Abbreviations and Sigla

BJ    Bach-Jahrbuch
ms, mss    Manuscript(s)
NA    Present new edition
NBA IV/5–6 KB    NBA, series IV, volumes 5 and 6 (Präludien, Toccaten, Fantasien und Fugen für Orgel), Critical Report by Dietrich Kilian, Teilband I–III, Kassel [etc.], 1978–1979
NBA V/9.1 KB    NBA, series V, volume 9.1 (Toccaten), Critical Report by Peter Wollny, Kassel [etc.], 1999
P    Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, Mus. ms. Bach (sigla for scores)
Ped    Pedal

In the individual comments, parts are identified uniformly by Roman numerals for the staves and, as needed, by Arabic numerals for individual parts within the staves, and at that, in descending order (I 2 = 1st staff, 2nd part). The indications pertain to the notation of the present edition.

When not otherwise noted, comments pertain to the differences between the principal source for the music text and the present edition.

In the absence of autographs, copies of varying quality underlay most of the works in this volume. Under these circumstances, an "Urtext" clearly based on the composer's earlier source. Since Hans-Joachim Schulze's identification of S. G. Heder (formerly principal copyist D), P 803 has been promoted to principal source. Heder's Leipzig copying activity for Bach from 1729 to 1736 has been proven. Most likely Bach's autograph lay before him; hence, the NA follows this source to such a great extent. Heder later worked as tenor in the Hofkapelle in Merseburg; that he worked as organist cannot be documented. Presumably, he left his copy of BWV 564 with his fellow student Johann Ludwig Krebs with whose Bach copies they were later bound together as the P 803 miscellany.

Kellner's copy is actually somewhat earlier, but shows the gaps and careless typic for him. Important variants and ornaments are discussed in the commentary. P 803 contains a comprehensive collection of Bach's independent keyboard music (manuialiter and pedaliter) prior to ca. 1715. "Considering the repertoire's early time of origin, it is to be assumed that the volume represents the copy of a substantially earlier source." Titles of works as well as the title page are additions by the later owner Johann Jacob Heinrich Westphal. The copy of BWV 564 is conspicuous through odd omissions; nevertheless, there are noteworthy variants.


P 1101, single manuscript: Toccata. pedaliter. (Scribe unknown, 2nd half, 18th C.). Sources not consulted for the editorial work: P 308 (19th C.); P 1071 (fragment); P 1102 (fugue only); P 1103 (without Adagio); Göttweig, J. S. Bach no. 34, Salzburg, Dommuseum; Oxford, Bodleian Library, MS. M. Denzeke Mendelssohn c. 55.

5 NBA V/9.1 KB, p. 16.

1st movement [without heading]

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–12</td>
<td>I, II</td>
<td>Placement of beams from P 803. In mm. 7–8 Fétis 2960 gives a division of the two hands (d. = destra; s. = sinistra):</td>
</tr>
</tbody>
</table>

The placement of beams in EP goes back to Oxford (NBA IV/5–6 KB, p. 497); it can claim no authenticity. In mm. 12, beats 2 and 3, the beams in P 286 and Fétis 2960 are interrupted after every 4 notes, perhaps to indicate a “retarding” effect.

8 | I, II | Beat 3: P 803 seven 32nds (32nd rest missing); P 286, Fétis 2960, last note 16th. |

19 | Ped | Beat 1: P 803, P 286, P 1101: e–g–c–f (Fétis 2960 missing m. 18, beat 3 – m. 19, beat 2). The correction of g to f (2nd note) goes back to BG and is based only on the analogy to the preceding motif (NBA IV/5–6 KB, p. 496). The c (3rd note), though, is unusual, the correction to d is already to be found in EP. Actually c is not to be completely ruled out, but the model is so frequent, that a deviation from it is less convincing. |

31 | Ped | P 286: Beat 3 two small vertical strokes (= mordent?) on g and c. |

35, 41, 53, 64 | I 3 | Beat 4: rhythm in the sources inconsistent as two eighths or as dotted eighth + 16th. P 803: dotted reading in m. 53; P 286 in mm. 41 and 64; Fétis 2960 in m. 41. A consistent structure (thus two eights in all places, the existing editions as also the NA) emphasizes the contrapuntal independence of the parts; yet also conceivable is a rhythmic sharpening through dotting in the second highest part and in the third highest part. |

37 | I, II | P 286: | Fétis 2960: |

45, 49 | Ped | In P 803: The trill-like motion can be executed with an arbitrary number of tones. |

57 | I 1 | P 286: penultimate note with ♯. |

71 | I 2 | Beat 1, eighth d♯ only in P 286 (P 803, Fétis 2960: rest). |

Ped | Fétis 2960, P 1101: beat 3 last 16th f. |

2nd movement: adagio

In the sources the three manual parts are by and large notated on the upper staff; the NA notates the middle parts on the middle staff in order to make playing on two manuals easier. Beaming of the pedal eighths from P 803; the pizzicato effect probably intended by Bach is clear through the two-part beaming. In the comparison sources the rhythmic form of the upper part varies several times without evident reason ( instead of , and vice versa). |

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I</td>
<td>Fétis 2960, P 1101: heading Largo.</td>
</tr>
<tr>
<td>1</td>
<td>I</td>
<td>P 286, Fétis 2960, P 1101 beat 4 without ornamentation; a simple trill is to be considered as well.</td>
</tr>
<tr>
<td>3</td>
<td>I 1</td>
<td>P 286: 1st note with ♯; beat 3, 3rd note with ♯.</td>
</tr>
<tr>
<td>7</td>
<td>I</td>
<td>P 286, Fétis 2960 without ornamentation sign.</td>
</tr>
<tr>
<td>15</td>
<td>I 1</td>
<td>P 286: beat 3 legato slur over the 32nds.</td>
</tr>
<tr>
<td>20–21</td>
<td></td>
<td>The repeat of measures 18–19 is stipulated in P 803 by repeat signs, therefore the second pedal-eighth of m. 20 is missing. In P 286 the repeat is completely missing (repeat signs as later addition). Fétis 2960 and P 1101 write out the two measures.</td>
</tr>
<tr>
<td>21</td>
<td>I</td>
<td>Fétis 2960: last note b♯.</td>
</tr>
<tr>
<td>23–24</td>
<td>Ped</td>
<td>The reading F sharp–B flat (P 286, Fétis 2960, P 1101) might be due to an unclear correction in the autograph (NBA IV/5–6 KB, p. 690).</td>
</tr>
<tr>
<td>25</td>
<td>II</td>
<td>Dotted ties from Fétis 2960.</td>
</tr>
</tbody>
</table>

