# Commentary

Abbreviations and Sigla

BG J. S. Bach's Werke. Gesamtausgabe der Bachgesellschaft, Leipzig, 1855–1899

BJ Bach-Jahrbuch

BWV Wolfgang Schmieder, Bach-Werke-Verzeichnis, 2nd expanded edition,

Wiesbaden, 1990; Shorter edition (BWV 2a), edited by Alfred Dürr and Yoshitake Kobayashi with assistance from Kirsten Beißwenger, Wies-

baden, 1998

EP Johann Sebastian Bach's Compositionen für die Orgel – Kritisch-korrekte Aus-

gabe, vol. 5-7, edited by Friedrich Konrad Griepenkerl, Leipzig: C. F.

Peters, 1846, 1847

LH Staff for the left hand NA Present new edition

NBA Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke

NBA IV/1 KB NBA, series IV, volume 1 (Orgelbüchlein, Sechs Choräle von verschiedener

Art, Choralpartiten). Kritischer Bericht by Heinz-Harald Löhlein, Kassel

[etc.], 1987

NBA IV/2 KB NBA, series IV, volume 2 (Die Orgelchoräle aus der Leipziger Originalhand-

schrift), Kritischer Bericht by Hans Klotz, Kassel [etc.] 1957

NBA IV/4 KB NBA, series IV, volume 4 (Dritter Teil der Klavierübung), Kritischer Beri-

cht by Manfred Tessmer, Kassel [etc.], 1974

RH Staff for the right hand

Each individual commentary begins with a facsimile of the first system of the original print or autograph manuscript. In the current volume, this practice is possible and appropriate because only one source, either written or authorized by the composer, exists for each. The facsimile provides information about the original title and the original notation of the source (number of systems, division of voices, clefs); it replaces the header which in other volumes precedes the musical notation.

In the individual notes, voices are indicated by Roman numerals for the system and, if necessary, Arabic numerals for the individual voices within the system, each in increasing order (I 2 = first system, second voice). These designations pertain to the notation of the present edition.

Many thanks to all libraries, in particular the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, the Stadtbibliothek Leipzig (Musikbibliothek), the British Library London and the Scheide Library of the Princeton University Library, NJ, for providing access to their sources as well as publication rights.

Dritter Theil der Clavier Übung BWV 552, 669-689, 802-805

#### The Source<sup>1</sup>

The only authoritative source for this edition is the original print of 1739. Manfred Tessmer's research (NBA IV/4 KB) has led to the conclusion that the "manuscript sources and the early prints [...] without exception and exclusively trace back to the original print".<sup>2</sup>

The title page, engraved by Balthasar Schmid,<sup>3</sup> reads:<sup>4</sup>

Dritter Theil | der | Clavier Übung | bestehend | in | verschiedenen Vorspielen | über die | Catechismus- und andere Gesænge, | vor die Orgel: | Denen Liebhabern, und besonders denen Kennern | von dergleichen Arbeit, zur Gemüths Ergezung | verfertiget von | Johann Sebastian Bach, | Kænigl. Pohlnischen, und Churfürstl. Sæchs. | Hoff-Compositeur, Capellmeister, und | Directore Chori Musici in Leipzig. | In Verlegung des Authoris.

Nineteen surviving exemplars of this original print are accounted for in NBA IV/4 KB.<sup>5</sup> Among these is one which stems from the composer's own estate. Christoph Wolff demonstrates<sup>6</sup> that it is the exemplar found today in the Stadtbibliothek Leipzig (Musikbibliothek) with the shelf number *PM 1403*<sup>7</sup> and that it was earlier bound with the *Handexemplar* of the Schübler Chorales BWV 645-650 which is today found in the Scheide Library of Princeton University.<sup>8</sup> Handwritten corrections or revisions by the composer, though, cannot be identified in this exemplar.

Two further exemplars are of special interest:

- 4 See the facsimile on p. 21.
- 5 NBA IV/4 KB, pp. 16–19. In the first supplemental volume to RISM A 1 which appeared in 1986, further exemplars were named in the James Fuld private collection [today in US-NYpm = Pierpont Morgan Library] and in the Princeton University Library. On the exemplars found in the United States, see the detailed information by Gerhard Herz, Bach-Quellen in Amerika, Kassel [etc.], 1984, pp. 282–284; on the exemplar in the Princeton University Library see the appendix to the present commentary (p. 15). Hans Gunter Hoke (Bach-Fund in der DDR, in: Beiträge zur Musikwissenschaft 31 [1989], pp. 212f.) only in 1989 reported a further previously unknown exemplar in private ownership in Berlin. The exemplar noted in NBA IV/1 KB owned by Erwin R. Jacobi (1909–1978) is today found in the Zentralbibliothek Zürich (shelf number: Mus Jac G 7); no information survives on the location of the other exemplar
- identified by Tessmer in a private collection owned by Heinrich Sievers (Hanover, 1908–1999). 6 Christoph Wolff, *Bachs Handexemplar der Schübler-Choräle*, in: BJ 1977 (Wolff 1977), pp. 121–125.
- 7 The Leipzig exemplar, which is given in the Kritischer Bericht of NBA IV/4 under the siglum A 6, was also the model for the facsimile edition edited by Christoph Wolff, Leipzig, 1984 (Peters Preprints). Two further exemplars have also served as models for facsimile editions: the one belonging to the Civico Museo Bibliografico Musicale G. B. Martini in Bologna (siglum A 19), edited by M. Mencoboni and U. Pineschi, Brescia: Paideia and Kassel: Bärenreiter 1985 (Biblioteca classica dell'organista 23), and the exemplar from the Bibliothèque Nationale Paris (in NBA IV/4 under the siglum A 12), edited by Philippe Lescat, Courlay: Marc Fuzeau 1990 (Collection Dominantes 2812).
- 8 See below in the commentary to this work.

<sup>1</sup> The Introduction of the present volume provides information about the history of the original print.

<sup>2</sup> NBA IV/4 KB, p. 28. See the comments below on the example from the Hirsch collection (London, British Library).

<sup>3</sup> On Schmid and the other participant engravers see the Introduction.

Library London (shelf number: K. 10. a. 42), identified with siglum A 9 by Manfred Tessmer, contains, according to Tessmer's account, a number of individual corrections which can neither be confirmed nor ruled out as stemming from Bach himself.<sup>9</sup> Although the authenticity of these supplements is not certain, it seems appropriate to mention them in the commentary at the respective places (abbreviation: Ex. Cortot). 2. In the exemplar of the Hirsch collection stemming from the estate of Ambrosius Kühnel now also housed in the British Library London (shelf number: Hirsch III.39; NBA-siglum: A 7), the printed pages 26-29 are replaced by manuscript sheets with the analogous music notation (BWV 676, mm. 61b to the end, BWV 677 complete). Gregory Butler suggests it is possible that this is not, as most assume, a copy of the print, but rather a part of the engraver's model for Balthasar Schmid. 10 For this part of the opus. this would then be a source reaching back further than the original print. A closer study of the condition of these handwritten pages, however, makes this possibility unlikely. Two pitch mistakes<sup>11</sup> do not even play a central role; they could have been corrected on the engraving plate before the first printed proof. The handwritten pages in the last system of BWV 677 unmistakably prove that these are copies. When  $d^{l}$  is written in the upper system and b in the lower, unnecessary ledger lines are often written in the middle voice (indicated by an asterisk \* in the musical example on the left), which can be explained only by the appearance of the original print (the musical example on the right), in which such ledger lines stand approximately in the middle of the space between the systems. Thus, the traditional view may be right: the handwritten pages were copied from an exemplar of the print.

