	c'	36-37	D Mix.	D Mix.	
3/4(38)	IV	38-41	D polymodal		
2/4(39)					
4/4(40)					
2/4(41)					
4/4(42)	d	42-45	D polymodal	d m	IV - I
	e	46-54	d m	D Mix.	
	f	55-57	D Mix.	d m	VII-I
	V	57-58	d m	d m	IV-I

O wir armen Sünder, Vorspiel II, Andante, is set in a four-

octave range in four voices (see Table 10). The bass plays the cantus firmus, except for a four-measure phrase where it appears in a modified form in the soprano. The pitch of the cantus firmus, stated in the pedal, is not designated in this Vorspiel, but the dynamic markings coincide with those for the manual accompaniment.

This chorale prelude differs from all others because the melody is presented twice in its entirety. In the first presentation, verse one, the rhythm moves primarily in eighth notes; sixteenth and thirty-second notes add rhythmic drive in phrases c and d. The motion subsides to the original eighth-note movement in phrases e and f. The cadence in the last phrase of the first presentation sounds final and even has a two-measure extension over a tonic pedal.

The second presentation, verse two, is marked poco animato. After a two-measure introduction in which sixteenth-note motion is set up, the chorale melody enters in modified form in the bass. The rhythmic figures ♪♪♩ or ♩♪♪ appearing in the modified cantus firmus, also occur frequently in the accompaniment. Once again in phrases e and f the rhythm of the accompaniment subsides to eighth-note motion after running in sixteenth and thirty-second notes. The rhythm of the cantus firmus is augmented in e; the quarter notes become half notes; the half notes, whole notes. At phrase e the original tempo of the Vorspiel is indicated by Tempo I. Here the 16' pedal stops are cancelled.

Repeated notes derived from the chorale melody abound in the

accompaniment. Although chromaticism is used in the composition,

ascending diatonic runs appear frequently.

TABLE 11

FORMAL DIAGRAM OF

Ein Lämmlein geht und trägt die Schuld
Vorspiel, Volume II

Meter	Phrases	Meas. no.	Key		Cadence
3/2	I	1-4	F Mix.	F Mix.	
4/2(2)					
3/2(5)	a	4-6	F Mix.	F Mix.	
4/2(7)	II	7-7	F Mix.	F Mix.	IV-VI
3/2(8)	b	8-10	F Mix...............		
2/2(11)	I II	11-14	.... F Mix.		
3/2(12)					
4/2(14)	a	14-16	F Mix.	F Mix.	
3/2(15)					
4/2(17)	II	17-17	F Mix.	F Mix.	IV-VI
3/2(18)	b	18-20	F Mix		
2/2(21)	III	21-23	.... F Mix.		
3/2(22)					
4/2(24)	c	24-25	F Mix.	F Mix.	
3/2(25)					
	IV	26-26	F Mix.	F Mix.	
4/2(27)	d	27-28	F Mix.	F Mix.	
3/2(29)	e	29-31	D M	d m	
	V	32-32	d m	d m	
	f	33-35	d m...............		
4/2(36)	VI	36-37	....		
	g	38-39	.... f m		IV- V
5/2(41)	VI I	40-42	f m	F Mix.	
3/2(42)	h	42-44	F Mix.	F Mix.	
4/2(44)					
3/2(45)	VIII	45-47	F Mix.	F Mix.	IV - I

Ein Lämmlein geht is marked Andante Cantabile (see Table 11).

The Vorspiel is scored for four voices which range within four octaves. The cantus firmus, played with an 8' pedal stop, usually serves as the bass; occasionally it crosses above the lowest manual voice. Note values predominantly consist of quarter notes moving against the half-note beat.

Except for a brief two-measure passage containing staccatos, a smooth legato style is maintained throughout the composition. Suspension figures appear often. The ascending and descending diatonic lines, frequently occurring in paired voices, are derived from similar movement existing in almost every phrase of the chorale melody.

O Mensch, bewein dein Sünde gross, Vorspiel II, Andante, is set in five voices with a range of approximately four octaves (see Table 12). The cantus firmus, played in the pedal with a 4' registration, sounds in the soprano voice.

The rhythm accompanying the first chorale phrase moves predominantly in eighth and sixteenth notes, and the figure ♪♫ frequently appears. The dynamic marking mezzo piano holds until the beginning of phrase e where forte is indicated. In phrase e the rhythm also becomes more complicated by fast runs and dotted notes. In phrase f the rhythmic drive begins to subside. When phrase g begins eighth and sixteenth-note motion again prevails, and the mezzo piano is again indicated.

Chromaticism becomes especially important in phrase e. In this Vorspiel Pepping also pairs voices; at least two voices move to-

gether most of the time.

TABLE 12

FORMAL DIAGRAM OF

O Mensch, bewein dein Sünde gross
Vorspiel II, Volume II

Meter	Phrase	Meas. no.	Key		Cadence
4/4	I	1-1	E^b Mix.	E^b Mix.	
	a	2-6	E^b Mix.	E^b Mix.	
2/4(7)	I I	7-9	E^b Mix.	E^b Mix.	
4/4(8)					
	b	10-19	....		
	I II	20-21	....		
	a	22-26	E^b Mix.	E^b Mix.	
2/4(27)	I I	27-29	E^b Mix.	E^b Mix.	
4/4(28)					
	b	30-39	....		
	I II	40-41	....		
2/4(43)	IV	42-43	E^b Mix.	E^b Mix.	
4/4(44)	c	44-53	E^b Mix..............		
	V	54-57	....		
	d	58-61	E^b M	g m	
	VI	62-62	g m	g m	IV - I
	e	63-77	g_b m	E^b Mix.	
	VII	77-79	E^b Mix.	E^b Mix.	II - I

Wir wollen alle fröchlich sein, Vorspiel, is marked Allegro

scherzando (see Table 13). The chorale melody in this relatively short

prelude fluctuates between the soprano, alto, and tenor voices. The

bass of the four-voice texture, stated in the pedals, serves two func-

tions. It provides a pedal point in the initial phrase and also in a pas-

sage later in the work. Otherwise, the bass adds rhythmic support

with short single notes or two-note chords on important beats of the

measure. The two-note chords are marked _forte_; the two-measure interlude between phrases c and d, _mezzo forte_, and the remainder of the work, _mezzo piano_.

TABLE 13

FORMAL DIAGRAM OF

Wir wollen alle fröchlich sein
Vorspiel, Volume III

Meter	Phrases	Meas. no.	Key		Cadence
3/4	a	1-4	E^bM	E^bM	
	b	4-8	E^bM	E^bM	
	c	9-12	E^bM	E^bM	
	I	12-16	E^bM	D^bM	
	a'	17-20	E^bM	E^bM	
	b'	20-24	E^bM	E^bM	
	c	25-28	E^bM	E^bM	
	II	28-32	E^bM	E^bM	V - I

The quarter-note beat, basically subdivided into eighth notes, is sometimes further divided by sixteenth-note runs and by the frequent appearance of the rhythmic figure ♪♫. Slurs and staccatos are reiteriterated in the figure ♪♩♪♩♩♩. The interval of the fourth, important in chorale phrases b and b', is used extensively in the melodic and harmonic structures of the accompanying voices.

Auf diesen Tag bedenken wir, Vorspiel, is marked Andante con moto (see Table 14). The cantus firmus sounds in the tenor voice. During the first four chorale phrases the left hand plays the cantus firmus on a manual. During the last four phrases the pedal plays the

chorale melody without a 16' stop, causing it to sound in the tenor voice of the four-octave range.

The eighth note once again subdivides the quarter-note beat. Irregular motion is created by fluctuating note values, ornamentation, and sixteenth-note figuration. Syncopation adds rhythmic interest to the work.