3rd movement: Fuga

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>I 1</td>
<td>P 803: 1st note a♯; corrected from P 286, Fétis 2960, P 1101.</td>
</tr>
<tr>
<td>36</td>
<td>II</td>
<td>P 803 resolution before 2nd note, presumably b flat meant, as in P 286, Fétis 2960, P 1101.</td>
</tr>
<tr>
<td>37</td>
<td>II</td>
<td>P 803: 3rd note a.</td>
</tr>
<tr>
<td>37–40</td>
<td></td>
<td>The ascending sequence should probably proceed according to a regular model. But P 803 and P 286 each differ from this in three passages, only one of which is in common. The control function of Fétis 2960 is not applicable, because mm. 38–39 are missing here. The NA follows P 1101, missing here is, however, in m. 38 the d♯ on beat 3 in the tenor.</td>
</tr>
<tr>
<td>38</td>
<td>I 2</td>
<td>P 803, P 286: 2nd note d♯.</td>
</tr>
<tr>
<td>39</td>
<td>I 2</td>
<td>P 286: missing sharp before f sharp♯.</td>
</tr>
<tr>
<td>Ped</td>
<td>P 803: 3rd note B flat; P 286: lacking sharp before d sharp.</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>I 1</td>
<td>Last note: in P 803 is a sign hard to read, probably a sharp; P 286 with sharp, but it has been tampered with. Fétis 2960 and P 1101 without sign (thus f♯), corresponding to the form of the counter-subject (m. 13).</td>
</tr>
</tbody>
</table>
Toccata et Fuga in d BWV 538

In addition to the printed version, the NA offers two versions of the work on CD-ROM: The early version from Johann Gottfried Walther and the ornamented version from P 290.

Principal source: P 1099, single manuscript: Toccata ex D mol / per l’Organo. / à / due Clavier et Pedal. / ò / J. S. Bach. (Scribe: Johann Gottlieb Preller [1727–1786], ca. 1749).

Comparison sources: P 596, fascicle 1: Preludium con Fuga Db / in / Organo Pleno / di J. S. Bach / Kauffmann. (on the scribe, cf. the section The Important Source Circles, presumably ca. 1760).

P 290, composite manuscript with 13 organ works by J. S. Bach (without collective title), pp. 62–70: Preludio 10. (Scribe: Anonymus 303, C. P. E. Bach’s copyist, before 1768).

P 286, fascicle 14: D. moll. / Toccata per l’Organo / à / due Clav: ò Pedale / ò / J. S. Bach. (Scribe unknown, 2nd half, 18th C.).


Sources not consulted for the editorial work: P 277 (Anon. 401, copy from P 290); Hamburg, ND VI 3283t (Schwencke); P 275 (Palschau); P 282 (19th C.); P 319 (Westphal, jr.); P 837 (19th C.); Leipzig, III. 8. 16 (Drohs); Schubring estate (toccata only); Salzburg MN 104 (fugue only); München, Mus. ms. 30377 (abridged); Oxford, Bodleian Library, MS. M. Deneke Mendelssohn c. 70; New Haven, LM 4842 (fugue only).

As explained in the Introduction, the variants in the case of this work are numerous and problematical: in none of the sources is to be found a completely convincing music text. Since EP it has been customary to mix early and late sources. The NA, on the other hand, is based on manuscripts that reveal a connection to Bach’s Leipzig period. The Weimar phase (early version) deserves special consideration (CD-ROM), particularly because in Walther’s copy (P 803) we have a reliable witness. But also in the late sources there are considerable differences where we often cannot tell whether they go back to Bach. The Johann Gottlieb Preller’s copy (P 1099) is a late copy by this scribe, originating in proximity to the copy of BWV 541, dated 1749.8 Unlike early Preller copies (cf. BWV 588), BWV 538 contains only a few ornaments. Because of the consistent setting of motives, the copy of the Berlin organism “Kauffmann” (P 596) is resorted to in two passages (mm. 7 and 35); in fact, we cannot clearly substantiate that this scribe had reliable models available (for instance, through C. P. E. Bach), but the faithfulness so characteristic of Bach with respect to a once chosen motivic element justifies this source mixture. Kauffmann’s doing without the indication of manual change (instead of which we read “in Organo Pleno”) may have had extraneous causes, perhaps an organ with only one manual. Belonging to the relevant sources is P 290 (see on this, Toccata in F); the version of BWV 538 is heavily ornamented (CD-ROM). The (unknown) scribe of P 286 is important in the history of the concerto,9 his music text resembles P 1099. To be found in LM 4839 is the comment: “played by S. Bach at the trial of the great organ in Kassel;” this is one of the rare pieces of evidence that Johann Sebastian Bach played his own organ work, whose date of composition was already more than ten years before. The organ inauguration in Kassel took place in 1732.10

For concerto-type pieces Bach often used the time signature C in the Weimar and Köthen periods (BWV 660a, autograph), but returned in Leipzig to the more customary F (BWV 660, autograph). For BWV 538, though, theWalther copy stemming from the Weimar period likewise has C. The NA follows P 1099 and P 290; P 596, P 286, P 416 read C. The indication of both manuals differs in the sources (Oberw., O., Posit., Pos., R., among others). The placement of rests in the sources is inconsistent; small print means that the rest concerned is missing in all important sources (P 1099, P 596, P 290).