1. The exemplar from the estate of Alfred Cortot which is located today in the British

BWV 677, m. 17

a) handwritten in London BL, Hirsch III.39

b) from the engraving (Balthasar Schmid)





The Role of the Engravers:

The work of engraving the pieces was carried out by three engravers from the Leipzig workshop of Krügner and by Balthasar Schmid in Nuremberg. The process of engrav-

- 9 NBA IV/4 KB, p. 18. Tessmer did not even want "to rule out completely" the possibility that some of these corrections stem from Bach's hand.
- 10 Gregory G. Butler, Bach's Clavier-Übung III: The Making of a Print With a Companion Study of the Canonic Variations on "Vom Himmel boch", BWV 769, Durham and London, 1990 (Butler 1990), pp. 67–69. On page 68, Butler provides a summary comparison of the last of the four pages with the printed edition.
- 11 In m. 105 of BWV 676 the first pitch of the highest voice is  $e^2$  instead of *f-sharp*<sup>2</sup>, in m. 17 of BWV 677 note 10 of the lower voice is *g-sharp* instead of *a* (noted in the musical example with +).

ing and the identities of the engravers are given in the Introduction. How the work of engraving the print was divided among the engravers is shown in the following table.<sup>12</sup>

No.	BWV	Title	Krügner 1	Krügner 2	Krügner 3	Schmid <sup>13</sup>
-	-	[Title Page]				[I]
1	552/1	Praeludium pedaliter	1-414 6 9	5 7-8 10		
2	669	Kyrie, Gott Vater in Ewigkeit	11	12		
3	670	Christe, aller Welt Trost		13-15		
4	671	Kyrie, Gott heiliger Geist		15-17		
5	672	Kyrie, Gott Vater in Ewigkeit			18	
6	673	Christe, aller Welt Trost				19
7	674	Kyrie, Gott heiliger Geist			20	
8	675	Allein Gott in der Höh sei Ehr			22	21
9	676	Allein Gott in der Höh sei Ehr			24	23 25
						26-29
10	677	Allein Gott in der Höh sei Ehr				29
11	678	Dies sind die heilgen zehen Gebot		30-34		
12	679	Dies sind die heiligen zehen Gebot				35-36
13	680	Wir gläuben all an einen Gott		37-39		
14	681	Wir gläuben all an einen Gott		39		
15	682	Vater unser im Himmelreich	40-4115	42-46		
16	683	Vater unser im Himmelreich		46		
17	684	Christ unser Herr zum Jordan kam		48-49	50	47
18	685	Christ unser Herr zum Jordan kam			50	
19	686	Aus tiefer Not schrei ich zu dir		51-53		
20	687	Aus tiefer Not schrei ich zu dir			55	54
21	688	Jesus Christus, unser Heiland				56-60
22	689	Jesus Christus, unser Heiland				60-62
23-	802-	Duetto I, II, III, IV				63-70
26	805					
27	552/2	Fuga pro Organo pleno				71–77

- 12 Details about the engravers refer to the musical notation. The page numbers and the title of the concerned pages could have been done by another engraver without ever being determined with certainty.
- 13 The grey shaded numbers indicate pages that were printed in Nuremberg (see Introduction) while the other pages, like all the complete works of the Krügner workshop, were printed in Leipzig.
- 14 That Krügner 1 began with the first four pages of the Prelude indicates that this truly was the beginning of the engraving and that the Prelude was composed before the beginning of the engraving. Krügner 1 began in order to set the standard, so to speak, that could serve as a model for his colleagues Krügner 2 and 3.
- 15 That Krügner 1 continued with this piece demonstrates that at least the first pages of the original print model of this piece were still valid.

Corrected and Overlooked Errors of the Original Print:

The original print went through a series of corrections in the course of its production. <sup>16</sup> This was purely a matter of error correction. Because the course and authenticity of the corrections have long been assured, <sup>17</sup> it suffices here to accept the corrections, without naming each one individually.

The following obvious errors were not remedied in the correction process and are named here in advance<sup>18</sup>:

No.	Measure	Voice	Comment
1	47	I	The second quarter beat in the top system is apparently
			in error, as the parallel place in m. 45 shows:
		(8th	
1	114	II	for <i>d-flat</i> <sup>1</sup> is missing.
1	140	II 2	f in the last quarter beat missing stem.
1	197	II	Missing or unclear augmentation dot after B.
2	29	III	Note 4 d instead of o
3	58	I 1	Note 8 without \( \begin{aligned}
4	15	II 1	Notes 8 and 9 without \( \frac{1}{2} \).
4	26	II 1	First note undotted.
4	51	II 2	missing for a.
6	5	II 2	Rest is undotted.
11	13-15	II 2	Each half instead of whole rest.
12	5	I 1	Half rest undotted.
12	22	II 2	In the first quarter beat an extra eighth rest; half rest undotted.
13	20	III	Quarter rest missing.
13	100	I	The two top voices without augmentation dot.
14	8	II	\$ before note 7 (c) missing (given before note 9).
15	30	1	Above the two notes $g^2$ joined by a slur are staccato dots.
15	34, 37, 43		Rhythmic errors in the notation of the Lombard.
15	51	II 1	Slur above the staccato-marked notes 3–5.
17	35	III	Half instead of whole rest.
17	61	II	Note 2 without 4.
19	13, 22		Extra rests.

<sup>16</sup> A table of these corrections is found in NBA IV/4 KB, p. 15. On the process of corrections see the Introduction, pp. 14f.

19	32	II 2	Half instead of whole rest.
19	43	I 2	Last Note J instead of J
20	46	II 2	Last note missing sixteenth-note beam.
20	69	II 2	Note 1 <i>f-sharp</i> (despite tie from <i>e</i> ).
21	114	II	Note 5 without #.
22	37	I 2	Rhythm [ ] (but with correct vertical alignment of
			notes 3 and 4.)
22	62	II 2	before note 3 missing.
23	11	II	# before note 9 missing.
25	39	I, II	Missing augmentation dots.
27	31-32	II 1	Inadvertently placed slur from m. 31 note 2 <i>b-flat</i> to m. 32
			note 1.
27	98	I 2	Dot missing after the first $d$ -flat <sup>2</sup> .
27	109	II 1	After note 2 an extra eighth rest (despite the augmenta-
			tion dot).
27	110	I 2	Dot missing after note 7.

Ledger lines were obviously drawn in later and therefore are occasionally missing. Their omission is not mentioned when the pitch is clearly shown by the position of the note.

#### Individual Pieces

[1] Prelude in E-flat major BWV 552/1



Division<sup>19</sup>: 1 1-21 / 2 22-48 / 3 49-70<sub>2</sub> / 4 70<sub>3</sub>-87<sub>1</sub> / 5 87<sub>2</sub>-104<sub>2</sub> / 6 104<sub>3</sub>-126<sub>3</sub> / 7 126<sub>4</sub>-145 / 8 146-162 / 9 163-185 / 10 186-205. The following measures are split by system breaks: 65 | | / 70 | | / 87 | | / 191 | | / 99 | | / 104 | | / 109 | | / 126 | | / 132 | | / 137 | | / 141 | | / 150 | | / 154 | / 167 | / 167 | / 172 | | / 179 | | / 200 | | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 | / 180 |

Measure	Voice	Comment
1		Time signature & has the same meaning here as C. (See also no. 27, here an alla breve signature would be expected). <sup>20</sup>
25	II	Adjusted to match the trill sign at m. 198 of the NA (tr symbol
		with closing wavy line)
33–40	I–II	Placement of staccato dots in the original print is irregular and in many places unclear. Dots that are obviously missing are provided without further indication.

<sup>19</sup> Details about the division of pages in the original print are given using the following model: 3 49–70<sub>2</sub> = page 3 includes measures 49 through to 70 (second quarter beat). This notation system is also used for the pieces that follow.

<sup>17</sup> See the material about the composition and print history in the Introduction to this volume.

<sup>18</sup> In this list, only mistakes that are indisputably recognizable as oversights and indisputably emendable are named; these are corrected in the music of this edition without indication. All textual problems which require discussion are treated in the commentary to the individual works.

