Commentary

Abbreviations and Sigla

NBA	*Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke*
NBA IV/1 KB	NBA, series IV, volume 1 (*Orgelbüchlein, Sechs Choräle von verschiedener Art, Orgelpartiten*), Critical Report by Heinz-Harald Löhlein, Kassel [etc.], 1987
Dok III	*Dokumente zum Nachwirken Johann Sebastian Bachs 1750–1800,* presented and annotated by Hans-Joachim Schulze (*Bach-Dokumente*), edited by the Bach-Archiv Leipzig, vol. III, Kassel [etc.], 1984
Zz	beat

The Sources

Autograph

Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus. ms. Bach P 283*

Facsimiles:

Johann Sebastian Bach, Orgelbüchlein BWV 599–644. Facsimile of the autograph, edited by Heinz-Harald Löhlein (*Documenta Musicologica*, Zweite Reihe : Handschriften-Faksimiles XI), Kassel [etc.], 1981.

Johann Sebastian Bach, Orgelbüchlein BWV 599–644. Facsimile from the autograph in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, edited by Sven Hiemke (*Meisterwerke der Musik im Faksimile*, vol. 6), Laaber, 2004.

The principal source of the edition is the autograph manuscript of the *Orgelbüchlein*. Most of its pieces stem from Bach's Weimar period (1708–1717); individual addenda and revisions originated in Leipzig (up to about 1740). The title page of the autograph was inscribed by Bach in Köthen (1717–1723):

"Orgel=Büchlein | Worinne einem anfahenden Organisten | Anleitung gegeben wird, auff allerhand | Arth einen Choral durchzuführen, an- | beÿ auch sich im Pedal studio zu habi - | litiren, indem in solchen darinne befindlichen Choralen das Pedal | gantz obligat tractiret wird. Dem Höchsten Gott allein zu Ehren, | dem Nechsten, draus sich zu belehren. | Autore | Joanne Sebast. Bach | p.t. Capellæ Magistri | S. P. R. Anhaltini-| Cotheniensis" ["Little Organ Book in Which a Beginning Organist Is Given Instruction in the Various Ways of Developing a Chorale, Including also Gaining Facility in Pedal Study, Since in Such Chorales the Pedal Is Treated Entirely Obbligato. Glory Alone to the Most High God, Thereby May Men Be Instructed. Composed by Johann Sebast. Bach, Capellmeister to his Serene Highness, Prince of Anhalt-Cöthen"]

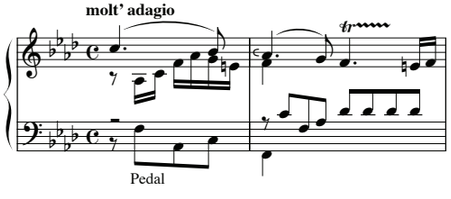
The comment "(with 48 executed chorales)" that completes the title between the first two lines probably stems from Johann Christoph Friedrich Bach (1732–1795).[1] At the top on the right is the comment "Ex collectione G. Pölchau" by the then owner of the autograph, Georg Poelchau (1773–1836). Added in pencil in an unidentified hand (and partly crossed out again) are also several library-oriented details.

The autograph volume comprises 92 folios in oblong-quarto format (15.5 x 19 cm) in 16 fascicles, to which are added two supplementary folios for pp. 23/24 (9.5 x 19 cm) and for p. 30 (11 x 19 cm), respectively, with the final measures of BWV 617, 618 and BWV 624. The revised close of the late version of BWV 620 (p. 26) may also have been notated on a separate folio; but this is presently lost. Bach set up the manuscript for 164 chorale arrangements and in so doing ruled each page with six staves; pages 42, 43 and 153 each contain though eight staves. Each page begins with a caption title (beginning of the chorale text), which at the first is aligned with the left edge of the page, but is more likely centered after about the first third of the manuscript. The pagination of the autograph stems from an unknown later hand.

The manuscript was restored in 1976 and relocated in 1998. Today (2011) it is unbound and affected by ink corrosion in only a few spots.[2]

On p. 33 only two measures of the chorale arrangement *O Traurigkeit, o Herzeleid* BWV Anh. 200 are extant in a composing manuscript (probably ca. 1740):

O Traurigkeit, ô Herzeleid. molt'adagio.



On p. 182 under the heading of the unrealized chorale *Schmücke dich, o liebe Seele* are the final measures of *Wir Christenleut* BWV 612 (from m. 14, beat 3) that Bach had notated in tablature in order to save space. The originator of the heading is not known.

The Staatsbibliothek Berlin – Preußischer Kulturbesitz, Musikabteilung, is to be sincerely thanked for granting permission for the edition.