TABLE 14

FORMAL DIAGRAM OF

Auf diesen Tag bedenken wir
Vorspiel, Volume III

Meter	Phrases	Meas. no.	Key		Cadence
4/4	I	1-7	F Mix.	F Mix.	
	a	7-9	F Mix.	F Mix.	
	b	10-12	F Mix.	F Mix.	V - I
	II	12-20	f dor	F Mix.	
	a	20-22	F Mix.	F Mix.	
	b	23-25	F Mix.	F Mix.	V - I
3/2(25)	III	25-28	f dor	E M	
4/4(26)					
	c	28-30	E^bM	E^bM	
	d	31-33	E^bM	F Mix.	
	IV	33-34	F Mix.	F Mix.	
	e	34-36	F Mix	E^bM	
	f	37-40	E^bMix.	F Mix.	
	V	40-42	F Mix.	F Mix.	V - I

The interval of the third, appearing in every phrase of the chorale except g, is melodically important throughout the composition; and groups of falling thirds account for much of the sixteenth-note figuration. The melodic fourth, found in phrases a and c, is also important

in the chorale prelude.

Gen Himmel aufgefahren ist, Vorspiel, covers a range of four

octaves (see Table 15). This short chorale prelude runs in only three

voices except when a fourth voice is added in phrases c and d. The

cantus firmus, played by the left hand, is contained in the middle voice.

Although no particular tempo or registration is indicated, the light-

hearted character of the piece is evidenced in staccato sixteenth notes

played by the right hand. The bass, stated in the pedal, moves in quar-

ter notes, providing support for the activity of the manual voices.

TABLE 15

FORMAL DIAGRAM OF

Gen Himmel aufgefahren ist
Vorspiel, Volume III

Meter	Phrases	Meas. no.	Key		Cadence
3/4	a	1-4	G M	d m	
	I	4-7	a m	e m	
	b	7-9	e m	E M	III - I(9)
	II	9-11	E M	G M	
	c	12-14	G M	G M	
	d	14-17	G M	G M	V- I(17)
	III	17-20	G M	G M	II - I

The diatonic sixteenth-note runs are derived from phrase a of

the chorale which forms a complete major scale. Whenever the right

hand does not progress in diatonic motion leaps are emphasized by

slurs. Phrase c, where the extra voice is first added, does not con-

tain sixteenth-note motion, but is broadened by the use of quarter notes and dotted notes. This slower motion is prepared by a two-measure interlude occurring before phrase c in which the right hand plays first inversion chords in eighth notes.

TABLE 16

FORMAL DIAGRAM OF

Komm, heiliger Geist, Herre Gott
Vorspiel, Volume III

Meter	Phrases	Meas. no.	Key				Cadence
4/4	a	1-4	F	Mix.	F	Mix.	
	b	4-6	F	Mix.	F	Mix.	
5/4(9)	c	7-9	F	Mix.	F	Mix.	
4/4(10)	d	9-11	f	m	F	Mix.	
	e	11-13	F	M	g	m	
2/4(14)	f	14-16	F	M	F	M	
4/4(15)							
	I	17-17	F	M	F	M	
5/4(18)	g	18-20	F	M	F	M	
4/4(19)							
3/4(21)	II	21-21	F	M	F	M	
4/4(22)	h	22-24	F	M	F	Mix.	VII - I

Komm heiliger Geist, Herre Gott, Vorspiel, is written in a predominantly four-voice texture ranging from three to four octaves (see Table 16). The cantus firmus is played in the pedals with a 4' stop sounding in the tenor voice in phrases a through f; in phrases g and h, with 8' and 16' stops sounding in the bass range.

Eighth-note motion predominates in the accompaniment through the first three chorale phrases, marked mezzo piano. The motion

increases to sixteenth notes in the next two phrases, d and e, marked mezzo forte; in the final three phrases, marked forte, further rhythmic drive is achieved by thirty-second-note runs and dotted notes. Pepping uses syncopation throughout the composition even in his version of the cantus firmus. The last chord is also syncopated.

The fourth occurs as a melodic interval in each phrase of the cantus firmus. The importance of the fourth is apparent in the Vorspiel in its frequent occurrence in the melodic lines, in the harmonic sonorities, and in double-note scale passages moving in parallel motion. The third, also an important interval in the chorale melody, is treated in a manner similar to that of the fourth. Falling thirds account for a great deal of the sixteenth-note figuration.

Heut singt die liebe Christenheit, Vorspiel, is marked Moderato giocoso (see Table 17). The cantus firmus for this Vorspiel is presented in the pedals without 16' stops, and functions as the tenor voice. In the course of the prelude four octaves are spanned. One of the four voices constantly moves in sixteenth notes except for phrases d and e where eighth-note motion prevails in the accompaniment.

Slurs and staccatos, important in this chorale prelude, are frequently found in the figure ♪♩.♪♪♪ . Another rhythmic figure ♪♫♫ appears sporadically throughout the work. Syncopation is also used, once again displacing the final chords. The melodies usually move diatonically, although thirds and triadic figures do occur.

TABLE 17

FORMAL DIAGRAM OF

Heut singt die liebe Christenheit
Vorspiel, Volume III

Meter	Phrases	Meas. no.	Key				Cadence
4/4	I	1-6	F	M	F	M	
	a	7-9	F	M	C	M	
	II	9-14	c	m	F	M	
	b	14-17	F	M	F	M	
	III	17-22	F	M	d	m	
	c	22-25	d	m	f	m	
	IV	25-27	f	m	f	m	
	d	27-29	F	M	F	M	
	V	29-31	F	M	F	M	
	e	32-34	F	M	A	Mix.	
	VI	34-37	A	Mix.	F	M	
	f	37-39	F	M	F	M	V - I
	VII	40-40	F	M	F	M	

The Melody Chorale Preludes

Four compositions in the Grosses Orgelbuch are classified as
melody chorale preludes. In three of these works the chorale melody
is typically presented in the soprano voice supported by several active
contrapuntal voices. In one prelude, the chorale melody is occasion-
ally stated in a lower voice.

The individual chorale preludes are usually composed of four
voices. Often the texture is increased to five voices or further thick-
ened by the doubling of chord tones. The compositions in this category
are characterized by a thick sonority and broad melodic lines. Ex-

pression markings appear in the score, but registration instructions and indications of pitch for the cantus firmus do not.

Two chorale preludes set in triple meter move in eighth notes within the half-note beat. In another chorale prelude written in common meter eighth-note motion prevails. In the remaining prelude in triple meter the rhythmic motion fluctuates between eighth notes and thirty-second notes. The same rhythmic devices are encountered in these compositions as were found in those of the cantus firmus category. Slurs and staccatos seldom interrupt the long phrase structures typical of these works.

The melody chorale preludes range from thirty-five to sixty measures in length. One of the preludes has no introduction. The others open with introductory phrases lasting from eight to twenty-two measures. Most of the interludes occurring between chorale phrases continue for about six measures.

Three preludes are set in the mixolydian mode on D, F, and G. The remaining prelude is written in D major. Cadences occur as follows: at several phrase endings, during introductory passages, and twice directly preceding an extension of the last note of the cantus firmus.

Chromaticism appears frequently in these works. Otherwise, the melodic treatment is comparable to that found in the preludes previously discussed.

