

Commentary

Bach's organ works are preserved in literally hundreds of sources, mostly manuscript copies from the 18th and 19th centuries. This commentary provides descriptions, discussions of textual relationships, and lists of variant readings only for the most important of the sources used for the present volume. Unless otherwise noted, these sources are manuscripts in upright format with systems of two staves, the upper staff using treble clef. Most have been examined in microform; some have also been seen in person in Berlin and New Haven. Information about physical characteristics, copyists, and owners, as well as textual readings in certain sources, is derived from the following publications:¹

J. S. Bach's Werke, Gesamtausgabe der Bach-Gesellschaft, Leipzig, 1851–1899, especially vols. 15 (ed. by Wilhelm Rust, 1867) and 38 (ed. by Ernst Naumann, 1891) [BG].

Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke (known as the *Neue Bach-Ausgabe*), edited by the Johann-Sebastian-Bach-Institut Göttingen, and the Bach-Archiv Leipzig, Kassel, 1954ff., especially the critical reports (*Kritische Berichte*) for vols. IV/5+6 (ed. by Dietrich Kilian, 1978–1979) [NBA, KB].

Die Bach-Sammlung: Katalog und Register nach Paul Kast: Die Bach-Handschriften der Berliner Staatsbibliothek, 1958, vollständig erweitert und für die Mikrofiche-Edition ergänzt, ed. by the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz (Munich, 2003).

The sources for each work can be divided into four categories: a *principal source* used to establish the copy text; *secondary sources* that provide independent confirmation for readings from the principal source, as well as corrections where the latter is erroneous or incomplete; *additional sources* whose text is dependent on that of the principal or secondary sources, but which occasionally supplement readings or are of special interest for the reception of a work; and *sources not consulted* for this edition but reported in the literature. A fifth category comprises *sources now lost* or known to have been destroyed; information about these is furnished primarily by older editions. Only principal and secondary sources receive complete descriptions below.

Abbreviations

NA Present new edition

Ped Pedal

SBB Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung

In individual entries within the lists of variant readings, staves are identified by Roman numerals; where necessary, Arabic numerals describe individual parts within the staves (I 2 = 1st staff, 2nd part). These indications pertain to the notation of the present edition. Individual measures are usually cited in the form “m. x/y,” where x is the movement number (“1” = prelude, “2” = fugue), y is the measure number.

¹ Much of the information from these sources is summarized in the online *Göttinger Bach-Katalog* administered by the Bach-Archiv Leipzig, <http://www.bach.gwdg.de>.

When not otherwise noted, comments describe differences between readings of the principal source for each work and the present edition.

In general, the lists of variant readings are restricted to (1) errors in the principal sources that the edition emends; and (2) readings from secondary sources that may represent early or alternate versions of a work.

The sources usually omit rests for voices that are silent for more than a measure or two. The NA adds rests in small type, but only where these are clearly implied by the voice leading. Particularly in earlier works, the number of voices is often ambiguous or is not maintained consistently; where this is the case, the NA refrains from adding rests or prescribing a particular form of voice leading.

The sources indicate the use of pedals in various ways. Pedal indications in the principal source are described at the beginning of the textual commentary for each work. Original clefs and staves are shown at the beginning of the first system in the score of each work. The NA places pedal parts on a separate third staff where these can be clearly identified.

Sincere thanks are due to all the libraries, in particular the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz and the Bach-Archiv Leipzig, for providing the sources as well as for granting permission for publication.

Praeludium in C BWV 531

Sources

Principal source: **Möller** (= SBB, *Mus. ms. 40644*), fols. 58v–60v: *Praeludium Pedaliter* [space] *Johann Sebastian Bach* (attribution is in smaller and lighter script). Copyist: Johann Christoph Bach (1671–1721), probably during the period 1703–1708. Oblong format.

Secondary sources: **Kellner** (SBB, *Mus. ms. Bach P 274*), fascicle 3: *Praeludium Pedaliter* [space] *Johann Sebastian Bach*. Copyist: Johann Peter Kellner (1705–1772), ca. 1725. Top staff in soprano clef. Prelude with shortened version of fugue.