Secondary Sources

There is no complete copy of the *Orgelbüchlein*. The table on p. 95 provides a list of the numerous separate copies and partial copies; NBA IV/1 KB, pp. 17–19 and pp. 46–69 are referred to for detailed descriptions. Unlike other collections whose copies frequently offer more detailed readings than the autograph – for instance, the *Inventionen und Sinfonien*, the *Wohltemperierte Clavier* or the *Französische Suiten* –, almost without exception the copies from the *Orgelbüchlein* go back to the autograph itself. This also applies to the miscellanies mentioned below that are considered to be the most impor-

1 Cf. Peter Wollny, Johann Christoph Friedrich Bach und die Teilung des väterlichen Erbes, in: Bach-Jahrbuch 2001, pp. 55–70, here pp. 66f. Wollny's hypothesis contradicts the assumption by Heinz-Harald Löhlein, NBA IV/1 KB, p. 21, which had still attributed the entry to Carl Philipp Emanuel Bach. – The figure 48 can probably be explained by the separate count of the three stanzas of the organ chorale *Christ ist erstanden* (ibid., p. 45).

2 Cf. the digitalization accurate in every detail at www.bachdigital.de.

tant comparison sources for the *Orgelbüchlein* – be it on account of the large number of chorale arrangements, be it as documentary evidence of the few early versions that are handed down from the organ chorales of the *Orgelbüchlein*.

Krebs 1

Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus. ms. Bach P 801*
Partial copy by Johann Tobias Krebs (1690–1762) within a collective manuscript. The beginning of the manuscript is lost; whether it still contained other, perhaps even all the rest of the *Orgelbüchlein* chorales originating in Weimar, is uncertain. Missing are: BWV 608, 614, 618–620, 622–625, 628, 629, 631, 636, 638, 641, 644 as well as the chorale arrangement BWV 613 composed only in Leipzig. The organ chorale *Alle Menschen müssen sterben* BWV 643 is incompletely transmitted. Contained in addition are two further movements on the chorale *Liebster Jesu wir sind hier* (BWV 706/1 and 2).

Krebs 2

Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus. ms. Bach P 802*
Partial copy by Johann Tobias Krebs within a collective manuscript. Contains BWV 637, 621 (incomplete), 622, 639, 642, 601; also BWV 638a in the hand of Johann Gottfried Walther.

Walther 1

Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus. ms. 22541/I–III*
Scattered partial copies by Johann Gottfried Walther (1684–1748) in three collective manuscripts, the so-called "Zegertsche Sammelbände." Contains in vol. 1: BWV 603, 604, 606, 610, 614, 616, 617 (incomplete), in vol. 2: BWV 603, 606 and 617, and in vol. 3: BWV 630a.

Walther 2

The Hague, Nederlands Muziek Instituut, *4. G. 14*
Scattered partial copies by Johann Gottfried Walther within a collective manuscript, the so-called "Frankenbergersche Autograph." Contains BWV 638a and 601.

Anonymus 402

Brussels, Conservatoire Royal de Musique, *12102 MSM*
Partial copy within a collective manuscript from the possession of Johann Philipp Kirnberger (1721–1783). Title page in Kirnberger's hand: *Herrn / Johann Sebastian Bachs / Kurtze Vorspiele / von / unterschiedene Kirchengesänge mit obligatem / Pedale* ["Herr Johann Sebastian Bach's Short Preludes of Diverse Church Hymns with Obliggato Pedal"]. The pedal part is entered in red ink. Occasional registration instructions stem from a later owner. Missing are BWV 631/631a and 634; contained as well is the partita *Sei gegrüsset, Jesu gütig* BWV 768.

Michel

Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus. ms. Bach P 1110*
Copy by Johann Heinrich Michel (dates unknown), the main copyist of Carl Philipp Emanuel Bach's during his Hamburg period.[3] Omitted are the movements with tablature parts (BWV 605, 612, 616, 617, 620, 623 and 624).

Meißner

Cracow, Biblioteka Jagiellońska without siglum; olim *Mus. ms. Bach P 1216* (main part)
London, British Library, *Zweig Ms. 3* (folio with entries for BWV 631a and 632)
Oxford, Bodleian Library, *MS. M. Deneke, Mendelssohn c. 21* (two folios with BWV 633, 635–637)
Copy by Bach's main copyist Christian Gottlob Meißner (1707–1760), probably from the period between 1727 and 1730.[4] The copy has become known as the "Mendelssohn Autograph" ever since Felix Mendelssohn Bartholdy assumed that this manuscript he had received as a present in 1839 from his friend the Frankfurt Capellmeister Carl Wilhelm Ferdinand Guhr (1787–1848) was an autograph.[5] Wrapper title of the 19th century: *26 Choralvorspiele / für die Orgel / von J. S. Bach / (Autograph.)*; in Mendelssohn's hand: "N.B. die Numern 31, 35 | 37 u. 38. sind in das Stammbuch | von Cécile M[endelssohn] B[artholdy] gelegt. || no. 32 & 33 hat Mad. | Clara Schumann […] erhalten." ["N.B. the numbers 31, 35 | 37 and 38 were placed in the family album | by Cécile M[endelssohn] B[artholdy] || Nos. 32 & 33 Mme. | Clara Schumann has received."]. Missing are the beginning and the end of the collective manuscript.
Contents: BWV 614–640 with BWV 620a und 638a; without BWV 634.