TABLE 18

FORMAL DIAGRAM OF

Gelobet seist du, Jesu Christ,
Vorspiel II, Volume I

Meter	Phrases	Meas. no.	Key		Cadence
2/4	I	1-8	G Mix.	G Mix.	
	a	9-12	C M	C M	V - I
	II	12-17	C M	d m	
	b	17-20	d m	G M	
	III	20-27	G M	d m	
	c	38-30	d m	d m	
	IV	30-32	G M	G M	
	d	33-39	D M	G M	V - I

Gelobet seist du, Jesu Christ, Vorspiel II, is marked Allegro

pesante (see Table 18). Primarily written for four voices in an over-

all range of four octaves, the texture is sometimes thickened by the

addition of doubled chord tones. The chorale melody stated in the

soprano is usually doubled at the lower octave. Against an underlying

quarter-note beat the voices usually move in sixteenth notes; sometimes

the rhythmic flow broadens into motion in eighth notes, particularly

during the presentation of chorale phrases. Thirty-second-note runs

and broken triadic figuration intermittently increase the general mo-

tion of the prelude.

The first measure of the introduction contains two consecutive

melodic open fifths. In the following passages of the Vorspiel the in-

terval of the fifth is often abandoned in favor of its inverted form, the

perfect fourth. Its use in the accompanying voices probably stems

from the presence of this interval in two chorale phrases. The broad
melodic lines and long phrases, made up largely of scale passages and'
diatonic motion, are more prominent than the melodic lines empha-
sizing fourths.

TABLE 19

FORMAL DIAGRAM OF

O wir armen Sünder
Vorspiel I, Volume II

Meter	Phrases	Meas. no.	Key		Cadence
4/4 3/2(14)	I	1-14	D Mix.	D Mix.	
4/4(15 3/2(20)	a	15-18	D Mix.	D Mix.	
	II	19-22	D Mix.	D Mix.	
4/4(21)					
	b	23-26	D Mix.	D Mix.	
	III	26-32	....		
	c	33-36	D Mix.	D Mix.	
3/2(39)	IV	37-42	....		
4/4(40)					
	d	43-47	D Mix.	d m	I -IV
	e	48-51	D Mix.	d m	
	f	52-53	D Mix.	d m	V - VI
	V	54-54	d m	d m	IV - I

O wir armen Sünder, Moderato, is marked forte, and has a
range of four octaves (see Table 19). The quarter-note beat is gener-
ally divided into eighth notes, though sixteenth notes do appear in occa-
sional runs and in the rhythmic figures ♪♫ and ♫♪ .

In the fourteen-measure introduction, a subject two and a half
measures long is stated in the soprano by the right hand, imitated at

the upper fifth in the tenor, imitated again in the alto, and at the octave in the bass played by the pedals. Another complete statement of the subject at the octave is set forth in the tenor, serving as accompaniment to the first phrase of the chorale melody given in the soprano voice. The first two repeated notes of the subject seem to be derived from the repeated notes appearing in several of the chorale phrases. The remainder of the subject is disjunct; each interval of the melody exceeds a fifth.

Ex. 11.--O wir armen Sünder, meas. 1-2; Vorspiel I, Volume II, p. 4.

Portions or derivations of the subject are used in the accompaniment throughout the composition.

Chromaticism becomes conspicuous in several passages of the work. In chorale phrases e and f the loud, expansive sound is replaced by a softer, more straightforward style.

TABLE 20

FORMAL DIAGRAM OF

Gelobt sei Gott im höchsten Thron
Vorspiel, Volume III

Meter	Phrases	Meas. no.	Key		Cadence
3/2	a	1-4	D M	D M	
	I	4-13	D M	D M	
	b	14-17	D M	D M	
	c	18-21	D M	D M	V - I
	II	21-21	D M	D M	
	c	22-27	D M	D M	
	III	28-37	D M.................		
	c	38-41	D M	D M	V - I
	IV	42-49	D M	D M	
	d	50-55	D M	D M	
	e	56-57	D M	D M	
	f	58-59	D M	D M	
	V	59-60	D M	D M	I I - I

Gelobet sei Gott im höchstern Thron, Vorspiel is marked Festo-

so (see Table 20). The texture, though occasionally thicker, basically

consists of four-voices in an over-all range of three and one-half oc-

taves. The half-note beat is subdivided into eighth notes. The soprano

voice does not play the cantus firmus for each of the six chorale phrases.

Phrase b is stated in the alto; phrase d, in the bass.

Since the dynamic changes quickly alternate from piano to forte--

markings suggestive of the terraced dynamics of the Baroque--more

than one manual is desirable for the performance of this setting. Forte

is usually indicated when the cantus firmus is present. Chorale phrase

c is presented three times, but each time it is accompanied by different

melodic material. Only the first presentation of this phrase is marked

forte. The subsequent statements are thereby less conspicuous and al-

most sound like interlude material for twenty-eight measures.

The interval of the fourth, occurring in each of the first four

phrases of the chorale, stands out in the melodic lines of the accompani-

ment. The beat is strengthened, and the leap of a fourth is emphasized

by slurs marked in eighth-note groupings as follows:

TABLE 21

FORMAL DIAGRAM OF

Komm, Gott Schöpfer, heiliger Geist
Vorspiel, Volume III

Meter	Phrases	Meas. no.	Key		Cadence
3/1	I	1-22	F Mix.	B^{b}M	
	a	23-25	B^{b}M	B^{b}M	
	II	25-26	B^{b}M	B^{b}M	
	b	27-28	B^{b}M	B^b Mix.	
	III	28-29	B^{b}Mix.	F Mix.	
	c	29-31	F Mix.	F M	
	d	32-33	F Mix.	F Mix.	
	IV	34-35	F Mix.	F Mix.	IV - I

Komm, Gott Schöpfer, heiliger Geist, Vorspiel is marked Mae-

stoso (see Table 21). Four voices comprise the texture of over half

of this composition. The cantus firmus becomes the fifth voice when

it enters in the soprano in measure 23. Although Pepping calls for two

manuals in performing this chorale prelude, the dynamic level is fairly

constant. The only change made in the forte indication given at the

beginning occurs when the fortissimo is indicated prior to the entrance of the chorale melody. The voices range about four octaves and move primarily in eighth notes to the half-note beat.

This Vorspiel has several unique features. The first to appear consists of a measure-long ostinato figure beginning in the bass.

Ex. 12.--Komm, Gott Schöpfer, heiliger Geist, meas. 1; Vor-spiel, Volume III, p. 36.

The ostinato figure given above appears in every measure of the work except the last two which extend the last note of the chorale. The ostinato figure is stated in the bass until measure 19 when it moves to the soprano. When the soprano begins the chorale in measure 23 the ostinato vacillates between the three inner voices.

Another outstanding feature in the work is seen in the imitation of a triadic figure based on a broken ninth chord.

Ex. 13.--<u>Komm</u>, <u>Gott</u> <u>Schöpfer</u>, <u>heiliger</u> <u>Geist</u>, meas. 12,
<u>Vorspiel</u>, Volume III, p. 37.

The first appearance of the figure occurs in measure 10 where the

manual change occurs. Thereafter it appears on different levels in

each voice. It is even presented in augmentation in the bass. Another

important melodic element in the <u>Vorspiel</u> is played by the right hand

in the following example.

Ex. 14.--<u>Komm</u>, <u>Gott</u> <u>Schöpfer</u>, <u>heiliger</u> <u>Geist</u>, meas. 11;
<u>Vorspiel</u>, Volume III, p. 37.

The motive is found in its entirety as well as in segments throughout the work.

The voices frequently move in pairs at the interval of a third or a sixth. Melodic lines progress predominantly in diatonic motion. The slur occasionally appears, as it did in the previously discussed prelude, to emphasize the beat in groups of eighth notes phrased as follows:

Ornamented Chorale Preludes

The two chorale preludes in the ornamented chorale category present the ornamented chorale melody in the soprano voice. In Wie soll ich dich empfangen the soprano voice stating the chorale melody is followed by the tenor in canon. In Wie soll...performance of the upper voices on two manuals is specified. In contrast, O Heiland reiss die Himmel auf is scored for only one manual. Dynamic levels are marked, but no pitch or registration indications are given.

