

# A German Baroque Christmas



December 13, 2012  
12 Noon  
Arthur Wenk, organist

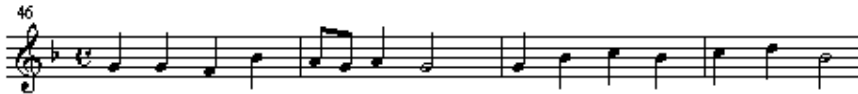
## Program

Saviour of the Nations, Come                      Walther

In dulci jubilo    Anonymous  
Walther  
Buxtehude

Canonic Variations on                                  Bach  
"From Heaven on High to Earth I Come"  
Canon at the octave  
Canon at the fifth  
Canons by inversion  
Canon at the seventh  
Canon by augmentation

Saviour of the Nations, Come                      Bach



Next Music at Midday Concert:  
10 January--Music for Epiphany  
Next JOSEPH concert: January 20

# Canonic Variations on "From Heaven on High, to Earth I Come"

## Basic melody



1. Melody in the pedal; canon at the octave between the two upper voices
2. Melody in the pedal; canon at the fifth between the two upper voices
3. Series of inversion canons on the main melody:
  - a. inverted canon at the sixth



- b. inverted canon at the third



- c. inverted canon at the second



d. inverted canon at the ninth

Musical notation for exercise d, showing an inverted canon at the ninth. The notation is in two staves, with the melody in the right hand and its inverted counterpart in the left hand. The exercise begins at measure 19.

e. four phrases combined

Musical notation for exercise e, showing four phrases combined. The notation is in two staves, with the melody in the right hand and its inverted counterpart in the left hand. The exercise begins at measure 23. The phrases are labeled: Phrase 1, Phrase 2, Phrase 3, and Phrase 4.

4. Melody in long notes accompanied by a canon at the seventh

Musical notation for exercise 4, showing a melody in long notes accompanied by a canon at the seventh. The notation is in two staves, with the melody in the right hand and the canon in the left hand. The exercise begins at measure 32.

5. Melody in long notes accompanied by canon in augmentation

Musical notation for exercise 5, showing a melody in long notes accompanied by a canon in augmentation. The notation is in two staves, with the melody in the right hand and the canon in the left hand. The exercise begins at measure 35.

ending in B-A-C-H motive

Musical notation for the B-A-C-H motive, showing the notes B, A, C, and H in a bass clef.