Gebhardi

Leipzig, Städtische Bibliotheken, Musikbibliothek, *Poel. mus. Ms. 39*
Collective manuscript by Johann Nikolaus Gebhardi (1781–1813), Bach's grandson-pupil, dated 1803. Caption title: *Der anfahende Organist, / bestehend in variirten Chorälen mancherley Art verfertiget von / Johann Sebastian Bach* ["The Beginning Organist / Consisting of Several Kinds of Varied Chorales Composed by / Johann Sebastian Bach"].

3 That Carl Philipp Emanuel Bach (1714–1788) owned the autograph of the *Orgelbüchlein* comes from his estate catalogue, Hamburg, 1790, p. 72, where mistakenly listed under "Vocal Pieces" is: "Orgel-Büchlein, with 48 executed chorales for beginning organists. Bound" (quoted from Dok III, no. 957, p. 496).

4 Cf. Georg von Dadelsen, *Zur Entstehung des Bachschen Orgelbüchleins*, in: Festschrift Friedrich Blume, Kassel, 1963, pp. 74–79, here, p. 78, footnote 15.

5 Cf. Mendelssohn's letter to his sister Fanny Hensel, 18 June 1839, given in: NBA IV/1 KB, p. 67. Philipp Spitta (*Johann Sebastian Bach*, vol. 2, Leipzig, 1887, pp. 986–989) had already described Meißner's copy at length. He also took it for an autograph. Peter Wackernagel first informed us about differences between the handwritings of Bach and Meißner in an expert report of 8 July 1941 from scribal researches in the holdings of the Berlin Staatsbibliothek (cf. Hans-Joachim Schulze, *Johann Sebastian Bach und Christian Gottlob Meißner*, in: Bach-Jahrbuch 1968, pp. 80ff.). Meißner's copy of the *Orgelbüchlein* was already lost at this time though and only again discovered in the fall of 1981 by Christoph Wolff in the Biblioteka Jagiellońska Kraków (cf. NBA IV/1 KB, p. 228).

The manuscript contains the *Orgelbüchlein* (with BWV 631a, but without BWV 623) and fifteen other chorale preludes (among them BWV Anh. 75, 769, 654a and 659–661).

Neumeister

New Haven, Yale University, Irving S. Gilmore Library, *Ma21 Yll A30, L.M. 4708*
Facsimile: *The Neumeister Collection of Chorale Preludes from the Bach Circle (Yale University Manuscript LM 4708).* A Facsimile Edition. Introduction by Christoph Wolff, New Haven and London, 1986.
Collective manuscript of the teacher and organist Johann Gottfried Neumeister (1757–1840) of Friedberg and later Homburg, from the period around 1790.[6] It contains BWV 601 and 639.

Scholz

Leipzig, Bach-Archiv, *Ms. Scholz 4.1.3*
Copies (BWV 620a and 629) or arrangements (BWV 615 and 622), without composer attribution, from the collection by Leonhard Scholz (1720–1798).

Other Extant Copies

Copy	Repository	Siglum	contains
Partial copy, 18th C., from the possession of Wilhelm Rust	Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv (= SBB)	N. Mus. ms. 10117	BWV 600, 625, 636, 639, 641, 644
Copy by a copyist from the circle of Johann Philipp Kirnberger	SBB	Am. B. 47	BWV 599–644 BWV 631, 634
Copy by a copyist from the circle of Johann Philipp Kirnberger	SBB	Am. B. 46/1	ditto
Copy, 18th century, from the Sammlung Voß-Buch	SBB	Mus. ms. Bach P 284	ditto
Copy from the possession of J. J. Günsch	SBB	Mus. ms. Bach P 406	BWV 599–644, without 610, 631, 634
Copy by Friedrich August Grasnick	SBB	Mus. ms. Bach P 423	BWV 599–644 without 616, 619, 621, 623, 624, 627, 629, 630, 634, 638–641, with BWV 631a
Partial copy from the possession of Friedrich August Gransick	SBB	Mus. ms. Bach P 558	BWV 599, 600, 602, 604, 606, 609, 610, 612, 618, 619, 621, 632, 638, 642, 643
Copy by Gustav Hohlstein	Städtische Bibliotheken Leipzig, Musikbibliothek (on permanent loan in the SBB)	Go. S. 25	BWV 599–644 without 616–618, 623, 624, 631, 634, 635, 642
Copy by Johann Andreas Dröbs	SBB	Mus. ms. Bach P 1108	BWV 599–644 without 623, 624, with BWV 631a
Partial copy by Johann Andreas Dröbs	SBB	Mus. ms. Bach P 1111	BWV 606, 621, 625, 635
Partial copy by "Anonymus 24" and Johann Christoph Oley	SBB	Mus. ms. Bach P 1160	BWV 599–644 without 607, 614, 617, 618, 621, 625, 626, 629–630, 633, 635–639, 642, with BWV 631a
Partial copy by Johann Christoph Oley	SBB	Mus. ms. Bach P 1113	BWV 618, 633, 625, 626, 636, 638
Partial copy by Johann Christoph Oley	SBB	Mus. ms. Bach P 1114	621, 630, 635
Single copy, 18th C.	Städtische Bibliotheken Leipzig, Musikbibliothek	Ms. 1	BWV 612
Single copy, 18th C.	Städtische Bibliotheken Leipzig, Musikbibliothek	Ms. 3	BWV 639
Single copies by an unknown scribe of the 18th C., as well as by Johann Nikolaus Mempell and Johann Gottlieb Preller	Städtische Bibliotheken Leipzig, Musikbibliothek	Ms. 7	BWV 600, 609, 617, 635
Partial copy by Johann Gottfried Müthel	SBB	Mus. 0.12172 Rara	604, 605, 610, 619, 621, 623, 625–628, 633, 636, 638–640, 642, 643
Single copy, 19th C.	Bibliothèque du Conservatoire Royal de Musique de Bruxelles	Ms. V 14.273	623