Four-voice textures comprise both chorale preludes. In O Heiland reiss...all voices are active and individual voices, often move simultaneously with one or more other voices, causing a thick, full-sounding texture. In Wie soll...two voices merely provide harmonic support for the rhythmic activity of the ornamented melodic lines in canon. Syncopation and complicated rhythms are common to both chorale preludes.

The chorale melody, ornamented as it may be, is constantly

present in each of the chorale preludes; no introductions or interludes

appear. The melodic lines in each proceed in a very elaborate and

melismatic manner usually in long phrases, only occasionally interrup-

ted by notes or passages played staccato.

TABLE 22

FORMAL DIAGRAM OF

Wie soll ich dich empfangen
Vorspiel I, Volume I

Meter	Phrases	Meas. no.	Key		Cadence
4/4	a	1-6	E^bM	E^bM	V - I
	a	7-12	E^bM	E^bM	V - I
	b	13-17	E^bM	E^bM	
	c	17-22	E^bM	E^bM	II - I

Wie soll ich dich empfangen, Vorspiel I, Andante cantabile,

is composed for four voices (see Table 22). This prelude could be

considered in the chorale canon category as well as in the ornamented

chorale category; the ornamented chorale melody is presented in canon

at the octave between the soprano and tenor voices at the distance of

one measure. Since canonic imitation persists to the last chord, the

chorale melody is present at all times.

Pepping indicates two manuals and a mezzo piano level for the

upper voices of the prelude which flow in sixteenth notes with occa-

sional thirty-second-note runs that slightly emphasize the rise of the

phrase line. The bass line, stated in the pedals, simply provides

support for the melodic lines of the other voices. It is often played so
as to create a pizzicato effect. Syncopation occurs freely in the upper
voices. The melodic interval of the fourth, appearing in the chorale
melody, occurs frequently in the Vorspiel.

TABLE 23

FORMAL DIAGRAM OF

O Heiland reiss die Himmel auf
Vorspiel, Volume I

Meter	Phrases	Meas. no.	Key				Cadence
12/8	a	1-2	d	m	d	m	
6/8(3)	b	3-6	d	m	d	m	
9/8(4)							
12/8(5)							
9/8(6)	c	6-8	d	m	d	m	
3/4(9)	I	8-11	d	m	d	m	V - I♭(10)
12/8(11)							
9/8(12)	d	12-17	d	m.............			
	II	17-19	....				
3/4(20)	e	20-27	d	m	d	m	V - I♭

O Heiland reiss die Himmel auf, Vorspiel, is marked Sostenuto
and forte (see Table 23). This highly ornamented and freely composed
prelude has a basic four-voice texture with voices ranging about four
octaves.

The initial triplet rhythm combined with syncopated notes is
maintained until measure 9. At this point Pepping abandons the motion
in triplets by writing two measures in triple meter in which the quarter
note equals the previous dotted quarter note value of the compound

meter. Several measures later triplet motion is resumed until measure 20. Pepping once again slows the general motion of the prelude by changing to triple meter.

The chorale melody in the soprano is cleverly concealed until the second change to simple triple meter where the ornamented runs come to an abrupt halt. From this point until the end of the work the motion is carried predominantly in quarter notes. The chorale is then heard in the soprano voice.

Chorale Canons

Five chorale canons are contained in the Grosses Orgelbuch. Four of these, appearing in Volume II, are composed on the chorale, O Haupt voll Blut und Wunden. One setting is entitled Vorspiel; three are named Orgelchoräl. The composition written on Wie soll ich dich empfangen displays the distinguishing features of two types of chorale preludes, namely: the chorale canon and the ornamented chorale. Since the chorale melody used in this work is presented in such a highly paraphrased manner, it seemed appropriate to include it in the ornamented chorale category.

In three of the chorale canons a three-voice texture prevails. One Orgelchoräl is composed of four voices. The combined voices in the texture of the individual preludes move within a range of three to four octaves. In three of the four canons the pedals present the chorale melody, but it serves as the bass voice in only one prelude. In the re-

maining canon, scored for manual alone, the chorale melody is stated in the uppermost voice.

The chorale canon called Vorspiel is longer than the others, and continues for twenty-seven measures. In contrast, each of the Orgelchoräle is only sixteen measures long. The four chorale canons are further related in that each is set in the phrygian mode.

In these works canonic imitation is maintained throughout the composition except in one Orgelchoräl. In this prelude several internal cadences interrupt the persistent movement of the voices. The melodic movement of at least two of the voices in the texture is controlled by canonic imitation. The accompanying voice or voices frequently introduce chromatic tones. The interval of the fourth is encountered so frequently in the melodic lines that it seems to be used to exploit the interval of the fourth found in the chorale melody.

O Haupt voll Blut und Wunden, Vorspiel, is marked Mesto (see Table 24). It is scored for two manuals and the pedal division. The voices move within the range of three and one-half octaves and mainly in sixteenth notes. Sometimes slower movement is paced at the eighth note, and passages are occasionally embellished with thirty-second note runs.

The chorale canon begins with three active voices. The cantus firmus is presented in the pedals. The soprano voice leads the tenor voice at the distance of one and one-half beats in canon at the lower fifth. The three-voice texture as well as the canonic imitation con-

tinue to the beginning of phrase e. At this point another voice is added in the pedal. The two voices in the pedal division set forth the cantus firmus in canon at the upper fifth. The two canons run simultaneously until the conclusion of the work.

TABLE 24

FORMAL DIAGRAM OF

O Haupt voll Blut und Wunden
Vorspiel, Volume II

Meter	Phrases	Meas. no.	Key		Cadence
4/2	a	1-3	E phry.	E phry.	
	I	3-4	E phry.	E phry.	
	b	4-6	c m	a m	
3/2(8)	II	6-8	a m	a m	
4/2(9)	a'	9-10	E phry.	E phry.	
	I	10-11	E phry.	E phry.	
	b'	11-13	c m	a m	
3/2(15)	II	13-15	a m	E phry.	
4/2(16)	c	15-18	E phry.	E phry.	
	III	18-19	E phry.	E phry.	
	d	19-21	D M	e m	
3/2(22)	IV	21-22	e m	e m	
4/2(23)	e	22-24	e m	e m	
	f	25-27	E phry.	E phry.	IV - I

Syncopation is used in the melodic lines, and the rhythmic figure ♪♫♩ is repeated frequently. The interval of a fourth, derived from the initial interval of phrase a of the cantus firmus, appears throughout the melodies in the accompanying voices. Chromaticism, introduced in the first measure, is also common in the

course of the work.

O Haupt voll Blut und Wunden, Orgelchoräl I, is scored for three voices, moving within three octaves, to be played on one manual. Although entitled Orgelchoräl, the short work is written as a chorale canon. Beneath the cantus firmus presentation in the soprano voice, the tenor voice leads the bass voice at the distance of two half-note beats in canon at the lower second.

TABLE 25

FORMAL DIAGRAM OF

O Haupt voll Blut und Wunden
Orgelchoräl I, Volume II

Meter	Phrases	Meas. no.	Key		Cadence
4/2	a	1-2	E phry.	E phry.	III - I
	b	2-4	E phry.	E phry.	
	a	4-6	E phry.	E phry.	III - I
	b	6-8	E phry.	E phry.	IV - V
	c	8-10	E phry.	E phry.	II - VI
	d	10-12	E phry.	E phry.	
	e	12-14	E phry.	E phry.	
	f	14-16	E phry.	E phry.	VI I - I

The prelude is characterized by simplicity of voice leading and straightforward motion never progressing in note values faster than the quarter-note subdivision of the half note. Numerous suspension figures accentuate the poignant quality of the work.