Sichart (Stuttgart, Württembergische Landesbibliothek, *II, fol. 288*), fols. 1v–2r. Title page (fol. 1r): *Hierinnen ist eine Fantasie oder Praeludium mit dem Pedal ex C# | Ein Praeludium nebst einer Fugen | ex D# con Pedal. | eine Fantasie ex A. b. | Componirt von | Johann Sebastian Bach | Hochfürstl. Sächsischen Weißenfeldischen | Capell Director | zu | Leipzig || Descripsi à Domino | W. H. Pachelbel Organ- | nista. SS. Sebaldi à Norimb., || Poßeßer S 1740 | den 20 Mai.* Heading on fol. 1v: *Praeludium et Fuga. | C# Allegro: | di Mons. Bach, Lipsiensis*; fol. 2r, at end: *Seque l'Fuga un piu | Largo: | Volti.* Copyist: Lorenz Sichart, dated 1740. Prelude only (despite the title).

Additional sources: **Scholz 1** (Leipzig, Bach-Archiv, *Ms. Scholz 4.5.1*). Copyist: Leonhard Scholz, (1720–1798); **Scholz 2** (Leipzig, Bach-Archiv, *Ms. Scholz 4.5.2*). Copyist: L. Scholz, 2nd half 18th century; **Grasnick** (SBB, *Mus. ms. Bach P 913*). Copyist: Friedrich August Grasnick, (1798–1877); **Gleichauf** (Oxford, Bodleian Library, *Mendelssohn c.55*). Copyist: Franz Xaver Gleichauf, 1st half 19th century.

Evaluation of sources

Möller is an important collection of keyboard pieces assembled by J. S. Bach's older brother Johann Christoph.² Although possibly a direct copy of Sebastian's lost autograph score, the copy of BWV 531 does not lack small errors, including one obvious omission (fugue, m. 55; see below) and an apparent error of notation (fugue, m. 57). These, as well as corrections and additions in a foreign hand and ink, raise the possibility not only of less obvious errors as well, but also of arbitrary supplementation of the original text. Nevertheless, as the only certainly independent manuscript copy, *Möller* serves as principal source, although its occasional errors require editorial emendation.

Johann Peter Kellner, an organist and composer, was evidently a friend of J. S. Bach but not a pupil. His copy of BWV 531/1, now incorporated into the *Konvolut* (composite manuscript) *P 274*, is shortened by the apparently deliberate omission of two passages (see below). Immediately following the end of BWV 531/1 are four short extracts from the so-called "Arnstadt" organ chorales BWV 722 and 732. Russell Stinson dates the copy to the beginning of Kellner's acquaintance with Bach, to "1724/25."³

Kellner's text is especially close to that of *Möller*, as in the use of French violin clef at m. 1/13. The short version of the fugue given by *Kellner* is most likely the copyist's arbitrary abbreviation. Yet it is puzzling that *Möller* and other sources share with *Kellner* the omission of the lowest voice in m. 55. This raises the possibility that the previous 28 measures, missing in *Kellner*, were absent from an early or alternate version of the movement. Conceivably these measures were inserted into the lost autograph in a way that led some copyists to omit them, or at least to fail to include the tenor part in m. 55. Something comparable occurs in m. 69, after a second apparently omitted passage in *Kellner*. Although it is unlikely that Kellner copied from *Möller*, many details of orthography are common to the two sources,⁴ suggesting that both are independent direct copies from the same lost autograph. The presence of extracts from BWV 722 and 732 alongside BWV 531, all in the same form of Kellner's handwriting, shows that at the time of copying he also had access to other early works by J. S. Bach.⁵

The copy by the Nuremberg organist Sichart was subsequently corrected by a foreign hand. Bach was "Capell Director" at Weißenfels only from 1729 to 1736; Wilhelm Hieronymus Pachelbel (1686–1764), from whom Sichart states he received his text, was organist at St. Sebald's in Nuremberg from 1719 until his death, but it is uncertain when or how Pachelbel obtained the work. Sichart's text is independent of *Möller* and *Kellner*, and distinctive readings at m. 1/7 and elsewhere, especially m. 1/33, could be traces of an otherwise unattested early version. But it is doubtful whether all of

Sichart's distinctive readings are authentic, and some, notably at m. 1/13, involved alterations made after the initial entry.