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>I 1</td>
<td>P 290: 2nd note c².</td>
</tr>
<tr>
<td>7</td>
<td>I 1</td>
<td>P 1099, P 298, P 286, P 803: 4th note f²; corrected from P 596 (consistency of the motif placement, see above).</td>
</tr>
<tr>
<td>10–11</td>
<td>I</td>
<td>P 1099: 3 upper parts (g¹, e¹, c sharp⁴) with ties from beat 4 (m. 10) to beat 1 (m. 11).</td>
</tr>
<tr>
<td>12</td>
<td>II</td>
<td>P 286: Beat 2, 2nd note f⁷; for other variants, see NBA IV/5–6 KB, p. 372. P 803: beat 3 eighth + eighth rest.</td>
</tr>
<tr>
<td>28</td>
<td>II</td>
<td>P 286, P 803: penultimate 16th without eighth stem added.</td>
</tr>
<tr>
<td>35</td>
<td>I, II</td>
<td>P 1099, P 290, P 286:</td>
</tr>
</tbody>
</table>

The NA follows P 596 (consistency of the motif placement, see above), cf. also the early version.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>I 1</td>
<td>P 1099, P 286: 8th note c². P 290: 8th note d²; corrected from P 596, P 803 and the parallel passages.</td>
</tr>
<tr>
<td>51</td>
<td>Ped</td>
<td>P 1099, P 596, P 290, P 286: last note g; corrected from P 803 and the parallel passages, mm. 64 and 93.</td>
</tr>
<tr>
<td>53</td>
<td>I 2</td>
<td>P 1099, P 290, P 596: beat 1 two eighths g;¹ corrected from P 803. The reading of EP (eighth a flat¹, eighth g¹) stems from an unspecified source.</td>
</tr>
<tr>
<td>82</td>
<td>I</td>
<td>P 290, P 596, P 286: 7th note b flat¹ (still valid for the 10th note?).</td>
</tr>
<tr>
<td>84</td>
<td>II, Ped</td>
<td>P 596, P 286: beat 1 without marking of the crossing parts, Ped. thus c sharp. P 290:</td>
</tr>
</tbody>
</table>

87–88

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>87</td>
<td>I 1</td>
<td>P 596: beat 4 tie c²–c².</td>
</tr>
<tr>
<td>88</td>
<td>I 2, II 2</td>
<td>P 596: d⁴ and c sharp⁴ as whole notes (without subsequent rests).</td>
</tr>
<tr>
<td>92</td>
<td>I 2</td>
<td>P 290, P 596: 4th note g; P 596: 12th note h.</td>
</tr>
<tr>
<td>93–94</td>
<td>II</td>
<td>In these measures nearly every ms. has its own reading (cf. NBA IV/5–6 KB, p. 668). The most important variants:</td>
</tr>
<tr>
<td>93</td>
<td>I</td>
<td>P 596: added whole note a. P 286: without whole note e¹ (chord has only 4 parts).</td>
</tr>
<tr>
<td>94</td>
<td>I 3</td>
<td>P 290, P 286: repeat of a in the rhythm 16ths – dotted eighth.</td>
</tr>
</tbody>
</table>

On the musical relevance: In mm. 78–79 choosing a not too loud pedal registration is to be kept in mind. In m. 93 the pedal can be too soft when a six-part chord is sounding (thus in the existing editions); most ms. note only five parts, P 286 only four parts. – The climax of m. 94 (a 5-7-9-chord with an augmented fifth) comes across more strongly when the chord is held motionless for an eighth. The rhythmic form of P 290 and P 286 (existing editions) places the continuum of the 16th in the foreground.

**Fugue**

In P 1099 every second bar line is written smaller; the brevis measures indicated by this are related to the stile antico. The principal source P 1099 is scarcely ornamented; ornaments in mm. 57, 114, 129, 161, 187, 202, and 203 are from P 596. The more heavily ornamented version (P 290) can be viewed on the CD-ROM; cf. also the early version.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>I</td>
<td>Beat 3: Although most of the ms. display no signs, the theme should close with a trill. In the Well-Tempered Clavier I (Bach’s autograph) the trill sign is never missing in comparable themes (e.g., f minor, b minor).</td>
</tr>
<tr>
<td>46</td>
<td>Ped</td>
<td>P 1099, P 290, P 286: last note F; corrected from P 803, P 416, P 596 (normal form of the countersubject).</td>
</tr>
<tr>
<td>152</td>
<td>I 1</td>
<td>P 190, P 290, P 286: beat 1 a flat¹; corrected from P 596 and P 803.</td>
</tr>
<tr>
<td>178–179</td>
<td>Ped</td>
<td>P 290: tr sign only in m. 179.</td>
</tr>
<tr>
<td>183–184</td>
<td>Ped</td>
<td>P 596: tr sign also in m. 183; P 290 added in m. 184. The end of the pedaltrill cannot be precisely determined from the sources.</td>
</tr>
<tr>
<td>206</td>
<td>I 2</td>
<td>P 290, P 596, P 803: Beat 1 appoggiatura note d² before quarter c sharp¹.</td>
</tr>
<tr>
<td>217</td>
<td>I 2</td>
<td>P 1099, P 596: 3rd note B flat¹; corrected from P 286 and P 803 (P 290, gap).</td>
</tr>
</tbody>
</table>

**Toccata et Fuga in d BWV 565**

Principal source: P 595, fascicle 8: *Toccata Con Fuga*: / pedaliter. / ex d / di / J. S. Bach. (Scribe: Johannes Ringk [1717–1778], ca. 1730–1735).¹¹


¹² Personal communication from Peter Wolny.
Schubring, fols. 15v–19r: Toccata; gold-pressed collective title of the volume: Joh. Seb. Bach. (Scribe: Julius Schubring [1806–1889]). Photo from the holdings of the Johann-Sebastian-Bach-Institut Göttingen, presently in the Bach-Archiv Leipzig.15 Source not consulted for the editorial work: P 642 (19th C.); P 924 (Grassnick); Berlin, N. Mus. ms. 10788 (19th C.); Leipzig, Bach-Archiv, Rara II, 134 (19th C., possibly copy from EP). Only one source written in Bach’s lifetime is available (P 595). Johannes Ringk began his Bach copies with the cantata BWV 202 in the year 1730; P 595 is dated from the development of his handwriting only a little later.14 A manuscript by his teacher Johann Peter Kellner was most likely placed before the youth, then some 15 years old. In any case, P 595 shows Kellner’s characteristic carelessness: Gap in m. 72, problems in mm. 16–17 and m. 56. For m. 72 the copy by Kittel pupil Johann Andreas Dröbs (III. 8. 20) offers a version that makes sense, though not for the rest of the problems. Peter Ward Jones briefly described a copy by Eduard Ritz (Oxford) that stem from Mendelssohn’s possession.13 Ritz was violinist in the Königliche Kapelle in Berlin and was considered a great admirer of Bach.16 His copy right up to graphic details is correlated with the ms. Schubring, yields of course also differences – as is not otherwise to be expected. It strengthens the hypothesis of an independent Berlin branch of transmission that presumably goes back to a presently lost copy within the milieu of C. P. E. Bach, Agricola, or Kirnberger.17 Also, Schubring belonged to the Mendelssohn circle; the notation on three staves and the use of the treble clef in Oxford as well as also in Schubring are adaptations to the practice in the 19th century. Thus, we cannot rule out that a certain polishing was effected in the music text; see on this especially m. 16. Nevertheless, in the case of the problems mentioned, the NA follows the Oxford/Schubring transmission in mm. 16–17 and 56.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–2</td>
<td>I</td>
<td>P 595: m. 1 beats 2 and 4, m. 2 beat 2 fermatas placed above every note; corrected from Oxford/Schubring (fermatas above the rests). Six prolongations above each of the beginning and closing tones of the motif are not convincing. III. 8. 20: only three fermatas: m. 1, beats 1 und 3 above the note and m. 2, beat 2 above the note. The improvised gestus admits various interpretations.</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>P 595: fermata above the 10th note; corrected from Oxford/Schubring. III. 8. 20: fermata probably as addition.</td>
</tr>
<tr>
<td>12–15</td>
<td></td>
<td>No evidence of two-manual execution.</td>
</tr>
</tbody>
</table>