O Haupt voll Blut und Wunden, Orgelchoral II, is also composed

as a chorale canon. It is scored for three voices which cover a range

of three and one-half octaves. The cantus firmus is stated in the

pedals with a 4' stop, and functions as the middle voice. The two other

voices are played on separate manuals. The soprano voice leads the

bass voice at the distance of six beats in canon at the lower sixth. The

voices generally move in quarter notes.

TABLE 26

FORMAL DIAGRAM OF

O Haupt voll Blut und Wunden
Orgelchoräl II, Volume II

Meter	Phrases	Meas. no.	Key		Cadence
4/2	a	1-2	E phry.	E phry.	
	b	2-4	E phry.	E phry.	
	a	5-6	E phry.	E phry.	
	b	6-8	E phry.	E phry.	
	c	8-10	E phry.	E phry.	
	d	10-12	E phry.	E phry.	
	e	12-14	E phry.	E phry.	
	f	14-16	E phry.	E phry.	VII - I

The work opens with a descending chromatic passage which

continues to appear in the accompanying voices throughout the following

three phrases. Suspension figures call attention to the various voices

in which they occur. The falling third, derived from chorale phrases

e and f, appears frequently in the texture.

O Haupt voll Blut und unden, Orgelchoräl III, is the fourth and

last chorale canon written on O Haupt voll Blut... (see Table 27). The cantus firmus is played in the pedals with a 4' stop, and sounds in the alto range of a four-voice texture. Pepping indicates an option in playing the manual voices on one or two manuals. In this work, spanning nearly a four-octave range, the canon is set forth in the tenor and bass voices. Initially the tenor follows the bass at the distance of four quarter notes in canon at the upper sixth. At chorale phrase e the canon is written at the unison. The tenor now follows the bass a measure and one-half later. At chorale phrase g the interval of the canon again changes; the bass follows the tenor at the distance of two quarter notes in canonic imitation at the upper second.

TABLE 27

FORMAL DIAGRAM OF

O Haupt voll Blut und Wunden
Orgelchoräl III, Volume II

Meter	Phrases	Meas. no.	Key				Cadence
4/2	a	1-2	E phry.		d	m	
	b	2-4	E phry.		E	phry.	
	a	4-6	E phry.		d	m	
	b	6-8	E phry.		E	phry.	
	c	8-10	E phry.		E	phry.	
	d	10-12	E phry.		E	phry.	
	e	12-14	E phry.		E	phry.	
	f	14-16	E phry.		E	phry.	V - I

The soprano voice moves freely in triplet figures often contain-

ing chromaticism. Pepping destroys the triplet feeling and slows the rhythmic motion in the accompaniment in phrases e and f. He resumes the triplets in phrase g but in the last two measures of the work he writes out the ritard by changing to a duple motion in eighth notes.

Orgelchoräle

Ten preludes in the Grosses Orgelbuch are characterized by several features which place them in a separate category. Although the entire chorale melody is presented once in a straightforward manner in these works, their internal structural organization is unlike that of the preludes discussed in the cantus firmus category. The presentation of the chorale melody is rarely, and then only briefly, interrupted by interludes in which the cantus firmus is absent. One-measure interludes appear in only three preludes; one-measure introductions initiate only two preludes.

Orgelchoräle, extending from twelve to thirty-one measures in length, are generally shorter than Vorspiele in the other categories. The over-all pitch range of three and one-half octaves is also somewhat more confined than in Vorspiele composed on a larger scale.

In half of these Orgelchoräle the texture never exceeds three voices. The usual four-voice texture prevails in three preludes; a five-voice texture obtains in two preludes. The rhythmic structure of these preludes is not particularly complicated.

The melodic lines of the Orgelchoräle usually move in some

fairly consistent subdivision of the beat. Rhythmic patterns, however, are seldom reiterated or emphasized by slurs and staccatos. The melodic treatment of the accompanying voices generally resembles that found in the other preludes.

Settings in the major mode predominate in Orgelchoräle, occurring in seven preludes. Two preludes are written in the minor mode; one is composed in the mixolydian mode. Since interludes are conspiciously absent in these works, internal cadences punctuate chorale phrases or occur before passages in which the final note of the chorale melody is extended.

TABLE 28

FORMAL DIAGRAM OF

Wie soll ich dich empfangen
Orgelchoräl, Volume I

Meter	Phrases	Meas. no.	Key		Cadence
4/4	a	1-3	$E^b M$	$E^b M$	
	b	3-5	$E^b M$	$E^b M$	II - I
	a	6-8	$E^b M$	$E^b M$	
	b	8-10	$E^b M$	$E^b M$	II - I
	c	10-13	B^b polymodal		
	d	13-15	E^b phry.	E^b phry.	
	I	16-17	E^b phry.	E^b phry.	
	e	17-21	$E^b M$	$E^b M$	II - I

Wie soll ich dich empfangen is marked Moderato (see Table 28). The work is specified to be played on two manuals and the pedals. The

chorale melody, stated in the pedal division with a 4' registration, usually forms the highest voice. The texture is limited to three voices, the range, to three and one-half octaves.

The right hand plays persistent sixteenth-note patterns; the left hand merely provides support with quarter and eighth notes. Pepping frequently creates syncopation by ties on the first sixteenth note of the beat as follows: ♫♫♫ ♫♫♫ . Marked mezzo forte and non legato, the right hand moves in diatonic runs as well as in figural patterns favoring the intervals of thirds and fourths.

TABLE 29

FORMAL DIAGRAM OF

Kommt und lasst uns Christum ehren
Orgelchoräl, Volume I

Meter	Phrases	Meas. no.	Key		Cadence
3/4	a	1-4	F M	F M	
	b	5-8	F M	F M	
	c	9-12	F M	F M	
	d	13-16	F M	F M	
	I	16-17	F M	F M	IV - I

Kommt und lasst uns Christum ehren, Orgelchoräl, is marked Allegro (see Table 29). The Orgelchoräl is scored exactly as the preceding one, Wie soll ich dich empfangen. The range is also the same, but a four-voice texture predominates.

The right hand, marked non legato, maintains triplet motion in

a single voice throughout the work; the left hand merely provides har-

monic support playing two voices usually moving with the cantus firmus.

The triplets in the right hand often proceed in figures which descend

diatonically.

TABLE 30

FORMAL DIAGRAM OF

Ich steh an deiner Krippe hier
Orgelchoräl, Volume I

Meter	Phrases	Meas. no.	Key		Cadence
4/4	a	1-4	b m	b m	I - V
	a	4-8	b m	b m	V - I
	b	8-10	D M	D M	
	c	10-12	D M	D M	
	d	12-14	D M	b m	
	I	14-15	b m	b m	IV - I

Ich steh an Krippe hier, Orgelchoräl, is marked Andante (see

Table 30). The tenor voice presents the chorale melody in this Orgel-

choräl. The other three voices, spanning a range of nearly four octaves,

move predominantly in eighth notes, dividing the quarter-note beat in

half. The four voices move independently. The work is scored for two

manuals and pedal, and is marked mezzo piano. Phrase markings im-

ply a legato style of performance in contrast to the non legato character

indicated in the preceding Orgelchoräle.

The fourth, the initial interval in four of the five chorale phrases,

frequently appears in the melodic lines of the accompaniment. Dotted-

note figures, appearing in the cantus firmus, also occur in various

forms in the accompanying voices.

TABLE 31

FORMAL DIAGRAM OF

G ottes Sohn ist kommen
Orgelchoräl, Volume I

Meter	Phrases	Meas. no.	Key		Cadence
4/4	a	1-2	E M	E M	V/V - V
	b	3-4	E M	E M	
	c	5-6	E M	E M	
	d	7-9	E M	E M	I - V
	e	10-11	E M	E M	
	f	12-14	E M	E M	V - IV
	I	14-16	E M	E M	V - I

Gottes Sohn ist kommen, Orgelchoräl, is marked Semplice (see

Table 31). This Orgelchoräl is played on one manual and pedal. Three

voices cover a range of only two octaves. The cantus firmus is played

in the pedal with a 4' stop, and sounds in the soprano. Since the three

voices usually move together in quarter notes, a homophonic texture

results. Occasional eighth-note passing tones enliven the simple dia-

tonic movement prevailing in the accompaniment as well as in the

choral melody.