Scholz 1 is one of two copies made by Sichart's immediate successor as organist at St. Egidius in Nuremberg. *Scholz 2* is an arrangement of the work playable without pedals.⁶ The latter usually gives simpler readings, but between mm. 1/37 and 1/38 it inserts an additional measure of passagework, and it gives a different ending for the fugue.⁷

The texts of a number of 19th-century sources, including *Grasnick* and *Gleichauf*, are of uncertain provenance. The same is true of readings from two further copies, now lost, that were also made by Franz Xaver Gleichauf (1801–1856).

Kellner and *Sichart* can be used only with caution to supplement questionable readings of *Möller*. A few readings in the additional sources are adopted as editorial conjectures at points where the principal and secondary sources appear to be erroneous.

Textual commentary

Pedal markings occur in *Möller* in mm. 1/1, 1/17, 2/23, and 2/66. There are no indications that the entries of the bass voice in mm. 1/13–15 and 1/34ff. are to be played on the pedals. But pedals are needed for note 1 and for the repeated *G* in mm. 1/36–37, therefore the NA assigns the bass of the entire passage to the pedals. The lowest voice in mm. 2/36ff., also assigned to the pedals in some editions, shows no corresponding indication in the sources, and the bass line of m. 2/37 is not typical of early 18th-century writing for organ pedals. Yet the large intervals between the three voices in m. 2/39 (beat 4) imply use of pedals by that point, as does the nature of the bass line from m. 2/38 onward, possibly from beat 4 of that measure. In the absence of any unequivocal indications in the sources, however, the NA gives the entire passage on two staves.

Measure	Part	Comment
Prelude		
5	Ped	<i>Möller</i> : notes 8, 16 both originally <i>e</i> , changed to <i>g</i> .
7	Ped	<i>Möller</i> : note 10 originally <i>a</i> (= <i>Kellner</i>), changed to <i>b</i> (no accidental).
12	I 1	Note 3: <i>g</i> ¹ not <i>e</i> ¹ in <i>Möller</i> and all other reliable sources; only <i>Scholz 2</i> has the reading of NA (possibly an arbitrary conjecture). But readings for note 5 (<i>g</i> ¹ not <i>f</i> ¹ in <i>Kellner</i> , <i>Gleichauf</i> , <i>Scholz 1</i> ; <i>g</i> ¹ changed to <i>f</i> ¹ in <i>Sichart</i>) raise the possibility of an error due to an illegibility or alterations in the autograph.
13	I	<i>Möller</i> changes to French violin clef after note 1 for the remainder of m. 13 (soprano clef is present on downbeat of m. 14); the change of clef, which probably reflects a correction in the lost autograph, was overlooked in previous editions, which placed all but the 1st notes of the upper staff a 3rd too low. <i>Kellner</i> :

2 Detailed description in Robert S. Hill, *The Möller Manuscript and the Andreas Bach Book. Two Keyboard Anthologies from the Circle of the Young Johann Sebastian Bach* (Ph.D. dissertation, Harvard University, 1987).

3 Russell Stinson, *The Bach Manuscripts of Johann Peter Kellner and His Circle. A Case Study in Reception History*, Durham, N.C., and London, 1989, p. 23.

4 E.g., the beaming together of notes in the final flourish of the fugue and the directions of note stems at m. 1/35.

5 Neither BWV 722 nor BWV 732 is included in *Möller*.

6 See Christine Blanken, *Orgelwerke der „Sammlung Scholz“ in ihrer Beziehung zu Nürnberger Instrumenten*, in: *Vom Klang der Zeit: Besetzung, Bearbeitung und Aufführungspraxis bei Johann Sebastian Bach*, ed. by Ulrich Bartels and Uwe Wolf, Wiesbaden, 2004, p. 64, note 116.

7 For readings, see NBA, vol. IV/5, KB, pp. 289–91.

French violin clef only for 2nd half of beat 1 and beat 2 (also faulty rhythm and pitches); *Sichart*: treble clef after beat 1 (1st two beats of m. 1/13 crossed out, replaced by arbitrary reading to avoid notes above a^2 , as in copies of other works from the Scholz collection).