The NA from III. 8. 20 (accelerando to the end of m. 18 convincing). The NA from Oxford/Schubring (P 595 and III. 8. 20 each missing a 32nd value). A certain improvisatory freedom is natural for the passages.

13 The ms. from the possession of Prof. Dr. Walther Schubring, Hamburg, was bequeathed by his will to the Johann-Sebastian-Bach-Institut Göttingen, but was not found in his estate (communication from Uwe Wolf, Bach-Archiv Leipzig).
14 NBA IV/5–6 KB, pp. 203f.
16 Necrologae, Allgemeine Musikalische Zeitung, 1832, March, no. 10.
17 The stemma hypothesis that the entire transmission of BWV 565 goes back to P 595, represented by Dietrich Kikan (NBA IV/5–6 KB, Teilband 3, p. 731) and echoed by Rolf-Dietrich Claus (Zur Echtheit von Toccata and Page d-moll BWV 565, Köln-Rheinkassel, 1998, p. 47), is doubtful in any case.
Toccata et Fuga in F BWV 540

Principal source of the toccata: P 290, composite manuscript with 13 organ works by J. S. Bach (without collective title), pp. 26–35: Preludio. (Scribe: Anonymus 303, C. P. E. Bach’s copyist, before 1768).


Sources of the toccata with reduced pedal part (see on this below): P 803, fascicle 8: Toccata / col pedali obligato / di / Giov:Bast:Bach. (Scribe: Johann Tobias Krebs [1690–1762], after 1717). On the fugue, see above.

P 596, fascicle 3: Toccata in FH/ pedaliter / di / J. S. Bach / Kauffmann. (on the scribe, cf. the section The Important Source Circles, presumably ca. 1760). P 596 also contains the fugue.

P 1009, fascicle 2 (scribe unknown, Kittel School, ca. 1800, title in a later hand).


Ms. 3: Leipzig, Städtische Bibliotheken, Musiksammlung, Ms. 3, fascicle 2: Fuga ex F.dur. / Pedalitier / Per / J. S. Bach. (Scribe: Johann Anton Gottfried Wechmar [1727–1799]).

Sources not consulted in the editorial work: P 277, pp. 2–15 (copy from P 290); Leipzig, Go. S. 18 (19th C.).

Toccata only: Leipzig, Mus. ms. 30387 (Dröbs, pedal reduced); Berlin, N. Mus. ms. 10788 (anonymous, 19th C.); Schubring (pedal complete); Leipzig, Poel. mus. Ms. 16 (Saiiborn, pedal reduced).


23 Cf. on this, NBA IV/5–6 KB, p. 674.

24 Neubacher (see note 18). In P 289 variants are entered by J. Christian Westphal of this year, in addition to Griepenkerl’s redaction comments.

25 Peter Wollny indicates that Hopff’s ms. could also stem from Thuringia.

26 On Bach’s revision of BWV 541, see the Introduction, Notation and Performance Practice, p. 18.
Toccata

Singular in *P 803* are fermatas at the points where triplet passages begin and/or end (d minor, mm. 217/218–238; a minor, mm. 270–290; g minor, mm. 331–352, each time treating the opening theme).\(^\text{27}\) Possibly these signs are an indication for playing on two manuals. In m. 274 the execution on two manuals is especially suggested in time treating the opening theme).\(^\text{27}\) Possibly these signs are an indication for playing on two manuals. In m. 274 the execution on two manuals is especially suggested in

\[\text{Measure Part Comment}\]

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>155–164</td>
<td>Ped</td>
<td><em>P 803</em>: Ten measures replaced by</td>
</tr>
<tr>
<td>169–170</td>
<td></td>
<td>Wedges (staccato and/or accent markings) only in <em>P 290</em>.</td>
</tr>
<tr>
<td>234</td>
<td>I</td>
<td><em>P 803, P 1009</em>: 3rd note b(^{\flat}) (early version).</td>
</tr>
<tr>
<td>235</td>
<td>II</td>
<td><em>P 803, P 1009</em>: 3rd note c(^{\flat}) (early version).</td>
</tr>
<tr>
<td>270</td>
<td>I 2</td>
<td><em>P 1009</em>: Beat 3 c(^{\flat}).</td>
</tr>
<tr>
<td>270–271</td>
<td>Ped</td>
<td><em>P 803, P 1009</em>: one octave higher; m. 271 eighth c(^{\flat}) – quarter a (early version).</td>
</tr>
<tr>
<td>271</td>
<td>I 1</td>
<td><em>P 803, P 596</em>: Beat 3 a(^{\flat}) (corresponding to the exact parts exchange at m. 333; g(^{\sharp}) melodically more convincing because top part here).</td>
</tr>
<tr>
<td>274</td>
<td>I, II</td>
<td>The crossing of parts in the sources that use only two staves is difficult to represent. The notation chosen for the NA sounds best played on two manuals. See above on this.</td>
</tr>
<tr>
<td>286</td>
<td>II</td>
<td><em>P 289, P 803, P 596, P 1009</em>: 2nd and 3rd notes f sharp–g sharp. The reading of <em>P 290</em> is harmonically richer.</td>
</tr>
<tr>
<td>313–314</td>
<td>I</td>
<td>Bach’s version takes into consideration the manual range up to c(^{\flat}), but is also convincing as a quasi echo.</td>
</tr>
<tr>
<td>331–332</td>
<td></td>
<td>Variants:</td>
</tr>
<tr>
<td>342</td>
<td>I 1</td>
<td>Orchestration only in <em>P 290</em>.</td>
</tr>
</tbody>
</table>