O wir armen Sünder, Orgelchoräl, is composed of four voices

(see Table 32). Scoring calls for one manual and pedal without 16'

stops. The pedal presents the cantus firmus in the tenor voice. The

over-all range is three octaves. Quarter-note motion prevails. The
voices usually move together except for some passing tones in eighth
notes. Repeated notes, so prevalent in the chorale melody, are used
in similar patterns in the accompaniment. The interval of the fourth,
occurring in the third and fifth phrases of the cantus firmus, also ap-
pears in the accompanying melodic lines.

TABLE 32

FORMAL DIAGRAM OF

O wir armen Sünder
Orgelchoräl, Volume II

Meter	Phrases	Meas. no.	Key		Cadence
4/4	a	1-4	D Mix.	D Mix.	
	b	5-8	D Mix.	a m	
	c	9-12	a m	a m	
	d	13-16	d m	D Mix.	
	e	17-21	D Mix.	d m	
	f	22-24	d m	D Mix.	$V - Im_3$

O Traurigkeit, o Herzeleid, Orgelchoräl, is marked Larghetto
(see Table 33). In this work composed in three voices the left hand
plays the cantus firmus in the tenor voice. Spanning a range of some-
what over four octaves, this composition contains rhythmic complexi-
ties unusual in the Orgelchoräl category. The quarter-note beat is
subdivided into sixteenth notes in the right hand over chorale phrase
a; in phrase b the movement is reduced to eighth notes; in phrase c

the right hand suddenly begins to move in thirty-second-note patterns;
and over phrase d the movement alternates between sixteenth and thirty-
second notes. Syncopation also adds further interest to the rhythms
played in the right hand.

TABLE 33

FORMAL DIAGRAM OF

O Traurigeit, o Herzeleid
Orgelchoräl, Volume II

Meter	Phrases	Meas. no.	Key				Cadence
4/4	I	1-2	f	m	f	m	
	a	2-4	f	m	f	m	
	b	5-7	f	m	f	m	
5/4(9)	c	8-9	f	m	f	m	
4/4(10)	d	10-11	f	m	f	m	
	II	12-12	f	m	f	m	III - I

Diatonic melodic lines prevail in both the cantus firmus and the
accompaniment. Again the interval of a fourth appears frequently in
the accompanying melodic lines, suggesting its derivation from the
fourth spanned in chorale phrases b, c, and d.

Auf, auf, mein Herz, mit Freuden, Orgelchoräl, is marked
Poco animato. The texture consists of three voices which evolve with-
in the range of three octaves.

The soprano voice presents the chorale melody in the right hand.
The left hand, playing on a separate manual, sometimes provides con-
trapuntal accompaniment. Often it also imitates the melody played in

the right hand by stating figures derived from the chorale melody by
the device of melodic inversion. In the figures in melodic inversion
played in the left hand leaps of thirds are inverted as thirds; the fifth
occurring in the right hand melody sometimes appear as fourths in the
left-hand accompanying voice. The pedal voice provides rhythmic
punctuation by playing a note which usually falls on alternate beats in
the three-beat measure. Quarter-note motion prevails in the work.

TABLE 34

FORMAL DIAGRAM OF

Auf, auf, mein Herz, mit Freuden
Orgelchoräl, Volume III

Meter	Phrases	Meas. no.	Key		Cadence
3/4	a	1-4	D M	D M	
	b	4-7	D M	b m	
	I	8-8	b m	b m	
	a	9-12	D M	D M	
	b	12-15	D M	b m	
	I	16-16	b m	b m	
	c	17-22	b m	e m	
	d	22-25	e m	e m	
	e	25-30	e m	D M	IV - I
	II	31-31	D M	D M	

Mit Freuden zart, Orgelchoräl, is marked Cantabile. The work
is scored for five voices moving within an over-all range of three and one-
half octaves. The cantus firmus, played by the pedal without a 16' stop,
forms an inner voice in the texture, fluctuating between the alto and
tenor range.

TABLE 35

FORMAL DIAGRAM OF

Mit Freuden zart
Orgelchoräl, Volume III

Meter	Phrases	Meas. no.	Key		Cadence
2/2	I	1-1	E♭M	E♭M	
	a	2-5	E♭M	E♭M	
	b	5-7	E♭M	E♭M	
	I	8-8	E♭M	E♭M	V - I
	a	9-12	E♭M	E♭M	
	b	12-15	E♭M	E♭M	V - I
	c	16-18	E♭Mix.	E♭M	
	d	19-21	E♭M	E♭Mix.	
	e	21-24	E♭Mix.	E♭M	V - I
	II	24-26	E♭M	E♭M	II - I

The motion of the work is primarily set forth in quarter notes
dividing the half-note beat, but eighth and sixteenth notes as well as
syncopated figures appear throughout the work.

The voices tend to move independently. Occasionally, two join
in setting forth melodic lines. The interval of the fourth, appearing in
nearly every phrase of the cantus firmus, is emphasized in the melodic
lines of the accompanying voices and in the harmonic structure as well.

Gelobt sei Gott im höchsten Thron, Orgelchoräl, is scored for
three voices covering an over-all range of three and one-half octaves.
The cantus firmus is played in the pedal by a 4' stop, and variously
sounds as the highest or middle voice in the texture. Separate manuals
are indicated for the other two voices. At times they move independent-

ly; sometimes they are paired. The predominating motion is conducted in eighth notes dividing the half note beat, but sixteenth-note runs are briefly interjected.

TABLE 36

FORMAL DIAGRAM OF

Gelobt sei Gott im höchsten Thron
Orgelchoräl, Volume III

Meter	Phrases	Meas. no.	Key		Cadence
3/2	a	1-4	D M	D M	V - I
	b	5-8	D M	D M	
	c	9-12	D M	D M	II - I
	d	13-16	D M	D M	
	e	17-18	D M	D M	
	I	18-19	D M	D M	V - I

The diatonic movement prevailing in the cantus firmus is reflected in runs in the accompaniment. The interval of the fifth, appearing in phrase b of the chorale melody, occurs frequently as an important interval in the accompaniment. Slurs, not typically encountered in the Orgelchoräle, are found in this work usually in the following rhythmic figure ♪♫♫ .

Ach wundergrosser Siegesheld, Orgelchoräl is marked Sostenuto (see Table 37). The texture consists of five voices, and a full sonority is maintained throughout the work. The chorale melody is stated in the alto voice of the three and one-half octave range.

The imitation of a four-note motive is an unusual feature in this

Orgelchoräl. The motive is stated and repeated in the first measure by the soprano voice, restated by the tenor voice in the first phrase, and appears in the second and third phrases as well. The first three chorale phrases are stated in literal repetition. When new phrases are then introduced, the motive appears several times in the accompaniment, and occurs at the close of the prelude over an extension of the chorale's final note. The motive exploits the interval of a fourth, prominent in the first phrase of the cantus firmus.

Eighth-note motion prevails with sixteenth-note runs occasionally added. Syncopation is used, and the rhythmic figure ♩♫ appears frequently in the accompaniment.