<sup>20</sup> See Ewald Kooiman, Die Spielweise, in: Zur Interpretation der Orgelmusik Johann Sebastian Bachs, Berlin and Kassel, 1995, pp. 61–86 (particularly p. 55), as well as Ido Abravaya, On Bach's Rhythm and Tempo, Kassel [etc.], 2006, p. 144.

34–40	П	From the two-staff notation of the source, it is not clear if the bass notes at the beginning of measures 34, 36, 38, and 40 should be played with the manual or the pedal. Two arguments support the playing of these notes on the manual, contrary to the long tradition of editions up to the NBA: 1. This place belongs to the beginning of a new section, following a five-voice cadence in m. 32, which is clearly taken by the manual. 2. The <i>piano</i> indication for the echo-like repetitions logically applies also to the bass notes, something that is difficult to achieve with the pedals. <sup>21</sup> – It would also be possible to play the bass notes marked <i>forte</i> with the pedal and those belonging to the <i>piano</i> section with the manual.
64	II 1	Note 5 is dotted.
104	I	See the comment for m. 25.
110	I 1	After note 3 an extra eighth rest.
112-119	I–II	See the comment for mm. 33–40.
124, 126		Grace notes added in analogy with mm. 45 and 47.
134	III	Note 1 <i>G</i> .
183	II	Rests in the lower voice are added in analogy with m. 10.
198	II	See the comment for m. 25.

# [2] Kyrie, Gott Vater in Ewigkeit BWV 669



Division<sup>22</sup>: 11  $1-21_2$  / 12  $21_3$ -42. Measures 11, 16, 21, 26, 31 and 36 are divided in half by system breaks.

This piece possibly was first intended for performance on one manual (and pedal). Indications for this are the lack of a dedicated system for the chorale voice and the distance between the middle voices in mm. 7 and 37. Moreover, one could take the generous spacing of "in Soprano" as an indication that the last line of the title (a 2 Clav. et. Ped.) was not originally planned and thus was added in smaller script.

Most of the time small vertical lines are placed at different heights on the system to indicate the mid-point of measures (see the facsimile above). In the NA they are always placed in the two middle spaces of the system.

Measure	Voice	Comment
5	I	Ex. Cortot: handwritten inscription <i>Choral forte</i> which clearly indicates a two-manual performance.
7	II 2	The sixth quarter beat was originally a quarter note $d$ (recognizable in the corrected exemplars).

# [3] Christe, aller Welt Trost BWV 670



Division<sup>23</sup>:  $13 \, 1-29 / 14 \, 30-58_2 / 15 \, 58_3-61$ . Measures 15, 22, 37 and 58 are divided in half by system breaks, m. 51 after the third half note.

The mid-point of measures is marked by small vertical lines, too (see BWV 669).

Ex. Cortot indicates the beginning of the cantus firmus at m. 7 with the indication *Choral forte*.

Measure	Voice	Comment
22	I 2	Variant in Ex. Cortot. That this goes back to Bach can neither be confirmed nor ruled out with certainty.
31	I 1	No accidental before note 4. EP and BG read $d$ -flat <sup>2</sup> , NA and NBA $d^2$ .
54	I 1	Note 7 no accidental, a <sup>1</sup> also possible.

#### [4] Kyrie, Gott heiliger Geist BWV 671



Division: **15** (beginning with system 2)  $1-17_3$  / **16**  $17_4-36$  / **17** 37-60. The following measures are split by system breaks:  $6 \cdot \mathbf{o} \mid \mathbf{o} \mid 12 \cdot \mathbf{o} \mid \mathbf{o} \mid 17 \cdot \mathbf{o} \mid 1$ 

23 Subscript numerals indicate the beats (half notes).

<sup>21</sup> The editor already argued in 1999 for a performance of these notes on the manual (Werner Breig, Freie Orgelwerke, in: Bach-Handbuch, edited by Konrad Küster, Kassel [etc.], 1999, pp. 613-712, particularly pp. 698ff.); the editor of the Clavierübung III in the NBA (1969) revised his earlier decision in 2009; see Manfred Tessmer, Pedaliter oder manualiter? Eine späte Korrektur zum Präludium Es-Dur BWV 552/1 in der Neuen Bach-Ausgabe, Serie IV, Band 4, in: MuK 79 (2009), p. 32. –The judgement about this place by Gerhard Weinberger is more mediatory, Der Gebrauch der Manuale, in: Zur Interpretation der Orgelmusik Johann Sebastian Bachs, Berlin and Kassel, 1995, p. 189.

<sup>22</sup> Subscript numerals indicate the beats (half notes).

Measure	Voice	Comment
19–20	I 1/2	Between m. 19 and m. 20 the two top voices exchange position for the rest of the piece.
26 34	II 1 I	Augmentation dot on note 1 is missing. In the second half of this measure, the second and third voices of the top system are inverted owing to lack of space. The intended voice leading can be de-
		duced from the motivic sequence.

# [5] Kyrie, Gott Vater in Ewigkeit BWV 672

Division: 18 1-32. M. 16 is divided by a system break between the second and third beats.

#### [6] Christe, aller Welt Trost BWV 673



Division: 19 1–30. M. 24 is split by a system break after the third eighth note. M. 19, second half: the first and second voices in the original print are exchanged, as the motivic sequence shows (emendation analogous to m. 12).

#### [7] Kyrie, Gott heiliger Geist BWV 674



Division: **20** 1–34. Measures 8 and 16 are split by a system break between the sixth and seventh eighth notes, m. 25 is split between the third and fourth eighth notes.

Unusually small indentation at the start of the first system and narrow lettering due to lack of space (this piece was meant to fit on one page). Between the time signature and the first note  $b^I$  is an unclear correction (see facsimile above). It remains uncertain if one can conclude from the graphic image at the beginning that BWV 674 was originally connected with the preceding piece by a smooth transition.<sup>24</sup>

#### [8] Allein Gott in der Höh sei Ehr BWV 675



Division<sup>25</sup>: 21 1–25<sub>2</sub> / 22 25<sub>3</sub>–48. The following measures are split by system breaks:  $7 \left| \frac{1}{3} \right| / 18 \left| \frac{1}{3} \right| / 25 \left| \frac{1}{3} \right| / 30 \left| \frac{1}{3} \right| / 35 \left| \frac{1}{3} \right| / 42 \left| \frac{1}{3} \right|$ . The page number "22" is corrected from "13".<sup>26</sup>

That the indication *manualiter* is missing from the title does not suggest that Bach was thinking of a performance of the cantus firmus for the pedals. The missing indication at m. 5 and the voice leading in m. 28 which is inappropriate for the pedal attest against this.

Alto clef is used in the second system for measures 2–6, 9 (note 5) through to 10 (note 1) and m. 20 (first ending notes 3 and 4).

M. 25: At the page break after the first quarter beat, the tie is missing in the lower voice as are the custodes.

# [9] Allein Gott in der Höh sei Ehr BWV 676



Division: 23 1-20 / 24 21-40 / 25 41-60a / 26 60b-81a / 27 81b-98 / 28 99-123a / 29 / 123b-126. The following measures are split by system breaks between the third and fourth eighth note beats: 34, 47, 54, 60, 68, 81, 87, 115, 123.

Alto clef for the top voices in mm. 33-35 (RH); 33/2-78/6 (LH); 80-88/1; 91/2-96/6; 104-106/6; 122-126.

At the page break after m. 40 the custodes are missing.

The trill sign in m. 32 is written as w in some exemplars of the original print.

The ornament sign in m. 117, not placed on the second to last note of the chorale phrase as in the parallel passage at m. 102 (i.e. in the pedal, as in the NBA) but assigned to the left hand, may have been intended by the composer.

<sup>25</sup> Subscript numerals indicate eighth-note beats.

<sup>26</sup> On the meaning of this correction see the Introduction, p. 15.

#### [10] Fughetta super Allein Gott in der Höh sei Ehr BWV 677



Division: 29 (beginning in the middle of the first system) 1–20. M. 14 is split by a system break between the third and fourth quarter beats.