\[\text{348} \quad \text{Ped} \quad P 596, P 803, P 1009: 3rd note E. P 289: b as addition.\]

\[\text{349} \quad \text{I} \quad P 596, P 1009: 3rd note c\(^{\flat}\); P 289: b as addition. P 803: 2nd and 3rd notes f\(^{\sharp}\)–c\(^{\flat}\).\]

\[\text{376–382} \quad P 803, P 596 (early version, parallel octaves in mm. 377 and 379):\]

\[\text{395–397} \quad \text{I 2} \quad P 290: without ties; the NA from P 289.\]

\[\text{402, 404, 412, 414, 416} \quad \text{I and II Beats} 2–3 slurs e–e and c\(^{\flat}\)–c\(^{\flat}\) and e\(^{\flat}\)–c\(^{\flat}\) only in P 290 (P 289 slur in m. 416 as addition). On these slurs, see the section *Notation and Performance Practice*, pp. 9f.\]

\[\text{403, 413} \quad \text{and} 415 \quad \text{Chords on beat 3 partly with f (instead of g). P 290: f in mm. 413 and 415, g in m. 403; P 289: f in m. 413, otherwise g; P 803 and P 596: always g.}\]

\[\text{411} \quad \text{II 1} \quad P 290, P 1009: last note d; the NA from P 289.\]

\[\text{417} \quad \text{I 3} \quad P 803, P 596: Held tone c\(^{\flat}\) starts an eighth later (early version).\]

\[\text{419} \quad \text{I 2} \quad P 803, P 596: Eighth rest, eighth c\(^{\flat}\) (early version).\]

\[\text{438} \quad P 289, P 596, P 803: without fermata; P 1009: fermata above double bar.\]

Fugue

*Hs. Esser* and Ms. 3: time signature C.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>3, 5, 8, 10</td>
<td></td>
<td>Most of the ms. do without ornaments. The ornamentation transmitted by <em>Hs. Esser</em> admittedly represents a piece of musical matter of course (cf. the comment on m. 7 of the <em>Fugue in d BWV 538</em>/2).</td>
</tr>
<tr>
<td>24–26</td>
<td>I</td>
<td><em>Hs. Esser</em>: tie from g(^{\flat}) (alto, m. 24) to g(^{\flat}) (soprano, m. 25), and from f(^{\flat}) (m. 25) to f(^{\flat}) (m. 26). A connection from one part to another (“notes communes”) is rare, but not impossible. See the section <em>Notation and Performance Practice</em>, pp. 18f.</td>
</tr>
<tr>
<td>35</td>
<td>I 1</td>
<td>Orchestration only in <em>Hs. Esser</em>.</td>
</tr>
<tr>
<td>40</td>
<td>I 2</td>
<td><em>P 290, Hs. Esser, Ms. 3</em>: 3rd note c.</td>
</tr>
<tr>
<td>54</td>
<td>I</td>
<td>Orchestration only in <em>Hs. Esser</em>.</td>
</tr>
<tr>
<td>55</td>
<td>II</td>
<td><em>P 803</em>: 3rd note c(^{\flat}); corrected from the comparison sources.</td>
</tr>
</tbody>
</table>
Passacaglia in c BWV 582

In addition to the two printed versions the NA makes available the ornamented version on CD-ROM (source P 290).

Principal source: Peters I. Johann Sebastian Bach's Compositionen für die Orgel, edited by Friedrich Conrad Griepenkerl and Ferdinand Roitzsch, volume I, Leipzig, 1844, pp. 75–85:

Passacaglia; before the two top staves: Cembalo; before the bottom staff: Pedal.


P 290, composite manuscript with 13 organ works by J. S. Bach (without collective title), pp. 42–52: Passacaglia. (Scribe: Anonymous 303, C. P. E. Bach's copyist, before 1768.)

P 803, fascicle 16: Passacaglia J. S. Bach. (Scribe: Johann Tobias Krebs [1690–1762], late handwriting stage, after 1717).30


Comparison sources for the early version: R 16, Leipzig, Städtische Bibliotheken, Musikbibliothek, Slg. Rudorff, Ms. R 16; fragment, m. 233 to the end. (Scribe: Johann Christoph Bach [1671–1721]).


30 Fascicle 16 is closely related to fascicle 15 (watermark, ink color). In fascicle 15 J. L. Krebs recorded the date 1751 at the end of BWV 537. The passacaglia is missing in Daw, p. 44 (see note 21), probably inadvertently.

In the 1960s EP still printed here the 2nd eighth as a flat (tenth leap c\(^8\)-a flat), as in Dunst/Peters I and BG 15. The consistency of the motif placement and the whole ms. transmission suggests a flat.

Penultimate note: added eighth stem only from Dunst; Mendelssohn, though, cancelled this stem (see the section Notation and Performance Practice, pp. 18f).

Ms: 1st note (beat 2) f\(^7\).

Tie g\(^1\)-g\(^2\) (beat 3) only from Peters I.

Ms: as in the early version.

Ms: as in the early version.

Dunst/Peters I: last note as quarter; corrected from mss.

Ms: as in the early version (without appoggiaturas).

Ms: as in the footnote.


Slurs in the countersubject only in Peters I.

Dunst/Peters I: half note – quarter rest; corrected from mss.

Ms: Beat 2 without dotting (as in early version).

P 803, Hs. Esser, 10813: P 290, P 286, P 601:

Whether the reading Dunst/Peters I represents a real improvement may be doubted. The running bass line of P 290 is convincing and the 16th note of the top part could very well read c\(^2\).

Ms: as in early version (closing notes quarters in each case).

P 290, P 601, P 286: Beat 2, second 16th d’ (instead of c flat).

Mss and Dunst: shorter trill sign; Hs. Esser repeats the signs in m. 270.

Dunst/Peters I: last 16th c, corrected from mss.

Ms: without Adagio indication.

Beat 3 indication of the double pedal missing in 10813, P 803.

P 290, Hs. Esser, P 601, P 286: Final chord quarter (with corresponding rests).

Cf. the commentary on the principal version.