24	Ped	<i>Möller, Kellner</i> : no half-note rest; edition follows <i>Sichart</i> .
27	II	<i>Möller</i> : a (beat 3) and a/c^1 (beat 4) added in foreign ink and hand.
30	I 1	<i>Möller, Kellner</i> , notes 13, 17: no b ; NA follows <i>Sichart</i> .
33	I	<i>Sichart</i> , last beat, upper voice: 16th-note rest, $g^1-a^1-c^2$ (16th notes; <i>recte</i> $a^1-b^1-c^2$); lower voice: f^1 (8th note), 8th-note rest. An early reading?
35	I 1	<i>Sichart</i> , notes 1–2: no slur, but possibly the slur in <i>Möller</i> and <i>Kellner</i> is an error for a tie on notes 2–3.
Fugue		
9	I 1	<i>Möller</i> , note 3 (a^1): 16th note not quarter note (but tie is present); edition follows <i>Kellner</i> , although the displacement there of notes 2 and 3 implies ambiguity in original.
26–54		<i>Kellner</i> : these measures absent.
34	II	<i>Möller</i> , penult (b): an additional notehead (d^1) above this note is probably a copying error.
55	II	<i>Möller, Kellner, Gleichauf</i> : staff blank, although <i>Möller</i> has tie in previous measure; c^1 (half note) is present in <i>Scholz 1</i> and <i>Grasnick</i> (which lacks tie).
57	II	<i>Möller</i> : notes 4–5 (tied c^1) written as quarter note tied to 8th note; <i>Kellner</i> has quarter note and tie but no 8th note (note 5 omitted).
62	I 2	<i>Möller, Kellner</i> , penult: g (doubling lower voice), not a ; NA follows <i>Scholz 2, Grasnick, Gleichauf</i> (cf. mm. 63–64).
65–69		<i>Kellner</i> skips from beat 2 of m. 65 to beat 4 of m. 69, also omitting the upper voices (chord and rest) and bass in m. 69; the measure prior to m. 70 therefore contains only 3 beats.
67	II	<i>Möller</i> : half notes e/g on the downbeat, beats 3–4 empty. Later copies fill in beats 3–4 variously: <i>Scholz</i> : e/g (half notes); <i>Gleichauf</i> : $d/f-c/e$ (quarter notes); <i>Grasnick</i> : $d-e$ (quarter notes) / g (half note). NA changes the half notes on the downbeat to whole notes as the smallest possible intervention.
69	Ped	<i>Möller, Scholz 1, Grasnick</i> : blank staff (no tie from previous measure); NA follows <i>Scholz 2</i> and <i>Gleichauf</i> (which lacks tie).
72	I	<i>Möller</i> , beats 1–3: no ties. Both ties are present in <i>Scholz</i> and <i>Grasnick</i> ; <i>Kellner</i> has only one, placed ambiguously.

Praeludium et Fuga in C BWV 545

As explained in the Introduction, the NA prints the two movements of the late version, followed by the trio movement in A minor that Bach inserted after the prelude in an intermediate version. The prelude from the early version BWV 545a follows in turn, but the fugue BWV 545a/2 is given separately at www.breitkopf.com/bach-edirom, together with its textual commentary.

Sources

BWV 545, two-movement version

Principal source: *P 290* (SBB, *Mus. ms. Bach P 290*), pp. 2–6. Movement titles: *Preludio; Fuga*. Copyist: Anonymous 303, 2nd half 18th century.

Secondary source: *AmB 60* (SBB, *Amalienbibliothek ms. 60*), fols. 1r–4v. Title page: *Preludio | e | Fuga | per l'Organo pieno | del Sig^e. | Giovanni Sebastiano Bach*. 2nd half 18th century.

Additional sources: *P 658* (SBB, *Mus. ms. Bach P 658*), pp. 8–13. Copyist: Michael Gotthard Fischer (1773–1829)?

LM 4839c (New Haven, Yale University, Music Library, *LM 4839c*). Copyist: M. G. Fischer?

Dröbs (Leipzig, Städtische Bibliotheken, Musikbibliothek, *III.8.21*), pp. 16–19. Copyist: Johann Andreas Dröbs (1784–1825), early 19th century (?).

Lost source: *Clauss*, alleged autograph.

BWV 545, three-movement version

Principal source: *Vogler* (Stockholm, Stiftelsen Musikkulturens främjande, without signature). Movement titles: *Praeludium. in Organo pleno, pedaliter di | Job. Seb. Bach; Trio à due Clav. ex Pedal; Fuga*. Copyist: Johann Caspar Vogler (1696–1763), ca. 1729.

Secondary sources: *Walther* (New Haven, Yale University, Music Library, *LM 4718*): *Preludio con Fuga | e Trio / da | Giov. Bast: Bach*. Copyist: Johann Gottfried Walther (1684–1748), 1726 or later. Trio follows fugue.