TABLE 37

FORMAL DIAGRAM OF

Ach wundergrosser Siegesheld,
Orgelchoräl, Volume III

Meter	Phrases	Meas. no.	Key		Cadence
4/4	a	1-3	C M	C M	
	b	3-6	C M	C M	
3/2(7)	c	6-7	C M	C M	
4/4(8)	a	8-10	C M	C M	
	b	10-12	C M	C M	
3/2(14)	c	13-14	C M	C M	V- I
4/4(15)	d	15-17	C M	C M	
	e	17-20	C M	C M	
3/2(21)	f	20-22	C M	C M	V- I
4/4(22)					
	I	22-22	C M	C M	II - I

CHAPTER III

SUMMARY

The chorale preludes in the <u>Grosses Orgelbuch</u> are published in
three volumes according to the seasons of the church year. Volume I
contains <u>Vorspiele</u> and <u>Orgelchoräle</u> composed for performance dur-
ing Advent and Christmas; Volume II, Passion; and, Volume III, Eas-
tertide, Ascension, and Pentecost. The character of the works in each
volume seems remarkable for depicting the mood appropriate for each
season.

In Volume I the quick, dance-like compositions characterized
by runs, slurs, and staccatos express the joy of Christmas. The
quieter pieces reflect the patient anticipation and expectancy of the Ad-
vent season.

In the chorale preludes for the Passion season in Volume II the
musical devices used in the other works to denote joy are conspicuous-
ly absent. These works are typified by chromaticism and suspension
figures which suggest the anxiety and longing of Lent. The composi-
tions in a faster tempo, rather than having a light-hearted and trans-
parent character, are darkly-colored.

The works in Volume III are comparable to those in Volume I.

Similar musical devices are used to express the happy Thanksgiving for Christ's resurrection and the comforting certainty in the presence of the Holy Spirit.

According to their character the chorale preludes in the Grosses Orgelbuch may be divided into the three following groups: light-hearted, scherzando preludes; pensive, pastoral works; and the free, fantasia-type compositions. Ten works comprise the first group, none of which appear in Volume II; sixteen, the second group; and nine, the last group.

The internal structure of most of the preludes is based on the alternation of chorale phrases and interlude material not containing the cantus firmus. The average length of introductory material ranges from two to five measures; one melody chorale has an introduction as long as twenty-two measures before the statement of the first chorale phrase. Interludes usually last about four measures. Two works in the cantus firmus category have exceptionally long interludes of thirteen and fourteen measures. In the ornamented chorale preludes, the chorale canons, and most of the Orgelchoräle, the statement of the cantus firmus is never interrupted by an introduction or interludes.

One aspect common to each of the chorale preludes is the presentation of the entire chorale melody as the cantus firmus. In twenty-two preludes the chorale melody is played on the pedal division. In the remaining chorale preludes manual voices present the chorale. The cantus firmus sounds in the bass in six of the works;

the tenor, in ten; the alto, in four; and, the soprano, in eleven. In the remaining four chorale preludes the chorale melody is presented by more than one voice. The accompanying voices, woven around or placed above or below the chorale tune, provide contrapuntal accompaniment.

Pepping follows the contemporary trend in notation by using no key signature and also employs certain twentieth-century techniques in these compositions. He does not write in an atonal style, but orients his voices toward a tonal center. Thirteen chorale preludes are set in the mixolydian mode, one in the dorian, and four in the phrygian. The major mode prevails in fifteen works; the minor mode in two.

In these works his style is characterized by a mixture of idioms. He often uses the traditional major and minor modes as well as traditional harmonic progressions. He may write a prelude in a major mode and use modal harmonic progressions, i. e., root movement progressing predominately in seconds and thirds. Again, he may write a prelude in which one of the other modes predominates, and use traditional or modal harmonic progressions.

Modal harmony, as used by Pepping, consists of the frequent use of the harmonic progressions, VII-I, II-I, and V-IV. He often changes modes while the tonal center remains constant. In the passage in the mixolydian mode on F given below, Pepping's use of the harmonic progression, VII-I-V-IV-I, may be seen.

Ex. 15.--Auf diesen Tag bedenken wir, Vorspiel, meas. 8-9;
Volume III, p. 29.

Pepping's ability to change modes over a constant tonal center is apparent in the same composition a few measures later when the voices shift to the dorian mode. Following the dominant to tonic harmonies presented in the example below, the mode is confirmed by the dorian scale appearing in the sixteenth-note run.

Ex. 16.--Auf diesen Tag bedenken wir, Vorspiel, meas. 11-12;
Volume III, p. 29.

Tonal centers are strengthened or established by cadences. Cadences creating varying degrees of finality appear in the preludes. They may be formed by traditional or modal harmonies. Regardless of the predominating mode of the prelude, most internal cadences are formed by the harmonic progression, V-I. Often all voices do not come to a complete rest. The following example shows a strong V-I cadence establishing F-sharp minor as the tonal center even though an inner voice continues moving in eighth notes.

Ex. 17.--<u>Vom Himmel hoch, da komm ich her, Vorspiel</u>, meas. 14-15, Volume I, p. 36.

Pepping's predilection for modal writing is evidenced in the frequent final cadences whose root movements progress in seconds. In many instances, such as the following example, a composition written in the major or the minor mode is given the color of one of the other modes by a final cadence with the harmonic progression, II-I.

Ex. 18.--Wie soll ich dich empfangen, Orgelchoräl, meas. 20-21;
Volume I, p. 25.

Compositions in modes other than major or minor are usually

finalized by cadences formed by the harmonic progression, VII-I, as

in the following example in the mixolydian mode.

Ex. 19.--Gelobet seist du, Jesu Christ, Vorspiel I, meas. 26-27;
Volume I, p. 31.

The works in the Grosses Orgelbuch, besides reflecting a unique,
contemporary style, reveal a thorough skill in the handling of tradi-
tional harmonic devices. One of the most outstanding and the most
frequently encountered of these devices includes Pepping's use of sec-
ondary dominants consisting of various forms of dominant harmony.
Often secondary dominants are used in modulations as in the following
passage moving from C major to A minor.

Ex. 20.--Macht hoch die Tür, die Tor macht weit, Vorspiel I,
meas. 27-28; Volume I, p. 6.

Pepping's treatment of dissonance, both in the traditional and in
the early twentieth-century style, contributes greatly to his creation
of a fresh and original style. In many instances, dissonance results
from notes treated merely as non-harmonic tones. Non-harmonic
tones frequently form suspensions, passing tones, and neighbor tones.
The following example shows a seven-six suspension.

Ex. 21.--<u>Ein Lammlein geht und trägt die Schuld</u>, <u>Vorspiel</u>,
meas. 30; Volume II, p. 18.

Passing tones and lower neighbor tones are used frequently in a typi-

cal manner. In the work containing the following example the lower

neighbor tone figure is melodically and rhythmically important.

Ex. 22.--<u>Heut singt die liebe Christenheit</u>, <u>Vorspiel</u>, meas. 29;
Volume III, p. 51.

Many twentieth-century methods of creating dissonance are also

used in these chorale preludes. Unresolved dissonant sonorities ap-

pear with varying frequency and in several forms. One method in which Pepping creates dissonance is by building chords in intervals other than thirds; i. e, non-tertian chords. Superimposing intervals and adding non-chordal tones to tertian chords also comprise Pepping's technique of consonance-dissonance treatment.

One example of chords in a non-tertain relationship occurs when chords are built in fourths. In the following example the fourths move in a descending melodic pattern typical of the work in which they appear.

Ex. 23.--<u>Ein Lammlein geht und trägt die Schuld</u>, <u>Vorspiel</u>, meas. 44-45; Volume II, p. 19.

Superimposing certain intervals often creates dissonance. Fourths are superimposed on fifths, and create dissonance as they are set in contrary motion.

Ex. 24.--<u>Macht</u> <u>hoch</u> <u>die</u> <u>Tür</u>, <u>die</u> <u>Tor</u> <u>macht</u> <u>weit</u>, <u>Vorspiel</u> I,
meas. 8-9; Volume I, p. 4.