6 Cf. Johann Sebastian Bach: *Orgelchoräle der Neumeister-Sammlung*, edited by Christoph Wolff (NBA IV/9), Critical Report, Kassel, 2003. The two chorale arrangements of the *Orgelbüchlein* were not included though in the music volume of this edition.

Copy	Repository	Siglum	contains
Partial copy by Christian Friedrich Penzel	SBB	Mus. ms. Bach P 1109	BWV 599–644 without 602, 603, 605, 607, 615–618, 624, 627, 629, 631, 635, 640, 642, 644 with BWV 631a
Copy from the possession of Christian Heinrich Rinck	Yale University, Music Library, New Haven, Connecticut	LM 4719	BWV 599–644 without 616, 623, 627, 629, 630, 634, 636, 641, 644; with BWV 631a, BWV 602 incomplete
Partial copy by Christoph Sasse	SBB	Mus. ms. 40037	BWV 604, 606, 608, 610, 633, 634
Single copy of the "Anonymus 300"	SBB	Mus. ms. Bach P 603	BWV 617, 618
Single copy of the "Anonymus 300"	SBB	Mus. ms. Bach P 778	BWV 619
Single copy, 19th C.	SBB	Mus. ms. Bach P 562	BWV 619
Partial copy by Johann Wilhelm Häßler	SBB	Mus. ms. 30202	BWV 614, 633, 636, 639
Single copy by Ambrosius Kühnel	SBB	Mus. ms. Bach P 1116	BWV 614
Partial copy, 18th C.	Bach-Archiv Leipzig	no siglum	BWV 600, 603–604, 606–607, 610, 614, 616
Partial copy, 2nd half, 18th C.	Bach-Archiv Leipzig	no siglum	BWV 612, 641–644
Single copy, 1st half, 19th C.	Biblioteka Uniwersytecka Warszawie	Rps. Mus. 97 (Mf 5043)	BWV 606, 622
Single copy, 2nd half, 18th C.	SBB	Mus. ms. 22541/1	BWV 622
Single copy, 1st half, 19th C.	SBB	Mus. ms. Bach P 285	BWV 603, 616
Single copy, 18th C.	Bibliothèque Royale, Bruxelles	Ms. IL 3919	BWV 614 (corrupt)
Single copy from the circle of Johann Philipp Kirnberger	SBB	Am. B. 72	BWV 633, 634

Copy	Repository	Siglum	contains
Single copy from the circle of Johann Philipp Kirnberger	SBB	Am. B. 72a	BWV 633, 634
Copy by Josef Fischhof and various copyists	SBB	Mus. ms. Bach P 311, P 312	BWV 599–644, without 614, 620, 633, 634
Copy, 1st half, 19th C.	Staats- und Seminar-bibliothek Eichstätt, Raymund Schlechtsche Musikbibliothek	IX 49	BWV 599–644, without 605, 612, 616–618, 620, 623, 624
Copy by Ernst Gebser	Bach-Archiv Leipzig	no siglum	BWV 599–644 without 604, 605, 607, 608, 610, 613, 620, 622–624, with BWV 631a
Copy by Friedrich Nohr	Städtische Bibliotheken Leipzig, Musikbibliothek (on permanent loan in the Bach-Archiv Leipzig)	Go. S. 314	BWV 599–644 without 615, 616, 623, 627, 629, 630, 634, 636, 641, 644; without BWV 631a
Copy from one of the copyists working for Felix Mendelssohn Bartholdy	Bodleian Library Oxford	MS. M. Deneke, Mendelssohn c. 70	BWV 599–644 without 631, 634
Copy from one of the copyists working for Felix Mendelssohn Bartholdy	Bodleian Library Oxford	MS. M. Deneke, Mendelssohn c. 55	BWV 599–644, without 614, 616, 622, 631–634; with BWV 620a
Partial copy, print model of Felix Mendelssohn Bartholdy's edition	Bodleian Library Oxford	MS. M. Deneke, Mendelssohn (no siglum)	BWV 599–608, 611, 612
Single copy by Felix Mendelssohn Bartholdy	Universitätsbibliothek Basel. Sammlung Geigy-Hagenbach	no siglum	BWV 639