The addition of dots at the return of the theme in mm. 16ff. is rejected because of the problems of demarcation which arise.

#### [11] Dies sind die heilgen zehen Gebot BWV 678



Division: 30 1–15 / 31 16–27 / 32 28–39<sub>5</sub> / 33 39<sub>6</sub>–51<sub>3</sub> / 34 51<sub>4</sub>–60. The following measures are split by system breaks: 6  $\frac{1}{2}$  /  $\frac{1}{2}$ 

Half-measure rests are written without dots.

M. 23, system 1, voice 2: the motivically inconsistent treatment was already corrected by Johann Gottfried Schicht who wrote  $g^I$  instead of  $g^2$  in this place in his edition *J. S. Bach's Choral-Vorspiele* (Leipzig: Breitkopf & Härtel 1803–1806).

#### [12] Fughetta super Dies sind die heiligen zehen Gebot BWV 679



Division: 35 1-19 / 36 20-35. Measures 5, 10, 15, 24, and 28 are divided in half by system breaks.

M. 20, system 2: *e* as dotted quarter note without subsequent eighth rest.

#### [13] Wir gläuben all an einen Gott BWV 680



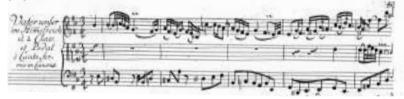
Division: 37 1-46a / 38 46b-93 / 39 94-100. Measures 11, 22, 46, and 58 are divided in half by system breaks.

#### [14] Fughetta super Wir gläuben all an einen Gott BWV 681



Division: **39** (beginning with system 2) 1–15. Because of system breaks, m. 4 is split between the third and fourth quarter beats and m. 9 is split between the second and third quarter beats.

#### [15] Vater unser im Himmelreich BWV 682



Division: **40** 1–14 / **41** 15–28 / **42** 29–41 / **43** 42–54 / **44** 55–71<sub>1</sub> / **45** 71<sub>2</sub>–86 / **46** 87–91. The following measures are divided by system breaks:  $5 \mid \mid \mid \mid / 33 \mid \mid \mid | / 37 \mid \mid \mid | / 50 \mid \mid \mid | / 66 \mid \mid \mid | / 71 \mid \mid \mid | / 81 \mid \mid | | / 81 \mid \mid | | / 81 \mid \mid | | / 81 \mid |$ 

Page numbers 40-43 are corrected from 31-34.<sup>27</sup>

Middle system: treble clef from m. 55 to the end of m. 61.

On the notation: The relationship of position between the two canonic cantus firmus voices (ranges  $e^I - g^2$  and  $e - g^I$  respectively) with the counter voices ( $b - c^3$  and  $d - sharp - g^2$ ) connected with them in the same system and played by the same hand is variable; for example, the first chorale phrase begins in the top voice and ends in the bottom voice of the RH. Thus in the original print (and correspondingly in the NA), pauses between quotations of phrases from the cantus firmus appear only at the beginning and end of incompletely filled measures.

The Lombard rhythm notes are generally bound in pairs with legato slurs but Bach usually employed no slur when the first pitch was attached to a previous note. Such combinations are adopted following the source (for example, m. 11), but not supplemented.

27 On the meaning of these corrections see the Introduction, p. 15.

In measures 5, 23, 56, and 60 the trill sign is melded together with the proceeding slur<sup>28</sup>: M. 5 M. 23 M. 56 M. 60



M. 5: LH, alto clef, with system break before the last quarter beat – M. 23: RH, treble clef – M. 56: LH, treble clef – M. 60: RH, treble clef

The present edition, analogous with mm. 1 and 19 of the original print, reproduces the normalized notation.

#### [16] Vater unser im Himmelreich BWV 683



Division: 46 (beginning with system 2) 1–24. M. 7 is divided in half by a system break.

#### [17] Christ unser Herr zum Jordan kam BWV 684



Division: 47 1–20<sub>2</sub> / 48 20<sub>3</sub>–38<sub>2</sub> / 49 38<sub>3</sub>–58 / 50 59–64. The following measures are split by system breaks: 5 . | . / 15 . | . / 20 . | . / 24 . | . / 29 . | . / 38 . | . |

The custodes at the end of p. 49 were not taken up by Krügner 2, but added at a later point by Krügner 1; this suggests that the engraving copy for p. 50, with the end of BWV 684 and the (later composed) version for manuals BWV 685, was not immediately submitted.

The beaming for groups of eighth notes fluctuates between  $\square$  and  $\square$ ; the NA uses groups of four uniformly.

Voice	Comment
II	Note 4 c in the original print (also EP); NA follows the correction
	in Ex. Cortot.
I/II	RH in top system in the original print notated in alto clef.
	II

#### [18] Christ unser Herr zum Jordan kam BWV 685



Division: **50** (beginning with system 2) 1–27. M. 18 divided between the second and third beats by a system break.

#### [19] Aus tiefer Not schrei ich zu dir BWV 686



Division: **51** 1–22<sup>I</sup> / **52** 22<sup>II</sup>–41 / **53** 42–54. The following measures are split by system breaks:  $8 \cdot 9 \cdot 7 \cdot 15 \cdot 9 \cdot 7 \cdot 15$ 

On the treatment of subdivision lines in the middle of measures, see the comments on no. [2].

#### [20] Aus tiefer Not schrei ich zu dir BWV 687



Division: 54 1-43 / 55 44-74.

#### [21] Jesus Christus unser Heiland, der von uns den Zorn Gottes wandt BWV 688



Division: **56** 1–26 / **57** 27–55 / **58** 56–83<sub>2</sub> / **59** 83<sub>3</sub>–111<sub>2</sub> / **60** 111<sub>3</sub>–118. The following measures are split by system breaks: 8 3 3 / 41 3 3 / 62 3 / 76 3 3 / 83 3 / 98 3 / 111 3 3

This piece is, contrary to Bach's custom in trio settings, notated on two staves. The chorale pitches are notated with extra-long stems in order to clearly show the cantus firmus. Top system alto clef in mm. 32–43 (note 9); bottom system treble clef in mm. 30–32, alto clef in mm. 33–46.

<sup>28</sup> This orthography could be inspired by the division of m. 5 and taken over in later parallel passages (with the exception of m. 19).

# [22] Fuga super Jesus Christus unser Heiland, der von uns den Zorn Gottes wandt BWV 689



Division: **60** (beginning with system 2)  $1-20_2/61$   $20_3-44_2/62$   $44_3-67$ . Measures 14, 20, 26, 39, 44, and 55 are divided between the second and third beats by a system break. In m. 43b II 1; 48a I 1 and m. 66 a, b I 2 and 3 the rhythm 3 is divided into 3 for no apparent reason.

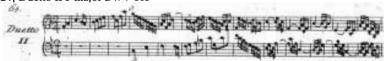
Measure	Voice	Comment
34	I 2	Note 1 half note and attached quarter.
36-37	I	Voice crossing shown not by stems but by the sign $\times$ .
54	I 2	Rhythm of the second half of the measure:

# [23] Duetto I e minor BWV 802



Division: **63** 1–41 / **64** 42–73. M. 10 is split between the first and second eighth beats by a system break.

#### [24] Duetto II F major BWV 803



Division: **65** 1–58 / **66** 59–116. M. 87 is divided between the first and second beats by a system break.

Measure	Voice	Comment
37–39	I, II	Here and in the parallel passages mm. 52–54, 81–83 and 97–98 the slur is not clear in the original print. The NA has decided (with EP and BG, but against NBA) for the inclusion of semitones ( <i>c-sharp</i> <sup>2</sup> – <i>d</i> <sup>2</sup> , <i>g-sharp</i> – <i>a</i> , etc.) in the legato phrase.
116		Da Capo in place of Dal Segno.

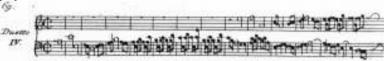
#### [25] Duetto III G major BWV 804



Division: 67 1–19a / 68 19b–39. A system break divides measures 19, 25, 30, and 35 in half.