Measure Part Comment

96–97 Ped ABB: First 5 tones in tablature.

116 I ABB: Last note g\(^1\) (tablature problem); motif consistency suggests g\(^2\).

196 I I ABB: Meaning of the wavy line not clear. Strasbourg: French trill sign on d\(^2\) (beat 3), without slur from c flat to d\(^2\).

282 I I ABB, Strasbourg: Beat 1 b flat\(^2\) (tablature problem); corrected from principal version.

289 I I, II ABB: 2nd note unclear correction; the NA from principal version.

Sonata in D BWV 963

Single source: P 804, fascicle 10: Sonata clamat / in D. [...] di / J. S. Bach. (Scribe: Johann Nicolaus Mempell [1713–1747], later owned by J. P. Kellner). Mempell, active as organist and cantor in Apolda, was possibly Kellner’s pupil; in any case, his handwriting is, as also the carelessness, related to Kellner. Especially striking are the many “gaps,” passages where one part cuts out, though also no rest is notated. The NA emended in small print; only in problematical cases is anything additional on it entered in the commentary.

Measure Part Comment

1st movement: without heading; [Arioso] based on BWV 992/1

64 II 1 Beat 2 quarter rest, b and a somewhat in position of beat 3, but without eighth beam (previous editions: two quarters b and a).

79 I 2 Beats 1–2 half note a\(^2\); corrected to g\(^1\) (quarter grace note to f sharp\(^1\)).

104 I 2 Beat 2 c\(^1\); corrected to c sharp (thematic leap of a sixth).

2nd movement: without heading

Pedal utilization unavoidable for technical reasons of reach.

5–7 II The existing editions added a pedal point A.

14 I Without accidentals before a\(^1\); corrected in continuation of m. 13.

II Resolution before a; corrected in continuation of m. 13.

3rd movement: without heading

11 I, II Beat 4: B with incomprehensible slur; small thickening at the stem of the last 16th in the tenor, previously read as g or g sharp. Quarter stem missing at b\(^1\) (alto). The last two 16ths in the soprano previously viewed as in need of correction (c sharp\(^2\)-d\(^2\)), but the figure sounds good as it is in the source (d–e\(^3\)).

32 I 4th eighth: Alto a added that gives an odd chord.

Early Version

Edition of sources from ABB. (Scribe: Johann Christoph Bach [1671–1721], ca. 1713). R 16 (the same scribe) shows clearly recognizable carelessness.

Comparison source: Strasbourg. (Scribe unknown, Schicht collection, 2nd half, 18th C.).
4th movement: Adagio
1 II Beginning with g (instead of g sharp) unusual, but not impos-
8 I sible.

5th movement: Thema all’ Imitatio Gallina Cucca
43 I 1 2nd eighth b; corrected (Cucu motif).
58 I 3rd and 4th notes b–g sharp (mistaken third); corrected in order to
II 1 retain the regular continuation of the cuckoo motif.

Alla breve in D BWV 589
Principal source: P 1106, single manuscript: ALLABREVE, con / Pedale pro Organo
pleno. / Di / J.S.Bach. (Scribe: Anonymus O, “pupil or assistant” of Bernhard Christian
Kayser [1705–1758]).

Comparison source: P 316, single manuscript: Allabreve, / con / Pedale pro Organo pleno
/ di / J.S.Bach. (Scribe: Anton Werner, commissioned by the Viennese collector Joseph
Fischhof, 1838).

Sources not consulted in the editorial work: P 917 (Grasnick); Göttweig, J. S. Bach 34
(Fuchs).

Canzona in d BWV 588
Friedrich Gottlieb Schwencke [1767–1822], ca. 1781).

Sources of the ornamented version: Ms. 7, Leipzig, Städtische Bibliotheken, Musikbib-
liothek, Sammlung MemPELL-Preller, Ms. 7, pp. 95–100: Canzona. Ex D mol. / à 4 / di

Comparison sources: Möller, Berlin, Staatsbibliothek Preußischer Kulturbesitz, Musik-
abteilung, Mus. ms. 40644, Möllersche Handschrift, fol. 49r (scribe: Johann Christoph
Bach [1671–1721], before 1707). Fragment: only m. 154 to the end.

Gebhardt [1781–1813]); copy from the lost Sammelband Kittel–Hauser.

Körner. Musikalische Abendelese, vol. VIII, no. 2, no. 11; Verlag Gottlieb Wilhelm
Körner, Erfurt, no year [ca. 1830–40]: Fuga. (War bis jetzt ungedruckt.) was not printed
until now.).

34 Andrew Talle, Nürnberg, Darmstadt, Köthen – Neuerkenntnisse zur Bach-Überlieferung in der ersten Hälfte des
35 NBA IV/7 KB, pp. 156f.
36 Synofzik (see note 8), p. 48.

Sources not consulted for the editorial work: P 291 (anonymous, ca. 1800); P 308
(Fischhof); P 537 (Grasnick); P 834 (Krüger, Voss book); P 837 (Hauser); Leipzig, Go.
S. 26 (Hohlstein); Warszaw, Rps Mus 98 (Mosewius).

The cleanly written copy by the Hamburg church musician and autograph collector
Christian Friedrich Gottlieb Schwencke follows the copy of the Wohltemperierte Klavier II,
which is supplied with the concluding date 1781. At this time Schwencke was
accompanist of the Hamburg Kantor Carl Philipp Emanuel Bach (in 1782 he went
to Berlin for studies with Kimberger and Marpurg). For the youth of some 15 years
a model from the direct vicinity is likely, probably from C. P. E. Bach’s possession.
Schwencke’s later Bach collection was extensive; he owned, for example, the autograph
of the St. Matthew Passion and the Inventions and Sinfonia.

Preller’s copy Ms. 7 represents a noteworthy document on performance practice (Ap-
pendix, pp. 165ff.). Only seldom are fingerings recorded in such detail, in many pas-
sages even on ornamentation fingerings (for example, 4–5 for an appoggiatura). Various, in no way commonplace figurations document the pleasure
of the ornament.

On the Use of the Pedal
The fingering in the version of Ms. 7 clearly shows that the canzona is to be played
manu litteri.

But for most players passages such as mm. 54, 62, and 115 offer insurmountable dif-
ficulties. The simplest solution consists of playing some tones with the aid of a pedal
coupler. The Körner publication stemming from the Erfurt tradition suggests inserting
the pedal as of mm. 54, 102, and 150.