Lost Sources:

Single copies in a collective manuscript by J. G. Walther	Universitätsbibliothek Königsberg (Kaliningrad)	Mus. ms. Gotthold 15 839	BWV 601, 602 or 603, 609, 610, 612, 619, 629, 633, 639, 640, 643
Copy, 2nd half, 18th C.	Biblioteka Gdańska Polskiej Akadmii Nauk	Mus. ms. 4203/4204	BWV 599–644

Copy	Repository	Siglum	contains
Partial copy from the possession of J. G. Schicht	Bibliothek der Staatlichen Hochschule für Musik Berlin-Charlottenburg	Sp 1438	BWV 614, 633, 634
Copy from the Sammlung Schelble-Gleichauf	Mozartstiftung, Frankfurt am Main	–	BWV 599–644
Partial copies from the Sammlung Gotthold	Universitätsbibliothek Königsberg (Kaliningrad)	Rf. alpha 6	BWV 601, 604, 609, 610, 633 or 634, 639, 640, 643
Collected volume from the Sammlung Hauser	Boerner Auction, Leipzig 1905	–	Not known

Individual Comments

In the individual comments the parts are uniformly identified with Roman numerals for the staves and Arabic numbers for the individual parts within the staff (I 2 = 1st staff, 2nd part). The details refer to the notation of the present edition.
Unless otherwise noted, the individual comments refer to the differences of the autograph from the music text of the present edition.
Rests missing in the autograph because of obvious oversights are given in the music text of the edition in small print; these are not reported. Autograph cautionary accidentals are not systematically adopted.
Beaming and fermata placement are oriented to the autograph; information about exceptions is given in the commentary following. References to secondary sources are made only in the case of serious discrepancies from the autograph.
For treatment of the fermatas, see the Introduction, p. 18. The concepts composing manuscript, copy with revisions, and fair copy are explained as well in the Introduction, p. 13.

Nun komm, der Heiden Heiland BWV 599
Autograph, p. 1: *Nun kom der Heÿden Heÿlandt.*
Composing manuscript

Measure	Part	Comment
7	I, II	Written additionally in tablature (to clarify the correction).
10	I 2	Fermata already above 2nd note of m. 9

Gott, durch deine Güte oder Gottes Sohn ist kommen BWV 600
Autograph, pp. 2–3: *Gott durch deine güte. oder Gottes Sohn ist kom̄en*
Composing manuscript

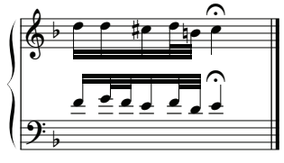
Measure	Part	Comment
1	I	Registration instruction above 1st note: man. Princip. 8 F.
2	III	Registration instruction above 1st note: ped. Tromp. 8 F.

Herr Christ, der ein'ge Gottes Sohn oder Herr Gott, nun sei gepreiset BWV 601
Autograph, p. 4: *Herr Christ der ein'ge Gottes Sohn. oder H. Gott nun seÿ gepreiset.*
Fair copy

Measure	Part	Comment
1	III	Before 1st note: ped (for "pedal part").
4	I 1, III	𝅗𝅥‿𝅘𝅥 instead of 𝅗𝅥. (system break).
4		Repeat of mm. 0–4 called for by repeat sign after m. 4, beat 3.
10		Repeat from m. 4, beat 4 called for by repeat sign after m. 10, beat 3.

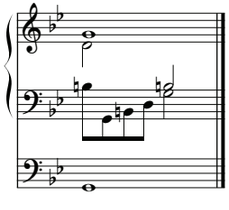
Walther 2 and *Neumeister* offer a possible early version of this organ chorale; both without alternative titles and without repeat of the *Abgesang* (mm. 5–10); missing several ties; m. 3, part I 2, 14th note: *c-sharp*[1] instead of *b*.

Lob sei dem allmächtigen Gott BWV 602
Autograph, p. 5: *Lob seÿ dem Allmächtigen Gott.*
Composing manuscript

Measure	Part	Comment
7	I 2	1st–3rd notes: reading *post correcturam* unclear.
9	I 2 / II	2nd beat: *Gebhardi*: 

Puer natus in Bethlehem BWV 603
Autograph, pp. 6–7: *Puer natus in Bethlehem*
Composing manuscript

Measure	Part	Comment
12	II 2	After 1st note: 𝄾𝄾 instead of 𝄿 (lack of space).
16		At the close two indistinct marks above the lower stave (Custos for *b* in the tenor or symbol for "dal segno al fine"?)

Krebs 1, Walther 1: 

Gelobet seist du, Jesu Christ BWV 604
Autograph, p. 8: *Gelobet seÿstu Jesu Xst. á 2 Clav & Ped.*
Composing manuscript

Measure	Part	Comment
11	III	Fermata already above 8th note of m. 10.