Measure \	Voice	Comment
17 I	I	As a penultimate note one would expect the more plausible $g^2$ in light of harmony and voice leading, and this $g^2$ would, further-
		more, accord with the treatment of similar passages mm. 4f., 8 and 10f.; the notation of the original print is, however, clear.

#### [26] Duetto IV a minor BWV 805



Division: **69** 1–55 / **70** 56–108. A system break divides measures 14, 42, and 83 in half. The lower staff from m. 79 (note 2) to m. 105 (note 5) is in alto clef.

Schmid's tiny, inverted mordent symbols usually appear as ", but occasionally they are elongated ("). Like all earlier editions, the present one uses " uniformly, in order to avoid the misunderstanding that there are two different symbols with different realizations. Differences of realization rather arise from differences in musical context.<sup>29</sup>

#### [27] Fugue in E-flat major BWV 552/2



Division<sup>30</sup>: 71 1–27<sub>1</sub> / 72 27<sub>2</sub>–49<sub>1</sub> / 73 49<sub>2</sub>–69<sub>3</sub> / 74 69<sub>4</sub>–87<sub>2</sub> / 75 87<sub>3</sub>–99 / 76 100–112<sub>1</sub> / 77 112<sub>2</sub>–117. The following measures are split by system breaks: 14  $\circ$  | / 27 |  $\circ$  / 33  $\circ$  |  $\circ$  / 49 | | / 64 | / 69 | / 74 | / 79 | / 87 | / 87 | / 94 | / 105 | / 105 | / 107 | / 107 | / 112 | / 112 | / 115  $\circ$  |  $\circ$ 

On the time signature c see the comment on no. [1], m. 1.

Half-measure rests in § time and in § time are without dots, likewise some quarter-measure rests in § time. Doubtful cases never arise.

<sup>29</sup> See Gerhard Weinberger, Die Verzierungen, in: Zur Interpretation der Orgelmusik Johann Sebastian Bachs, Berlin and Kassel, 1995, particularly pp. 98f.

<sup>30</sup> The subscript numerals indicate in mm. 1-36 l, in mm. 37-81 l, in mm. 82-117 l.

No measure lines between mm. 36 and 37 and mm. 81 and 82. Mm. 14/15 voice crossing between the third and fourth voices indicated by ×.

Sechs Chorale von verschiedener Art ("Schübler Chorales") BWV 645-650

#### The Source

The source for the present edition is the original print from 1747/48. Its title page<sup>31</sup> reads:

Sechs Chorale | von verschiedener Art | auf einer | Orgel | mit 2 Clavieren und Pedal | vorzuspielen | verfertiget von | Johann Sebastian Bach | Königl: Pohln: und Chur.Sæchß. Hoff-Compositeur | Capellm: u: Direct: Chor: Mus: Lips: | In Verlegung Joh: Georg Schüblers zu Zella am Thüringer Walde. | [Trennleiste] | Sind zu haben in Leipzig bey Herr Capellm: Bachen, bey dessen Herrn | Söhnen in Berlin und Halle, u: bey dem Verleger zu Zella.

The print includes no date. The fact that Johann Georg Schübler<sup>32</sup> was also the engraver of the *Musikalisches Opfer* points to the time around 1747; Yoshitake Kobayashi more precisely sets the date to the time "around 1747 to August 1748".<sup>33</sup>

The collection of works likely appeared in a small edition for today only seven exemplars are known, six of which were accounted for in NBA IV/1 KB (Heinz-Harald Löhlein).<sup>34</sup>

#### Bach's Handexemplar

Bach's personal copy of the print is of particular importance for it is marked with numerous corrections, completions and occasionally also revisions in Bach's hand. This exemplar, which is found today in the Scheide Library of the Princeton University Library,<sup>35</sup> offers the definitive model for every new edition of the work. It was already used in the nineteenth century by Konrad Griepenkerl and Wilhelm Rust for their editions in volumes 6 and 7 of the Peters Edition and in volume 25.2 of the old Bach-Gesamtausgabe.

- 31 See the facsimile on p. 101.
- 32 On his person see the Introduction.
- 33 Yoshitake Kobayashi, Zur Chronologie der Spätwerke Johann Sebastian Bachs Kompositions- und Aufführungstätigkeit von 1736 bis 1750, in: BJ 1988, pp. 7–72, particularly p. 59.
- 34 A second exemplar in the British Library supplements these. The facsimile edition of the original print edited by Philippe Lescat (in the series *Collection Dominantes*, Courlay, 1991) is based on the lightly corrected London exemplar with the shelf number *K 10 a 23* (NBA IV/1 KB: A 6); as from Bach's *Handexemplar* no model was available in a quality to be used for reproduction the opening lines of the six pieces in the present commentary are reproduced from this edition. The exemplar held by the Musikbibliothek der Stadt Leipzig is not available for research at this time; see Albrecht Dümling, *Wie lange gehört Leipzig noch zu den Verlierern*?, in: Neue Musikzeitung (nmz) 54 (2005/4), p. 1.
- 35 On the varied fate of this exemplar see Wolff 1977, pp. 120–129 and NBA IV/1 KB. Facsimile excerpts from BWV 648 and 650 are found in Wolff's article. The first surviving page (p. 2, covering measures 22II–38 of BWV 545) is reproduced in Gerhard Herz, Bach-Quellen in Amerika, Kassel, 1984, p. 431.

   Complementing this: "Postscript" to the English edition of Wolff's article in: Christoph Wolff, Bach—Essays on his Life and Music, Cambridge, MA, London, 1991, p. 416: "Its [i.e. of the Handexemplar] hitherto uncertain intermediate owner, who corresponded with Spitta, could recently be identified as Dr. von Bylicki of Krakow (Poland); see my article 'From Berlin to Lódz: The Spitta Collection Resurfaces', Notes 46 (1989), p. 319." The precise bibliographic citation for Wolff's article is: Notes 46/2 (Dec. 1989), pp. 311–327.

By the middle of the nineteenth century it was bound with Bach's *Handexemplar* of the *III. Teils der Clavierübung*. When the two volumes were separated at an unknown time, the first leaf of the exemplar with the title page and the first page of notation got lost. Thus today, Bach's last version of the opening part of the first chorale is no longer at our direct disposal. The score in EP<sup>36</sup>, the list of autograph supplements in BG<sup>37</sup>, along with the exemplar of the original print from the estate of Johann Christoph Oley (1738–1789), partly corrected from Bach's *Handexemplar*, serve to reconstruct it.<sup>38</sup>

The necessity for Bach to do a thorough re-working of an already complete engraved print is explained by the fact that (at least in five pieces) it involved arrangements of cantata movements which were published by Schübler and not proofread by Bach before the engraving (see the Introduction).

The notation for the NA follows essentially the original print with the versions from Bach in his personal copy.<sup>39</sup> Readings from the cantata models will only be reported when they can serve to clarify a problem of the notation in the organ version. They will not, as a rule, be drawn in to propose additions to the articulation that do not surface in at least one place in the organ source.

The few obvious mistakes that escaped Bach's reworking are corrected and named in the commentary. Articulation slurs, whose placement can be understood as exemplary, are added to parallel passages in a dotted form. Contradictory articulation marks in parallel passages will not be reconciled, but commented upon. Different beaming in parallel passages will generally be normalized, particularly since they could have been taken partly from the scores of the vocal models which are not known to us. <sup>40</sup> Only when the source consistently shows a particular beaming, will it be adopted in the new edition.