Using the pedal only towards the end of a fugue is an Erfurt tradition that probably
goes back to Pachelbel. The editor’s pedal suggestions in brackets eliminate, on one
hand, the fingering problem, on the other, they emphasize the closing climaxes (mm.
54 and 161) and an important cadence (mm. 113–115). A subtle pedal registration for
this is to be given thought.

37 Exemplar of the Musico logical Institute at the University, Freiburg i. Br., there without title page;
histobographical details from NBA IV/7, p. 164.
38 NBA, series V, volume 6.2 (Das Wohltemperierte Klavier II), Critical Report by Alfred Dürr, pp. 86 and
187f.
39 Hans-Joachim Schulze, Bach-Überlieferung in Hamburg; Der Quellenbesitz von Christian Friedrich Gottlieb
Schwencke; BJ 1993, pp. 49–79.
40 Johann Pachelbel, Complete Works for Keyboard Instruments, ed. Michael Belotti, Vol. IV, Magnificat
Fugues from the Berlin Manuscript, Second Series, Colfax (North Carolina), 2002: Magnificat primi toni
(L5), m. 24; Magnificat secundi toni (IL8), m. 26; similarly in early works of J. S. Bach, for example,
Fantasie in b (BWV 563/1, m. 15), Als Jesu Christus in der Nacht (BWV 1108, m. 38).
Capriccio in honore Johann Christoph Bachii BWV 993

Principal sources: P 804, fascicle 7: Capriccio. In Honorem Johann Christoph Bachii. // J.S. Bach. (Scribe: Johann Peter Kellner, ca. 1725).41

P 1087, single manuscript: Fuga. In E-Dur. / di J. S. Bach. (Scribe: Johann Gottlieb Preller, ca. 1743).42

As both copies show gaps it can be assumed that there are two principal sources that augment each other.


Fétis 2960, Brussels, Bibliothèque Royale Albert 1er, Fétis 2960 (Ms. II 4093 Mus.), fols. 57v–61v. (Scribe unknown, ca. 1750, title from a later hand). BWV 993 is in F major here.

Sources not consulted for the editorial work: P 316 (Fischhof); Göttweig, J. S. Bach Nr. 34 (Fuchs); P 917 (Grassnick); P 409 (in F major).

Only P 910 and P 1088 specify the dedicatee by the information Ohrdruf; from the heading of P 804, meant can also have been the Eisenach organist of the same name.43

The likelihood that Bach dedicated BWV 993 "to his brother in Ohrdruf upon his return to Thuringia,"44 is nevertheless high. The NA adopted the ornamentation from Preller; Kellner's richly ornamented version is available on the CD-ROM. Likewise available on the CD-ROM is the version in F major from Fétis 2960. P 1087 occasionally notates 7r instead of 7w, the NA consistently 7w.

On the ties: In the differing placement of slurs in the sources the version with ties is favored, since the NA comes from an interpretation on the organ.

Pastorella in F BWV 590


P 290, composite manuscript with 13 organ works by J. S. Bach (without collective title), pp. 56–61: Pastorella. (Scribe: Anonymus 303, C. P. E. Bach's copyist, before 1768).

As both copies show gaps it can be assumed that there are two principal sources that augment each other.

Comparison sources: P 277 (see the section The Important Source Circles, p. 8).

Sources not consulted for the editorial work: P 1220 (C. Vogt); P 662 (Krüger); Berlin, Nachlass A. W. Bach II.5; Wien, XIII 25482; Darmstadt, Mus. ms. 1322 (Hauser); Leipzig, two Scholz copies.

Kellner's handwriting form in P 287 is related to his copies of the Prelude and Fugue in C major BWV 547, and especially to his completion of the Fugue in E minor BWV 548 (P 274, Bach's incomplete autograph, m. 25 to the end written by Kellner).45 Thus, it is conceivable that P 274/2 was first written ca. 1730/40.

EP draws on a presently lost source from the possession of Johann Nikolaus Forkel. NBA IV/7 adopts its reading in three passages that in my view are to be considered as later polishing (movement 3, m. 23, II/1; m. 53, I, 2nd note; movement 4, m. 14, I/2).

P 320: Music text as in the ornamented version (but without ornamentation).

41 Stinson (see note 4), p. 62 (early handwriting stage).
42 Synofzik (see note 8), p. 48.
Measure Part Comment

Movement 1
20 I 1  P 290: 2nd note c².
37 I 2  P 287: dots after the quarter notes missing.

Movement 3
3 I 3  P 287: f¹ missing (three times).
27 I  P 290: appoggiatura note as eighth. The varying notation of the
appoggiaturas in mm. 25, 27, and 29 may be happenstance, but
also can inspire individual solutions.

Movement 4
35 II 1  P 287: Beat 3 without accidental.
57 I 2  P 287: 2nd note d¹.
60 I  P 290: Beat 6 added eighth c².
62  P 287: without fermatas.

Pièce d’Orgue in G BWV 572
Principal sources: P 1092, single manuscript: Pièce d’Orgue / a 5. avec la Pedalle / continu / composée par / J. S. Bach. (Scribe: Bernhard Christian Kayser [1705–1758], 1722).

Peters IV, Johann Sebastian Bach’s Compositions for the Organ, edited by Friedrich Conrad Griepenkerl and Ferdinand Roitzsch, volume IV, Leipzig, 1845, based on a meanwhile lost ms. from Griepenkerl’s possession.


Sources not consulted in the editorial work: P 288/1, fascicle 1 (anonymous, 2nd half, 18th C.); P 288/3, fascicle 3 (anonymous, ca. 1800); Am. B. 54 (Anonymous 401 of the Amalienbibliothek); Am. B. 541 (Anon. 406); Mus. ms. 30386, (Grasnick); P 414 (beginning, 19th C.).

The ornamented version from P 288/2 is available on the CD-ROM.

On the significance of the early version, cf. the Introduction, p. 23; on Johann Gottfried Walther, cf. the section The Important Source Circles, p. 16. Walther uses for the resolution of f sharp the sign b; this is exceptionally rare in Bach’s autographs after 1714. That the adaptation to a pedalier work goes back to Bach himself is attested by a rich ms. transmission. Bernhard Christian Kayser, before his identification as

Anonymous 5 described by Andrew Talle, has long been known to Bach research as an important copyist (cf. the English Suites BWV 806–811).48

The music text underwent emendation through a meanwhile lost manuscript from Griepenkerl’s possession, which at present is accessible only through Peters IV: The readings in mm. 66–67, 173, and 182 are contrapuntally so convincing that they are to be valued as the composer’s improvements.