Kellner (SBB, *Mus. ms. Bach P 286*), fascicle 1. Title page: *C. major. [changed to dur] | Praeludium pro Organo. | cum Pedale obligato. | di | Johann Sebastian Bach*. Copyist: J. P. Kellner, “after 1727.”⁸

BWV 545a

Principal source: *P 290* (SBB, *Mus. ms. Bach P 290*), p. 1. Title: *Praeludium / Predaliter [sic]*.

Secondary source: *Poel. 12* (Leipzig, Städtische Bibliotheken, Musikbibliothek, *Mus. ms. Poelitz 12*). Title page: *Praeludium | et | Fuga || del Sigr: Seb: Bach*. Copyist: Carl August Hartung (late 18th century).

Evaluation of sources

The sole source containing both movements of the early version BWV 545a is *Poel. 12*, which has been dated to the period ca. 1780–1790.⁹ The prelude in this version (BWV

⁸ Stinson (note 3), p. 24.

⁹ *Handschriften der Werke Johann Sebastian Bachs in der Musikbibliothek der Stadt Leipzig*, ed. by Peter Krause, Leipzig, 1964, p. 6.

545a/1) also occurs alone as the opening item in *P 290*. The latter, containing thirteen organ works by J. S. Bach, is in the hand of a copyist known to have worked for C. P. E. Bach at Berlin after 1750. Hence *P 290* could have been copied from a reliable exemplar and must be preferred over *Poel. 12*, whose text contains a greater number of evident errors.

The earliest and most authoritative copies of the work, all by associates of J. S. Bach, are those for the three-movement version of BWV 545. Vogler was a pupil of Bach at Weimar, where he later succeeded Bach as court organist; Walther was organist at the city church there. The version preserved in their copies may, however, date from considerably later than Bach's years in Weimar (1708–1717), as neither their copies nor Kellner's appears to have been written before 1726.¹⁰ *Kellner* is somewhat less accurate than either *Vogler* or *Walther* and incorporates later alterations of uncertain provenance, possibly by the Hamburg organist Johann Christian Westphal (1773–1828).

AmB 60 is a composite volume comprising six formerly separate manuscripts, the first of which contains BWV 545, preceded by the prelude of BWV 545a. The pedal part is written in red ink. Formerly known as *Kirnbergers Handexemplar* ("Kirnberger's personal copy"), *P 290* belonged to Johann Philipp Kirnberger (1721–1783), pupil of Bach and librarian to Prussian princess Anna Amalie. Although *AmB 60*, like *P 290*, was probably prepared in Berlin after 1750, the texts of the two sources are independent. Certain readings that could reflect late revisions by J. S. Bach are now preserved only in a few sources from the period around 1800. Two of these sources, *LM 4839c* and *P 658*, have been assigned to the copyist Michael Gotthard Fischer, although the manuscripts show distinct handwriting and give independent texts. A third copy is by the organist Dröbs, teacher of the 19th-century Bach scholars Carl Ferdinand Becker and Siegfried Dehn.¹¹ The readings of these three sources are related to those of a lost manuscript that was described by Rust in 1867 as an autograph fair copy then in the possession of "Herr Consul Clauss zu Leipzig."¹² Many of *Clauss's* distinctive readings, documented in BG 15, also appear in *P 658*, *LM 4839c*, and *Dröbs*, but whether *Clauss* really was an autograph is open to question.¹³

The NA follows *Vogler* as principal source for BWV 545 but adopts the revised readings present in *P 290* and *AmB 60*. The distinctive readings of *Clauss* and *P 658* for the close of the prelude (mm. 24b–31) and for m. 45 in the fugue, although stylistically consistent with Bach's revisions in other works, are given as musical examples in the list of variant readings, as Bach's responsibility for them is not certain. The trio is printed separately, rather than after the prelude, since Bach probably never included it in an integral autograph score and eventually removed it from BWV 545.

10 Hans-Joachim Schulze, *Studien zur Bach-Überlieferung im 18. Jahrhundert*, Leipzig, 1984, pp. 67f., connects Vogler's copy with his visit to Leipzig in December 1729, on the basis of the watermark. He dates Walther's copy to no earlier than 1726, also on the basis of the watermark; see Gerhard Herz, *Bach Sources in America*, Kassel, 1984, p. 206.