Adding non-chordal tones to chords and eliminating their resolu-
tion seems to be one of Pepping's favorite methods for creating disso-
nant sonorities.

Ex. 25.--<u>Komm</u>, <u>heiliger</u> <u>Geist</u>, <u>Herre</u> <u>Gott</u>, <u>Vorspiel</u>, meas. 14;
Volume III, p. 47.

Pepping's melodies in the accompaniment of these chorale preludes also attest his ingenuity. He writes melodies formed from many diverse motives, carefully constructed to avoid any suggestion of tedium or triteness. Pepping frequently employs characteristic elements of the chorale melody in the accompanying voices, but never do they sound forced or contrived. Scale passages or fragments appear, both in descending and ascending motion, often pointing up some diatonic movement in the cantus firmus. The favored melodic line of one chorale prelude may be as diatonic as the next one is disjunct. An excellent example of a disjunct melodic line may be seen in the subject in the initial passage of O Wir armen Sünder, Vorspiel I (see p. 67).

Reiterated melodic figures, appearing in many of the chorale preludes, are often characterized by slur and staccato markings. Chromaticism evolves as a melodic device in these works and colors the accompanying voices. Ornamentation such as trills and mordents further colors and elaborates the melodic lines.

Skips of thirds and fourths, common in many chorale melodies, are frequently exploited in the accompaniment. They may appear in repeated melodic figures or simply as a favored melodic movement.

Pepping's imaginative melodic treatment includes the use of repeated notes in the chorale as a basis for melodic figures in the accompaniment. The repeated notes occurring in the chorale melody are often made prominent in several ways. The most readily apparent is simply repeating notes in the accompaniment. In the following ex-

ample the <u>cantus firmus</u> appears in the pedal.

Ex. 26.--<u>O wir armen Sünder</u>, <u>Orgelchoräl</u>, meas. 1-2; Volume II, p. 14.

Pepping also emphasizes repeated notes by returning to them in such a way that they create a pedal point as in the left hand.

Ex. 27.--<u>Gottes Sohn ist kommen</u>, <u>Vorspiel</u>, meas. 13; Volume I, p. 50.

Yet another manner in which Pepping features repeated notes is by using them in a series of slurs in which the repeated notes are emphasized.

Ex. 28.--<u>Macht hoch die Tür, die Tor macht weit</u>, <u>Vorspiel</u> I, mea. 36; Volume I, p. 7.

Chromaticism, an important melodic device, is specially prominent in the works in Volume II. In the following example Pepping writes a chromatic melodic line in canon to express pain and death, as did Bach and Buxtehude.

Ex. 29.--<u>O Haupt voll Blut und Wunden</u>, <u>Orgelchoräl</u> II, meas. 1-2; Volume II, p. 39.

Pepping's use of ornamentation in the accompanying melodic lines is very well illustrated in the one-measure example below. The solution to the execution of the ornaments in the entire Grosses Orgelbuch is found in this particular measure. It is obvious that the trills are meant to begin on the upper auxillary tone, and that the smaller notes--the mordent and the coulé--are to be played before the beat.

Ex. 30.--O Haupt voll Blut und Wunden, Vorspiel, meas. 8; Volume II, p. 35.

The mordent figure in its regular and its inverted form is found throughout the Grosses Orgelbuch. When Pepping intends for the ornament to be played on the beat--which is very seldom--he notates it as in the following example:

Ex. 31.--<u>O Haupt voll Blut und Wunden,</u> Orgelchoräl II, meas.
15-16, Volume II, p. 39.

In many chorale preludes in the <u>Grosses Orgelbuch</u> the intervals

of the fourth occurring in the chorale melody are used to derive ac-

companiment figures. The fourth, appearing in three phrases of the

chorale melody presented below, is used as a melodic figure occurring

throughout the prelude.

Ex. 32.--<u>Gelobt sei Gott</u> im höchstern <u>Thron, Vorspiel,</u> meas.
31-33, Volume III, p. 24.

Thirds in the chorale melody are also reflected in the accompanying voices. The falling thirds in the voices accompanying the cantus firmus given below resemble the thirds that appear in almost every phrase of the chorale.

Ex. 33.--Auf diesen Tag bedenken wir, Vorspiel, meas. 8-10; Volume III, p. 29.

Diatonic movement in the cantus firmus is often exploited by scale passages in the accompaniment. Both ascending and descending diatonic scales, written to accompany the descending diatonic cantus firmus scored for the pedals, appear below.

Ex. 34.--Gelobt sei Gott im höchstern Thron, Orgelchoräl, meas. 1-2; Volume III, p. 26.

Pepping's treatment of rhythm is a vital aspect of his style. As stated in the Pack thesis, "The unusual rhythmic activity in the works of Pepping is one of the most distinctive characteristics of his style."[1] In his use of rhythm Pepping has several favorite devices. Dotted-note figures emerge as one of the most frequent devices, especially in accompanying those chorale melodies containing such rhythms as ♩ ♩ or ♩. ♪ . Syncopation appears throughout the works, emphasizing certain beats or creating special effects.

Pepping creates rhythmic patterns which he often uses throughout a single composition. These patterns are frequently even more defined by slur and staccato markings.

Complicated rhythms with varying note values and varying numbers of notes to the beat are found frequently in the fantasia-type compositions and in several instances in the pastoral preludes. In the following passage in an ornamented chorale written in common meter the soprano and tenor voices are presenting the chorale in canon. In the Vorspiel marked Andante cantabile the chorale melody in the soprano and tenor receives an elaborate rhythmic treatment throughout the work.

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[1] Pack, p. 135.

Ex. 35.--<u>Wie soll ich dich</u> empfangen, <u>Vorspiel</u> I, meas. 4-5;
<u>Volume</u> I, p. 15.

In the chorale <u>Macht hoch die Tür</u>, <u>die Tor macht weit</u> the preva-
lent rhythm is ♩ ♩ . The following example shows Pepping's use
of dotted notes in the accompaniment over the prevailing rhythm of the
<u>cantus firmus</u> stated in the pedals.

Ex. 36.--<u>Macht hoch die Tür</u>, <u>die Tor macht weit</u>, <u>Vorspiel</u> I,
meas. 45-46; Volume I, p. 9.

Syncopation is used frequently as a rhythmic device in these works. In the following passage the syncopation emphasizes the downbeat, thereby strengthening the dance-like quality of the work.

Ex. 37. --<u>Macht</u> <u>hoch</u> <u>die</u> Tür, <u>die</u> <u>Tor</u> <u>macht</u> <u>weit</u>, <u>Vorspiel II</u>, mea. 1-3; Volume I, p. 10.

Syncopation, also introduced at the final cadence, anticipates and strengthens the important beat of the cadence, and produces an ecrhythmic effect.

Ex. 38. --<u>Heut</u> <u>singt</u> <u>die</u> <u>liebe</u> <u>Christenheit</u>, <u>Vorspiel</u>, meas. 39; <u>Volume III</u>, p. 52.

Reiterated rhythmic patterns are emphasized by articulation markings such as slurs and staccatos, especially in the dance-like works, to point up or establish a rhythmic effect. In the following example the pattern played by the left hand has been featured throughout the composition.

Ex. 39.--Wir wollen alle frochlich sein, Vorspiel, meas. 26-27; Volume III, p. 19.

The Grosses Orgelbuch, composed as music for the Protestant worship service, is useful throughout the year in providing interesting and meaningful music for the service. Many of the works also merit the attention of concert organists for performance.

The chorale preludes in the Grosses Orgelbuch reflect Pepping's deep understanding of the chorale prelude as a compositional medium. He has used this medium in its mature, late-baroque form as a framework upon which to base his own twentieth-century approach to musical expression. Pepping rivals the great masters of the

past in contributing works in his unique and original style to the genre of the chorale prelude.

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