Der Tag, der ist so freudenreich BWV 605
Autograph, p. 9: *Der Tag der ist so freüdenreich. á 2 Clav. et Ped.*
Copy with revisions

Measure	Part	Comment
16–19		In tablature (lack of space).

Vom Himmel hoch, da komm ich her BWV 606
Autograph, p. 10: *Vom Himmel hoch da kom ich her.*
Fair copy

Vom Himmel kam der Engel Schar BWV 607
Autograph, p. 11, the last three measures on p. 10: *Vom Himmel kam der Engel Schaar.*
Composing manuscript

Measure	Part	Comment
0	I 2	2nd note: *e*[1] instead of *e-flat*[1].
1	III	Before 1st note: ped. (for "pedal part").

In dulci jubilo BWV 608
Autograph, pp. 12–13: *In dulci Jubilo.*
Composing manuscript

Measure	Part	Comment
2	III	Before 1st note: Ped. (for "pedal part").
7	I 2	Missing a quarter *a*[1].

To readers today Bach's metrical organization of (putative) eighth triplets (instead of quarters) to a half note may appear wrong; Uwe Wolf has meanwhile shown that this style – as a relic, so to speak, of mensural notation – was still customary until into the 18th century for notating quarter triplets.[7] The obvious conclusion to transcribe the beamed notes as quarter triplets in accordance with present-day usage was not followed in the present edition: The immediate visual orientation and the impression of a "light-footed" figuration would have been largely lost in the case of such a "correct" appearance.

7 Uwe Wolf, [Article] *Notation. VII. 17.–19. Jahrhundert*, in: *Die Musik in Geschichte und Gegenwart* II, Sachteil vol. 7, Kassel and Weimar–Stuttgart, 1997, cols. 339–350, here, cols. 343–344.

Lobt Gott, ihr Christen, allzugleich BWV 609
Autograph, p. 14: *Lobt Gott ihr Christen allezugleich.*
Composing manuscript

Measure	Part	Comment
2	I 2	Last 16th without accidental, perhaps also *c-sharp*[1] meant.
3	II	1st–4th notes: instead of (from correction of the 2nd note).
8	I 2	5th–8th notes: instead of (lack of space).

Jesu, meine Freude BWV 610
Autograph, p. 15: *Jesu meine Freüde. / largo.*
Fair copy

Christum wir sollen loben schon BWV 611
Autograph, p. 16: *Christum Wir sollen loben schon. Choral in Alto. Adagio*
Fair copy

Wir Christenleut BWV 612
Autograph, p. 17: *Wir Christen Leüt etc.*
Composing manuscript

Measure	Part	Comment
1	III	Before 1st note: p. (for "pedal part").
14–15		In tablature from the second half of m. 14 (its transcription by an unidentified hand on p. 182).

Helft mir Gottes Güte preisen BWV 613
Autograph, p. 18: *Helfft mir Gottes Güte preisen.*
Fair copy

Measure	Part	Comment
5	III	1st–4th notes: instead of (system break).
12, beat 4–14, beat 3:		Repeat not written out, but called for by repeat sign between m. 10, beat 4 and m. 12, beat 3.

Das alte Jahr vergangen ist BWV 614
Autograph, p. 19: *Das alte Jahr vergangen ist. á 2 Clav &. Ped.*
Copy with revisions

Measure	Part	Comment
1	III	Before 1st note: p. (for "pedal part").

In dir ist Freude BWV 615
Autograph, pp. 20–21: *In dir ist Freüde.*
Fair copy

Measure	Part	Comment
12	I	Last two notes not recognizable.
19–29		Repeat not written out, but called for by repeat sign of mm. 2–12.
39		See comment at m. 50.
50	II 1	Missing Custos for g at the repeat of mm. 39ff.

Mit Fried und Freud ich fahr dahin BWV 616
Autograph, p. 22: Mit fried und freüd ich fahr dahin. etc.
Fair copy

Measure	Part	Comment
1	III	Before 1st note: p. (for "pedal part").
13–15		In tablature.

Herr Gott, nun schleuß den Himmel auf BWV 617
Autograph, p. 23 and inserted folio, presently between pp. 24 and 25: *Herr Gott nun schleuß den Himel auff.*
Copy with revisions

Measure	Part	Comment
1	I 1+2	Before 1st note: brace, probably meant as a notice for execution of the two upper voices on a separate manual.
1–6		Repeat not written out but called for by a repeat sign.
18		Second measure half in tablature.

O Lamm Gottes, unschuldig BWV 618
Autograph, p. 24 and inserted folio, presently between pp. 24 and 25: *O Lam̄ Gottes unschuldig. Canon alla Quinta*
Fair copy.
Braces at several places in the autograph combine the pairs of voices to be played with one hand and on one manual

Measure	Part	Comment
1	III	Before 1st note: p. (for "pedal part").
14–20		I: On the bottom stave; II and III: on the inserted folio.