11 *Dröbs* was not seen here; its distinctive readings are reported in NBA IV/5, KB, p. 306.

12 BG 15, p. xxx. Rust, p. xxxii, admits that he saw *Clauss* only for "a short time" (as he put it) and that its readings were reported to him by Alfred Dörffel "zu Leipzig."

13 Further discussion in David Schulenberg, *Editing Bach's 'Preludes and Fugues' for Organ*, in: *Organ Yearbook* 39 (2010), pp. 59–72.

The prelude of 545a is preserved independently in *Poel. 12* and *P 290*. It differs from BWV 545/1 chiefly in the absence of mm. 1–3 and 28–30 and in the distinctive readings for mm. 4–6 (= mm. 1–3 in BWV 545a). But whether its twenty-five-measure form represents the original version or a subsequent abridgement is uncertain. The NA follows *P 290* as the principal source for the prelude, although both sources of BWV 545a share some unlikely readings; the NA makes only the most essential supplementations of the text.

In the fugue of BWV 545a, whose only independent source is *Poel. 12*, embellished readings in mm. 21, 25, 63, and 72 may be genuine revisions that were not taken up in BWV 545. If so, however, the fugue of BWV 545a could not have been the direct predecessor of the familiar version of the movement. Because of the uncertain provenance of its text, the fugue of BWV 545a is edited only on the website alongside its own textual commentary.

The alternate version of the work in five movements (BWV 545b in B flat) is also edited on the website, which also includes a description and evaluation of its sole source and a textual commentary. Because the text of this version is of uncertain provenance, it has not been consulted for the editions of BWV 545 and 545a.

Textual commentary: BWV 545

Vogler gives pedal indications in m. 1/2 and in mm. 2/12, 45, and 100.

Measure	Part	Comment
Prelude		
1	I 2	<i>Vogler</i> : e^2 changed from half note to quarter note; e^2 is half note in <i>Kellner</i> , <i>P 290</i> , <i>AmB 60</i> , <i>Clauss</i> , <i>P 658</i> , <i>LM 4839c</i> . NA follows <i>Walther</i> (and <i>Vogler</i> as corrected).
7	Ped	<i>Vogler</i> , <i>Kellner</i> , <i>AmB 60</i> (?), note 1: quarter note (no 8th-note rest); NA follows <i>Walther</i> , <i>P 290</i> .
11	I 1	<i>AmB 60</i> , last note: trill sign (= BWV 545b) with initial hook possibly indicating a <i>Triller von unten</i> (for explanation see p. 12); trill sign also in <i>Clauss</i> and possibly in <i>P 658</i> (unclear, "t?").
16	I 1	Half-note rest in <i>Walther</i> only.
19	II 2	<i>AmB 60</i> , <i>LM 4839c</i> , beat 2: alto voice d^2-d^2 (8th notes; double stem on 1st d^2); same reading probably also present in <i>Kellner</i> , possibly as a later correction.
23–24	II 2	<i>Vogler</i> , <i>Walther</i> , <i>Kellner</i> : no tie (g); NA follows <i>AmB 60</i> , <i>P 290</i> .
24–31		<i>Clauss</i> , <i>P 658</i> : alternate (revised) version from beat 3 of m. 24 (fermata in <i>P 658</i> only):

24^{II}

27

29

- 24 I 1 *Clauss, P 658, LM 4839c*, note 8: b^1 not c^2 . *Vogler, Walther, Kellner, P 290*, last note; short trill sign; NA follows *AmB 60, Clauss, P 658*.
- I 2 *Clauss, P 658*, beat 1: 8th-note rest, 16th-note rest, e^1 (16th note).
- Fugue
- 18 I 1 *Walther, P 658, LM 4839c, Poel. 12*: no ornament.
- 19 I 1 Trill only in *Poel. 12*, but cf. m. 44.
- 43 I 1 *Walther, P 658, LM 4839c, Poel. 12*: no ornament.
- 44 I 1 *AmB 60*, note 1: mordent, not trill.