#### Individual Pieces

#### [1] Wachet auf, ruft uns die Stimme BWV 645



Division: 1  $1-22^{I}/2$   $22^{II}-38/3$  39–53. The following measures are split by system breaks: 8  $\frac{1}{2}$  / 15  $\frac{1}{2}$  / 50  $\frac{1}{2}$ 

- 36 Vol. 7, pp. 72f.
- 37 BG 25.2, pp. XVIf.
- 38 It is not certain if Oley had the opportunity to see Bach's personal copy directly in the hands of any earlier owner, or if he became acquainted with his handwriting indirectly through another handwritten source. That he had personal contact with Bach is unlikely given his date of birth. On Johann Christoph Oley see the article by Cordula Timm-Hartmann, in: Die Musik in Geschichte und Gegenwart, 2nd ed., Kassel and Stuttgart, 1994–2008; Personenteil, vol. 12, col. 2349f.
- 39 An overview of Bach's interventions with "correction variants", "revision variants" and "additions" is to be found in NBA IV/1 KB.
- 40 The original scores survive only for the models for BWV 648 and 649.

The top voice in m. 33 through m. 35 (third eighth note) and in m. 48 (second through fourth quarter notes) is notated in the soprano clef.

Model: Aria Zion hört die Wächter singen (movement 4) from the cantata Wachet auf, ruft uns die Stimme BWV 140 (premiere November 25, 1731); setting: tenor (LH); violin I, II and viola unisono (RH); continuo (pedal).

In the consequent phrase of the ritornello (mm. 5–12), parallel passages are notated differently in multiple ways. For these places, the editor has provided suggestions for adjustment, partly by supplements in the musical text, partly in footnotes. Two places warrant special discussion:

1. The slur (mm. 7, 8, 17, 18), which stems from the cantata and is suitable for the performance of bowed string instruments, is replaced in the second half of the piece with a slur connecting all three notes (mm. 24, 25, 30, 37, 38, 47, 48). This edition follows the source text and leaves the question of possible reconciliation to the performer.

2. The half-measure motif and affirm and (first appearance in m. 9/10) is treated differently in many ways; these are in part a) a legato slur from the first to the second note, b) a tie from the third to the fourth note<sup>41</sup>, c) a grace note from above to the fourth note, d) a trill above the fourth note, e) a slur from the fourth to the fifth note. 42 At least one and at most three of these amendments are found in four different combinations (see table). Because the choice of respective variants shows no sign of a system (which, incidentally, is already inherent in the underlying cantata), this new edition follows

Measure	a	Ь	С	d	e
9				+	
10	+		+		+
26	+			+	
27				+	
39		+		+	
40		+		+	
49		+		+	
50				+	

the model here, too, and leaves possible reconciliation up to the performer.

Measure	Voice	Comment
1-22 <sup>I</sup>		Does not survive in the Handexemplar.
8	I	The obviously handwritten ornament sign added here is interpreted in EP as ** over the penultimate note and in BG more con-
		vincingly as a slide before the last note.
12	I	Grace note without \( \beta \). With the inclusion of \( \beta \) the new edition follows existing editorial tradition, although it appears not to be
		entirely impossible that <i>a-flat</i> is intended.
17	I	That the $e$ -flat <sup><math>l</math></sup> remains as the last note and not $c$ <sup><math>l</math></sup> , the expected and more appropriate pitch for the setting analogous to the parallel passages (mm. 7, 24, 38), could be based on a mistake, although this reading is also found in the original parts of the cantata setting (the original score does not survive).

20	I	An obviously handwritten slur added here is applied in EP to the entire second half of the measure (despite the two small slurs on
		the third quarter beat), in BG and NBA it is more convincingly on the fourth quarter beat.
21–22		In the printed version, m. 21 is notated without change to the last eighth note at the repetition ( <i>b-flat</i> <sup>1</sup> instead of <i>b-flat</i> ), and the first ending indication for m. 22 from the first version is missing. It is
		possible that Bach added the required corrections to his <i>Handex-emplar</i> .
$21-22^{I}$		No precise difference between first and second ending.
$22^{II}$	II	Rest in the second half of the measure is missing.
23	III	Ledger line for note 2 is missing.
41	Ī	before note 4 is missing

### [2] Wo soll ich fliehen hin, oder Auf meinen lieben Gott BWV 646



Division: 4 1–16<sub>3</sub> / 5 16<sub>4</sub>–33. The following measures are split by system breaks: 11  $\frac{1}{2}$  / 16  $\frac{1}{2}$  / 27  $\frac{1}{2}$  / 27

A vocal model is not known.

The grouping of eighth-note beams in the new edition follows the source which consistently notates groups of two.

#### [3] Wer nur den lieben Gott lässt walten BWV 647



Division: 6 1–18 / 7 19–34. The following measures are split by system breaks: 24  $\frac{1}{2}$ 

Model: Duett *Er kennt die rechten Freudenstunden* (movement 4) from the cantata *Wer nur den lieben Gott lässt walten* BWV 93 (premiere July 9, 1724); setting: soprano, alto (RH); violin I, II and viola unisono (pedal), continuo (LH).

<sup>41</sup> Witnessed by the correction in the Handexemplar (m. 10) by EP and BG.

<sup>42</sup> This slur, which appears only once in this place, is possibly an erroneous one intended to be placed between the third and fourth notes.

Measure	Voice	Comment
5	II	Note 6 in the original print is clearly <i>b-flat</i> , without Bach having inserted the reading from the model ( <i>b</i> ) into his <i>Handexemplar</i> during his revision as he had done in m. 13 of the top voice (third-last note). It is doubtful to speak simply about an engraving error (as did NBA IV/1 KB, p. 128) because <i>b-flat</i> is not unthinkable.
14		The voice leading in the first half of the measure, which is not entirely correct, is also found in the cantata.
17	II	No difference between first and second endings in the first quarter of the measure:
26	I	Instead of the syncopated quarter note $c^2$ , two eighths without tie.

#### [4] Meine Seele erhebt den Herren BWV 648

Half rest missing in the top voice.

34



Division: **8** 1–28 / **9** (system 1) 29–35. Measures 10 and 19 are divided in half by system breaks.

Model: Duett *Er denket der Barmherzigkeit* (movement 5) from the cantata *Meine Seele erhebt den Herren* BWV 10 (premiere July 2, 1724); setting: alto, tenor (LH); trumpet or oboe I, II (RH); continuo (pedal).

The indications *Sinistra* and *Dextra forte* entered in Bach's handwriting in fact do not refer to the hands, but to the manuals.

#### [5] Ach bleib bei uns, Herr Jesu Christ BWV 649



Division: 9 (beginning with system 2) 1-14 / 10 15-35 / 11 (first and second systems) 36-46. Bass clef in the LH from m. 42 (last quarter beat of the measure) to the middle of m. 45.

Model: Aria *Ach bleib bei uns, Herr Jesu Christ* (movement 3) from the cantata *Bleib bei uns, denn es will Abend werden* BWV 6 (premiere April 2, 1725); setting: soprano (RH); violoncello piccolo (LH); continuo (pedal).

Measure	Voice	Comment
39	II	Before note 4 no cautionary accidental; model also <i>f</i> .
46		The repeat sign reads Da Capo.

#### [6] Kommst du nun, Jesu, vom Himmel herunter auf Erden BWV 650



Model: Aria Lobe den Herren, der alles so herrlich regieret (movement 2) from the cantata Lobet den Herren, den mächtigen König der Ehren BWV 137 (premiere probably August 19, 1725); setting: alto (pedal), solo violin (RH), continuo (LH).

The title under which BWV 650 appears is the beginning of the first verse of the Christmas song *Kommst du nun, Jesu, vom Himmel herunter auf Erden?* by Kaspar Friedrich Nachtenhöfer (Coburg, 1684).