Christe, du Lamm Gottes BWV 619
Autograph, p. 25: *Christe du Lam̄ Gottes, in Canone alla duodecima. á 2 Clav. et ped.*
Fair copy

Christus, der uns selig macht BWV 620
Autograph, p. 26: *Christus der uns seelig macht, in Canone al' Ottava*
Revision by overwriting BWV 620a (only mm. 1–19). The revised version of the closing measures is missing in the autograph; it was probably notated on an inserted folio that is lost today. The present edition follows from mm. 20ff. of the *Gebhardi* copy. The early version BWV 620a (from Scholz copy) is given on the CD-ROM.

Measure	Part	Comment
1	I 2	1st note: Eighth beaming from the early version not erased.
	III	Before 1st note: ped. (for "pedal part").
4	II	3rd–6th notes: ♩. ♫♫ instead of ♩♪♩ ♫
20–25		In tablature.

Da Jesus an dem Kreuze stund BWV 621
Autograph, p. 27: *Da Jesus an dem Xe stund. etc.*
Composing manuscript

O Mensch, bewein dein' Sünde groß BWV 622
Autograph, pp. 28–29: *O Mensch bewein dein' Sünde groß. adagio assai. á 2 Clav. & Ped.*
Composing manuscript

Measure	Part	Comment
13	I	2nd beat: unclear sign over *e-flat*^{2}, perhaps ∧.
19	II 1	3rd note: without accidental, perhaps *d*^{1} meant.

Wir danken dir, Herr Jesu Christ, dass du für uns gestorben bist BWV 623
Autograph, p. 30: *Wir dancken dir H. Jesu Christ, daß Du für uns gestorben bist.*
Composing manuscript

Measure	Part	Comment
1	III	Before 1st note: ped. (for "pedal part")
6	I 2	Text gap after ♩. *g*^{1}: without subsequent eighth value (ante correcturam 𝅗𝅥 *g*^{1}). The present edition follows the addition from *Anon. 402*.
18		In tablature.

Hilf, Gott, dass mir's gelinge BWV 624
Autograph, p. 31: *Hilff Gott daß mirs gelinge, á 2 Clav. et ped.*
Fair copy (continuous pedal part in tablature). Closing measures on inserted folio between pp. 30 and 31.

Christ lag in Todesbanden BWV 625
Autograph, p. 39: *Christ lag in Todes Banden.*
Fair copy

Jesus Christus, unser Heiland, der den Tod überwand BWV 626
Autograph, p. 40: *Jesus Christus unser Heÿland.*
Fair copy

Measure	Part	Comment
1	III	Before 1st note: ped. (for "pedal part")

Christ ist erstanden BWV 627
Autograph, pp. 41–43: *Christ ist erstanden.*
Composing manuscript. At the end of the 1st stanza the comment: "Verte / Sequitur / 2. Versus" (p. 41 below).

Measure	Part	Comment
1	III	Before 1st note: p. (for "pedal part").
2	I 2	1st–3rd notes: ♪♩♩ instead of ♩♩♩ (lack of space).

Erstanden ist der heil'ge Christ BWV 628
Autograph, p. 44: *Erstanden ist der Heil'ge Xst.*
Composing manuscript

Measure	Part	Comment
1	III	Before 1st note: p. (for "pedal part").

Erschienen ist der herrliche Tag BWV 629
Autograph, p. 45: *Erschienen ist der herrliche Tag a 2 Clav. & Ped. in Canone.*
Composing manuscript

Measure	Part	Comment
16	II/1	1st note: 𝅗𝅥. instead of 𝅗𝅥‿𝅘𝅥

Heut triumphieret Gottes Sohn BWV 630
Autograph, pp. 46–47: *Heut triumphieret Gottes Sohn.*
Fair copy

Measure	Part	Comment
1	III	Before 1st note: p. (for "pedal part").

Komm, Gott Schöpfer, Heiliger Geist BWV 631
Autograph, p. 54: *Kom Gott Schöpffer, H. Geist.*
Revision (after 1726) by overwriting BWV 631a (composing manuscript) in black ink.

Measure	Part	Comment
1	III	Before 1st note: p. (for "pedal part").

The early version BWV 631a (from *Gebhardi* copy) is given on the CD-ROM.
Bach included an expanded version of BWV 631a in his collection of the so-called "Eighteen Chorales" (BWV 667).

Herr Jesu Christ, dich zu uns wend BWV 632
Autograph, p. 59: *Herr Jesu Christ, dich zu uns wend etc.*
Fair copy

Measure	Part	Comment
1	III	Before 1st note: p. (for "pedal part").