Johann Peter Kellner’s copy documents a dense ornamentation: Trills, mordents, accents, and several longer figures, which are presented in small notes. Especially in his youth, J. S. Bach cultivated playing with ornamentation; nevertheless, it is just as conceivable that Kellner added the ornamentation on his own authority. Moreover, the pedal insertion in m. 134 is noteworthy.

The placement of c and f is not so unambiguous as the new editions would have it. Symptomatic of this is the fact that no single source puts a new signature in m. 186 (even a double bar is missing). In m. 29 in P 288/2, P 278/1, P 288/3, and P 801 it is not clear whether the time signature ought to read c or f: The vertical line that cuts C, is simultaneously the bar line. Only in P 1092 does a new page begin with the Grave-
ment, here the time signature is unambiguously f.

Measure Part Comment
66 I 2  Mas. ms. 30380: Beat 1 quarter c¹ (instead of two eighths).
66–67 II, Ped  P 1092, P 288/2, Mas. ms. 30380: as in the early version; cor-
rected from Peters IV. The heterophony between pedal and tenor is unproblematic in the case of manualiter. The contrapuntally independent tenor voice-leading might go back to Bach.
94 Ped  P 288/2: B (instead of contra B).
138 I 2  P 1092: tie d²–d²; corrected from the comparison sources.
142 I 2  P 1092, P 288/2: Resolution only in the middle of the measure; cor-
corrected from Peters IV and Mas. ms. 30380.
173 I 2  P 1092, P 288/2, Mas. ms. 3038: Version with eighth figure as in the early version. The 16th figure, transmitted by Peters IV, presents a convincing intensification to a formally important point.
182 II 1  Early version: Parallel octaves (c²–d²/e²–d²); P 1092, P 288/2, Mas. ms. 30380 two half notes c¹–d¹. The version from Peters IV is contrapuntally more elegant.
186  On the time signature, see above. In P 288/2 the sextuplets are notated with only two (instead of three) beams.

Early Version
Source edition from P 801, fascicle 6. (Scribe: Johann Gottfried Walther, before 1717).
Cf. the commentary on the principal source.

46 Stinson (see note 4), p. 63.
47 Beißwenger (see note 7), p. 27, handwriting stage III.
48 Talle, BJ 2003 (see note 34), especially pp. 155–162. On the earlier research, cf. the Critical Reports for NBA V/7 (Englische Suiten) and V/8 (Französische Suiten) by Alfred Dürr and Marianne Helms.
Praeludium in a BWV 569


Comparison sources: Johann Peter Kellner, ca. 1727–1730).50 This ms. contains later additions, probably from Westphal’s hand.51

Principal source: MS II 3913, Kegel; LM 4842, New Haven (USA) (C. H. Rinck).


P 288, fascicle 12: Praeludium ex A mol. / pedaliter. / di / Johann Sebastian Bach. (Scribe: Johann Peter Kellner, ca. 1727–1730).50 This ms. contains later additions, probably from Westphal’s hand.51

Sources not consulted for the editorial work: P 1105 (copy from P 801); III. 8, 16, Leipzig (Dröbs); Fétis 2020, Brussels (Ms. II 3913, Kegel); LM 4842, New Haven (USA) (C. H. Rinck).

The newly discovered ms. Strasbourg is closely related to Walther’s copy (P 801); the caption title, the time signature, the ductus of the music image are extraordinarily similar. The writer of Strasbourg uses the “Erfurt clefs” in which the C clef is directly combined with the bass clef by a bracketed line.53 Several mistakes in the thirds show that Strasbourg is the later of the two mss. The time signature 3 (P 801 and Strasbourg) points to an earlier composition date; Ms. 7 and P 288 write the later normal 4. Whether the variants (e.g., mm. 48, 106, and 111) and the indication of the double pedal in m. 146 go back to Bach, is uncertain.

Ms. 7 does without ornaments entirely. P 288 contains additional 4 signs in m. 26 (f1, f’sharp), mm. 49–53 (f) in each case for d, mm. 117, 119, 121 (I 1) in each case for d. Ms. 7: Ms. 7: Penultimate note g sharp.

P 801: 2nd note correction, probably a2 from g sharp; Strasbourg: g sharp; corrected from P 288 (motif with leap of a sixth).

P 288: clean correction (beats 2–3 ante corr. d1–c1–d1); Strasbourg: d1–c1–d1. P 801, Ms. 7: tie c–e.

Appendix

Pedal Exercitium in g (Fragment) BWV 598


Canzona in d BWV 588, ornamented version with fingering

Source edition from Ms. 7, Leipzig, Städtische Bibliotheken, Musikbibliothek, Sammlung Mempell-Preller, Ms. 7, pp. 95–100 (scribe: Johann Gottlieb Preller [1727–1786], ca. 1749).52


The writer of MS 7, Leipzig, Städtische Bibliotheken, Musikbibliothek, Sammlung Mempell-Preller, Ms. 7, pp. 95–100 (scribe: Johann Gottlieb Preller [1727–1786], ca. 1749); see above, pp. 10f. Because of ownership problems Ms. 7 was not accessible in the original. Moreover, Kilian already established that its legibility is impaired by the numerous signs. Occasionally it is not clear whether a sign is to be read as ornamentation or as fingering. The NA is based on photos of Ms. 7 (Bach-Archiv Leipzig), along with the new editions by Kilian (NBA IV/7, without fingering), and Quentin Faulkner.55

English translation: Margit McCorkle

49 J. G. Walther, handwriting stage III (Beißwenger, see note 7, p. 27).
50 Stinson (see note 4), p. 63 (“after 1727”).
51 NBA IV/5–6 KB, p. 62.
52 Synofzik (see note 8), p. 49.
54 On the criticism previously attributed to Carl August Thieme, cf. NBA Supplement, J. S. Bach, Beiträge zur Generalhs- und Satzlehre, Kontrapunktstudien, Skizzen und Entwürfe, edited by Peter Wollny, Kassel, 2011, p. 28.
55 Quentin Faulkner, J.S.Bach’s Keyboard Technique: A Historical Introduction, St. Louis, 1984, pp. 56f.