In his *Handexemplar*, Bach wrote *Dextra* at the beginning under the top staff, *Sinistra* under the lower staff and *Ped. 4f. u. eine 8tav tiefer* in m. 13 under the entry of the middle voice. These instructions were necessary because the copyist for the production of the engraving model from the cantata score apparently had not retained exact instructions for the disposition of voices in the organ staves, so that the result was a presentation organized like a score by ranges with the original clefs. The NA orders the systems in accordance with the editorial tradition for this piece and with Bach's own practice so that the pedal appears as the lowest voice.<sup>44</sup>

The ornamentation of the cantus firmus conforms mostly to the alto voice of the cantata movement. However, Bach later intensified the original rhythm in m. 13 from II to III to III to III to III to triplet eighth notes. In m. 26 during the revision the rhythm of the engraved edition IIII was made to conform to the parallel passage in the first Stollen through dotting. The general tendency of the revision appears to have been to give the organist the possibility of rhythmically adjusting ornaments in the 3 time cantus firmus to the 3 meter of the concerted upper voice, thus of playing (each triplet-like) in m. 13 III and in m. 26 III.

<sup>43</sup> The subscript numerals relate to the respective third measure each consisting of three eighths notes in this piece.

<sup>44</sup> Comparable examples in the present opus are the chorales Wo soll ich flieben hin BWV 646 and Wer nur den lieben Gott lässt walten BWV 647.

<sup>45</sup> The parallel passage in the second *Stollen* (m. 23) already had the "intensified" rhythm in the cantata and in the engraved edition.

Einige canonische Verænderungen über das Weynacht-Lied Vom Himmel hoch da komm ich her BWV 769, 796a

#### General Comments

#### The Versions:

The Canonische Veränderungen exist in two versions authorized by Bach: the original print, published probably 1747 by the Nuremberg printer and publisher Balthasar Schmid and the autograph in the collected manuscript P 271.46 The most obvious difference between the editions lies in the ordering of the five variations. Beyond that there is a considerable number of more or less serious differences in the voice leading, particularly in the non-canonic voices. Finally, the versions are presented in different notations. While the autograph uses the usual organ notation on three systems, this notation is used in the printed version only for Variation 5, which appears at the end of this version (but in the middle of the autograph). Variations 1–3 of the print version do not contain all voices in fully written out form, rather in "enigmatic" notation common to canons, whereby only the imitation interval is given for the imitative voice and only the opening is notated; finally the fourth variation is notated in four-voice score with the traditional vocal clefs and thereby offers a similar picture to the four-voice Contrapuncti in The Art of Fugue. Variations 1-4 are aimed less at practical performance than at demonstration of the art of composition—a style of notation which, should Bach have intended the work in this form for the Mizler Society<sup>47</sup>, was meant to reveal the composer to be a learned musician.

#### On Editorial Traditions and the New Edition:

In the editions of the nineteenth century (EP<sup>48</sup>, BG<sup>49</sup>), the engraved version of the *Canonische Veränderungen* was held as definitive while the variations in the autograph were merely referenced (EP) or described (BG). Because, however, the engraving did not offer a practical performance version throughout, as Friedrich Konrad Griepenkerl put it, "that which could serve the greater accuracy and comfort of the performer was taken from the autograph, such as the fully notated canons and the presentation of the fourth variation on three systems with the pedal in the third."<sup>50</sup> Borrowing from the autograph version was necessary because the imitative canonic voices are not always achieved through strict automatism. Even the canon at the octave requires some modification through chromatic alteration of steps;<sup>51</sup> this is even truer for the canons at the fifth and

- 46 On the genesis of the work and its main sources see the Introduction.
- 47 From the comment "hereafter engraved in copper" in the obituary, it follows that Bach had at first submitted a manuscript. Mizler himself probably first received the print after Bach's death in the form of an exemplar, posthumously reprinted by Balthasar Schmid's widow (Butler 1990, pp. 113f.).
- 48 Vol. 5, edited by Friedrich Konrad Griepenkerl, 1846.
- 49 Vol. 40, edited by Ernst Naumann, 1893.
- 50 EP, vol. 5, second to last paragraph of the Preface.
- 51 See the comment below on the practicability of playing the version of the original print. The readings in a few manuscripts demonstrated later by Ernst Naumann in the Preface to BG 40 (p. XLI) which do not take on these modifications show that a mechanical, canonic solution is not out of the question, but musically unsatisfactory.

the seventh. Thus the musical texts by EP and BG strictly speaking are mixed versions for which a model authorized by Bach does not exist.

In 1933, Friedrich Smend published for the first time a version of the autograph<sup>52</sup>, which he – in contrast to existing assessment – held to be the only one authorized by Bach while about the engraved version he spoke of a "garbled reproduction".<sup>53</sup>

In the NBA, the *Canonische Veränderungen* are placed in the context of the "Orgelchoräle aus der Leipziger Originalhandschrift"<sup>54</sup>, beginning with the transmission context of the autograph version. The autograph version is ranked here under "final versions", while the engraved version is under "older versions". This engraved version appears in a practical performance arrangement whereby the completed canonic answers are recognizable as additions through smaller print.

The present edition, intending to serve practicing organists, offers not only the autograph version, which was already notated by the composer in an organ-appropriate manner, but also a practical performance arrangement of the print version, underpinned by a reproduction of the original in the form of a facsimile print.

# On the Original Print Version from 1747<sup>55</sup>.

#### The title<sup>56</sup> reads:

Einige canonische Verænderungen | über das | Weynacht-Lied: | Vom Himmel hoch da | komm ich her. | vor die Orgel mit 2. Clavieren | und dem Pedal | von | Johann Sebastian Bach | Königl: Pohl: und Chur-Sæchß: Hoff-Compositeur | Capellm. u. Direct. Chor. Mus. Lips. | Nürnberg in Verlegung Balth: Schmids. | N. XXVIII.

In variations 1–3, the entry points for the imitative voices of the canon were first indicated only with custodes. Later, the beginnings of these voices were written in notes without the removal of the custodes. Consequently these entry marks are no longer found in the autograph (see the facsimiles of the beginnings of numbers [1], [2], and [4] below).

- 52 Johann Sebastian Bach, Vom Himmel hoch da komm ich her per Canones für die Orgel mit 2 Klavieren und Pedal published for the first time in accordance with Bach's handwriting by Friedrich Smend, Leipzig: Breitkopf & Härtel, 1933 (Publications of the Neue Bachgesellschaft 34.2). Smend's edition is bound with his large-scale study Bachs Kanonwerk über "Vom Himmel hoch da komm ich her", in: BJ 1933, pp. 1–29; reprinted in: Friedrich Smend, Bach-Studien Gesammelte Reden und Aufsätze, edited by Christoph Wolff, Kassel [etc.], 1969, pp. 90–109.
- 53 Smend, *Bachs Kanonwerk* (see n. 52), p. 29. This perception could not persist in the face of new research; on this see the Introduction.
- 54 The title from the volume edited by Hans Klotz NBA IV/2 (1958; Kritischer Bericht 1957).
- 55 Surviving exemplars: in addition to the 13 exemplars (sigla Q 1–Q 13) enumerated in NBA IV/2 KB (p. 52), seven further have since become known in the following libraries (indicated here with their RISM sigla): A-GÖ, B-Bc, D-Bhm, GB-Lbl (second exemplar), GB-Ob (Deneke estate), J-Tn and US-R (documented in RISM A 1 and in Herz, Bach-Quellen in Amerika, Kassel, 1984, pp. 295f.). Of the two exemplars which were in private hands at the time of the edition in the NBA IV/2, the one from Anthony van Hoboken (Q 8) is now in A-Wn, and the one from Alfred Cortot (Q 9) is in US-PRscheide. Facsimile editions: Die Nürnberger Musikverleger und die Familie Bach: Materialien zu einer Ausstellung [...], edited by Willi Wörthmüller, Nuremberg, 1973; Johann Sebastian Bach, Einige canonische Veränderungen [...], edited by Ingmar Melchersson, Innsbruck, Neu-Rum, 1980; Johann Sebastian Bach, Canonische Veränderungen über "Vom Himmel boch da komm ich ber" Faksimile des Autographs und des Erstdrucks, edited by Werner Neumann, Leipzig, 1986. The facsimile print on pp. 114–117 of this edition is based on the Berlin exemplar Am. B. 80.
- 56 See the facsimile on p. 114.

The meaning of the mark which is found in the last measure of variation 1 in the lower system under the final note of the top voice is not clear.