Liebster Jesu, wir sind hier BWV 634 (earlier version)
Autograph, p. 60: *Liebster Jesu wir sind hier, in Canone alla Quinta / á 2 Clav & Ped.*
Composing manuscript

Measure	Part	Comment
1	II 2	3rd–6th notes: ♪♩♩♩ instead of ♩♩♩♩ (lack of space).
3	II 1	1st–4th notes: ♪♩♩♩ instead of ♩♩♩♩ (lack of space).
5		Repeat sign unclear.
7	II 2	1st–4th notes: ♩♩ ♩♩ instead of ♩♩♩♩ (lack of space).
8	I 2	Fermata for 2nd note (end of line of the consequent) in the case of II 1 above *g-sharp*[1] (lack of space).
	III	1st and 2nd notes ♩ *F-sharp* ♩ *e*, but also 𝅗𝅥 *f-sharp* (half note probably post correcturam; cancellation of the original reading forgotten).

Liebster Jesu, wir sind hier BWV 633 (later version)
Autograph, p. 61: *Liebster Jesu wir sind hier distinctius.*
Fair copy (3 staves; middle staff in the tenor clef)

Measure	Part	Comment
1	III	Before 1st note: p. (for "pedal part").

Dies sind die heilgen zehn Gebot BWV 635
Autograph, p. 73: *Dieß sind die heilgen 10 Gebothe.*
Composing manuscript

Measure	Part	Comment
1	III	Before 1st note: ped. (for "pedal part")
11	II	5th–8th notes: ♩♩ ♩♩ instead of ♩♩♩♩ (lack of space).
17/18		Illegible sign above the descant.

Vater unser im Himmelreich BWV 636
Autograph, p. 78: *Vatter unser im Himelreich.*
Fair copy

Measure	Part	Comment
1	III	Before 1st note: p. (for "pedal part").
9	I	Before 3rd note: unclear sign in the form of an equals sign.

Durch Adams Fall ist ganz verderbt BWV 637
Autograph, p. 89: *Durch Adams Fall ist gantz verderbt.*
Composing manuscript

Measure	Part	Comment
1–4		Repeat by dal-segno sign (above the start of m. 1) and repeat sign called for after m. 4, beat 3. Additional figures for prima and seconda volta (without brackets).
1	II	1st–4th notes: instead of
4	I 2	5th–6th notes: instead of
	II	Between 6th and 7th notes (volta separation): no slur.
10	II 1	1st–4th notes: instead of
12	I 1	1st–2nd notes: ; 2nd note along with downward eighth flag.

Es ist das Heil uns kommen her BWV 638
Autograph, p. 90: *Es ist das Heil uns kom̄en her.*
Fair copy

Measure	Part	Comment
1	III	Before 1st note: p. (for "pedal part")
1–4		Repeat by dal-segno sign (above the upbeat) and m. 4, beat 3, called for; in the latter place additional repeat sign.
3	II	5th–8th notes: instead of (lack of space).
8	II	5th–8th notes: instead of (lack of space).
10	II	1st–6th notes: instead of

Ich ruf zu dir, Herr Jesu Christ BWV 639
Autograph, p. 106, the last two measures on p. 107: *Ich ruf zu dir H. Jesu Christ. â 2 Clav. & Ped.*
Fair copy

Measure	Part	Comment
1–4		Repeat called for by repeat sign after m. 4, beat 2.

In dich hab ich gehoffet, Herr BWV 640
Autograph, p. 113: [*In dich hab' ich gehoffet Herr*] *alio Modo*
Copy with revisions

Measure	Part	Comment
1	III	Before 1st note: p. (for "pedal part").
10	III	Last note: *E* instead of *E*.

Wenn wir in höchsten Nöten sein BWV 641
Autograph, p. 115: *Wenn Wir in höchsten Nöthen seyn. â 2 Clav & Ped.*
Composing manuscript

Measure	Part	Comment
1	I	3rd beat: instead of
	III	Before 1st note: p. (for "pedal part").
3	II 1	5th–7th notes: instead of
5	I	3rd beat: Port de voix erroneously from above.
8	III	1st–3rd notes: instead of (system break).
9	II 1	3rd–4th notes: also to be interpreted as slur.

Wer nur den lieben Gott lässt walten BWV 642
Autograph, p. 129: *Wer nur d. lieben Gott läst Walten.*
Composing manuscript

Measure	Part	Comment
1	III	Before 1st note: p. (for "pedal part").
1–5		Repeat through dal-segno sign called for between upbeat and m. 4, beat 3; at the latter place additional repeat sign.
10	I 2	Last note *e*[1] instead of *c-sharp*[1]. Final chord without third is meanwhile hardly conceivable, particularly as the middle voice-leading of the whole piece is nearly always parallel throughout.

Alle Menschen müssen sterben BWV 643
Autograph, p. 149: [*Alle Menschen müssen sterben*] *Alio modo*
Composing manuscript

Measure	Part	Comment
1	III	Before 1st note: p. (for "pedal part").
7	II	1st–4th notes: instead of (lack of space).
9	II	1st–4th notes: instead of (lack of space).

Ach wie nichtig, ach wie flüchtig BWV 644
Autograph, p. 177: *Ach wie nichtig, ach wie flüchtig.*
Fair copy

Measure	Part	Comment
4	I 1	3rd and 4th beats: instead of (system break).

Translation: Margit McCorkle