Further particularities and errors in the original print are noted in the commentary with practical performance arrangements.

#### On the Version of the Original Print in a Practical Performance Arrangement

The arrangement of the practical performance version follows editorial tradition; that is, the notation is divided onto three systems, uses only treble and bass clef, and in the first three variations, the imitative canonic voices are written out whereby the autograph version serves as a guide.

#### Variatio 1

The canonic interval of an octave allows a true imitation in the left hand in most places. Exceptions are in three places: m. 3, note 3, m. 10, note 6, m. 14, fourth last note; here in order to avoid severe sounds of the harmony in the connection point to the autograph version, the pitches f and c-sharp are replaced with f-sharp and c respectively.

#### Variatio 2

In m. 11 the sixth note of the lower voice is given following the autograph version  $(a^l)$ ; the older editions give f here as an exact canonic imitation. Whether Bach would have had patience for the resulting harmonic severity appears questionable. In the autograph, Bach at first wrote  $c^2$  as the third last note of m. 10 in the upper voice and then corrected it to  $e^2$  in order to establish the canonic analogy with the middle voice.

In variations 2 and 3 a real canonic answer is not possible in many places owing to the canonic interval of a fifth and a seventh; here the readings in variations [2] and [4] of the autograph version have served as a model.

#### Variatio 3

In m. 16 the engraver possibly misunderstood a half beat rest at the beginning of the measure in his model for a trill sign for the middle voice. This is likely the case because otherwise there is always a half beat rest before the entry of the cantus firmus in the second half of measures and because 32nd notes elsewhere never have trills.

#### Variatio 4

In mm. 38–39, the notation of the top voice shows an oddly contradictory combination of slurs, ties and trills. See also the commentary on the analogous passage in the autograph version (there No. 5).

#### Variatio 5

The spelling of the title is erroneously given as "rovercio" instead of "rovescio".

Measure	Voice	Comment
15	I	That there is a quarter note $f^I$ at the beginning of the measure (without the eighth note passing note as in the imitative voice)
48	II	may be based on an error. The last four notes are notated a third too high.

#### On the Arrangement for Manuals

The indication *forte* for the left hand in m. 39 must evidently be completed by a homologous indication for the right hand in m. 27, as is also the case in the autograph version. Consequently the middle part of the movement (mm. 27–51/52) is required to be performed on two manuals as is often the case with Bach's organ chorales of the Weimar period. From m. 54 onward both hands must play on one manual without this having been stated explicitly.

#### On the Autograph Version BWV 769a

Source: Staatsbibliothek Preußischer Kulturbesitz zu Berlin, MS mus. Bach P 271<sup>57</sup>

# [1] Canon all'Ottava



Division: 100 1–18 (complete). The following measures are split by system breaks<sup>58</sup>: 12 and 15 (each  $\begin{vmatrix} 1 \\ 1 \end{vmatrix}$ ).

Bass clef in the top staff in m. 10 (fourth quarter measure) to m. 11 (first quarter measure) as well as m. 18 (from note 7 onward). Alto clef in the middle staff at the following places:  $3/2^{59}$ –4/6; 7/15–9/7; 11/22–23; 14/1–8; 15/9–18/1.

In the final measure there is an extra fermata under the note in the pedal.

<sup>57</sup> Facsimile editions: Johann Sebastian Bach, Canonische Veränderungen über "Vom Himmel hoch da komm ich ber" – Faksimile des Autographs und des Erstdrucks, edited by Werner Neumann, Leipzig, 1986; Johann Sebastian Bach, Die Achtzehn Großen Orgelchoräle BWV 651–668 und Canonische Veränderungen über "Vom Himmel hoch" BWV 769 – Facsimile of the original manuscript with a Foreword, edited by Peter Wollny, Laaber, 1999 (Meisterwerke der Musik im Faksimile, vol. 5).

<sup>58</sup> The note values relate to c meter.

<sup>59</sup> Read: measure 3, note 2 etc.

# [2] Canon alla Quinta



Division: 101 (systems 1–5) 1–23. No split measures at system breaks.

Measure	Voice	Comment
10	I	Third last note corrected by an inscription into the tablature notation from originally $c^2$ . The note originally given is in accord with the version of the original print; through the correction, Bach created an exact canonic counterpart between the top and middle
19	II	voices. In order to create an exact imitation of the top voice, the measure would have to begin with a sixteenth note rest and three sixteenth notes $c^I d^I e^I -$ a version which is not verified in the sources. Probably, Bach accepted the inexact imitation on harmonic grounds.

#### [3] Canto fermo in Canone



Meas	ure	Voice	Comment
1		In the adde	d inscription, Bach erroneously wrote "roverscio".
see the commentary at the respective place in Varia		e indication and its meaning for the division of manuals mentary at the respective place in Variatio 5 of the printed	
52	I 2		ast note $b^{I}$ ; given the contrapuntal relationship with the us voice this is likely a scribal error.

# [4] Canon alla Settima



Division: 103 (third through sixth system) 1–17 / 104 (first through third system) 18–27. The following measures divided in half by system breaks: 8, 13, 22, 26.

Measure	Voice	Comment
7	II	As an exact imitation of the top voice, the 5th eighth note beat of
		the measure would have to be a tied eighth note $f^{l}$ .
27	III	On the first note of the lower voice is a fermata which in the origi-
		nal print indicates the end of the subsequent canonic voice, but
		here serves no function.

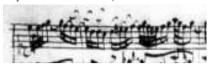
#### [5] Canon per augmentationem



The closing ornament at the end of the preceding variation could have indicated that the inclusion of another movement was not originally intended.

The first note in the second half of the measure in the opposition print is given an octave lower and corresponds with the in	
voice in m. 30. Why Bach abandoned the characteristic of the top voice is not clear; however, the place is also no prone to error; in the original print Bach specifically intra a clef change. — In the autograph m. 30 the first note of the voice appears to have been corrected from originally <i>c</i> .  32 II 2 Sharp sign for note 4 is missing.	nitative eading t really oduced

38–39 I The notation of the original print shows an apparently contradictory combination of ties, slurs and trills:



See also the comments on the corresponding place in the version from the original print (there Variatio 4).

38–39 III The augmentation dots are missing.

# Postscript September 2010

Immediately before going to press, the editor had the opportunity to learn of the results of George B. Stauffer's research which forms the basis of his new edition of the third part of the *Clavier-Übung* (Johann Sebastian Bach, *The Complete Organ Works*, Vol. 8) published by Wayne Leupold (Colfax, North Carolina), as well as his article "Ein neuer Blick auf Bachs 'Handexemplare': Das Beispiel Clavier-Übung III' in Bach-Jahrbuch 2010. Special thanks to George Stauffer for making his text from BJ 2010 available to the editor before its publication.

At the centre of his investigation is the exemplar of the original print of the third part of the *Clavier-Übung* which is housed in the Princeton University Library under the shelf number (Ex) M3. 1 B2C5 1739q. The exemplar in Princeton seems to come from Bach's own possession and contains corrections of errors in the hand of the composer. These are largely in accordance with those already identified by Manfred Tessmer in NBA IV/4 KB, but add further to the number of corrections. In addition they permit a new perspective of the London exemplar from the estate of Alfred Cortot (see above p. 2), whose corrections, as of now, can be associated with Bach himself.

These conclusions result in the following for the music of the third part of the *Clavier-Übung*:

- 1. A few readings which in the present edition could only be recommended as variants in footnotes since they were based on no source readings have been confirmed by Bach's own corrections (BWV 670, m. 22, BWV 805, m. 61).
- 2. A few of the ornaments added in the London exemplar Cortot may also be considered authentic (BWV 676, m. 34,  $\infty$  for the last note of the top voice; BWV 676, m. 79,  $\infty$  for the second note of the top voice; BWV 552/2, m. 117,  $\infty$  for the  $f^{I}$  in voice II 1).

English translation: Janette Tilley