45 II *Clauss, P 658, LM 4839c*:

- 77 II Explicit \flat on penult (c^1) in *Walther, Clauss* only.
- 93 I 1 Last note (f^1) bears an accidental only in *P 658* and *LM 4839c*, which have $\#$.
- 108 II *Kellner, P 290, AmB 60, LM 4839c*, note 7: only one (upward) stem on d (a possible early reading).
- 110 *Walther*: “tr” in place of a trill sign with termination (= BWV 545b). In *P 290* and *AmB 60* the vertical stroke in the ornament sign is at the center, not the end of the sign; *Poel. 12* lacks the ornament (a possible early reading).
- 111 I, II *Walther, P 658, LM 4839c*: + e , c^1 .

Trio

This movement is essentially identical to BWV 529/2 (preserved in the autograph SBB, *Mus. ms. Bach P 271*). The beaming of 16ths and 32nds in long groups of up to twelve notes is common to all sources. Slurs in *Vogler* and *Kellner* tend to be drawn imprecisely, but there can be little doubt as to the intended readings except in m. 4. The use of pedals is explicit in *Vogler's* title and in the notation on three staves in all sources.

Measure	Part	Comment
1	I	<i>Walther, Kellner</i> , notes 1–3: slur (= BWV 529).
4	I	<i>Vogler, Kellner</i> : slur begins on note 3.
5	II	<i>Vogler</i> : no slur; NA follows <i>Walther, Kellner</i> (= BWV 529).
25	II	Last note (f^2): no source has $\#$ ($\#$ present in BWV 529).
31	I	<i>Walther, Vogler</i> , note 9: c^2 not d^2 ; NA follows <i>Kellner</i> (= BWV 529).
36	I	Note 5 (c^2): no source has $\#$ ($\#$ present in BWV 529); cf. m. 10.
42	II	<i>Vogler, Walther</i> : no slur; NA follows <i>Kellner</i> (= BWV 529).
52	I	<i>Vogler</i> : no trill; NA follows <i>Walther, Kellner</i> (= BWV 529).

Textual commentary: BWV 545a (early version)

In *P 290* (prelude only) the pedal part is written in red ink and labeled “Ped.” in m. 1. *Poel. 12* entirely lacks pedal indications in the prelude.

Measure	Part	Comment
5	I	<i>P 290</i> , beat 3: g^2/b^2 (no b), not f^2/bb^2 ; NA follows <i>Poel. 12</i> (= BWV 545).
14	II, Ped	<i>P 290</i> , beat 2: no b^1 , no B ; quarter note $f\#$ in bass, creating parallel octaves. NA follows <i>Poel. 12</i> (= BWV 545).
16	I 1	<i>P 290</i> , note 5: no trill sign; NA follows <i>Poel. 12</i> (= BWV 545).
	I 2	Note 7: Neither source has upward (8th-note) stem on d^1 , but tie is present in <i>Poel. 12</i> ; NA follows BWV 545.
21	I 1	<i>Poel. 12</i> , last note (c^2): trill sign (= BWV 545).
24–25		<i>P 290</i> : lower staff blank; NA follows <i>Poel. 12</i> . Possibly a 2nd tenor part is also missing (cf. BWV 545, m. 27)

Fugue

The early version of the fugue (BWV 545a/2) is edited on the website, which also includes a separate textual commentary for that movement.

Praeludium et Fuga in C BWV 547

Sources

Principal source: *P 290* (SBB, *Mus. ms. Bach P 290*), pp. 92–97. No title page; movement headings: *Preludio. 13.* (p. 92), *Fuga* (p. 95). Copyist: Anonymous 303, 2nd half 18th century.

Secondary sources: *Kellner* (SBB, *Mus. ms. Bach P 274*), fascicle 1: *Praeludium pro Organo. | pedal. || per Johann Sebast. | Bach.* Copyist: J. P. Kellner, “after 1730.”¹⁴ Top staff in soprano clef. Prelude only.

Penzel (Leipzig, Städtische Bibliotheken, Musikbibliothek, *Poelitz mus. Ms. 32*): *Preludio con Fuga per il Organo di Jo. Seb. Bach // pro Organo pleno.* Copyist: Christian Friedrich Penzel (1737–1801).

AmB 60 (SBB, *Amalienbibliothek ms. 60*), fascicle 3: *Preludio e Fuga | per | L’Organo | del Sig.^r Giovanni Sebastiano | Bach.* 2nd half 18th century.

Evaluation of sources

Of the four independent sources (listed above), *Kellner* and *Penzel* reflect a Leipzig tradition, possibly directly from J. S. Bach, whereas *P 290* and *AmB 60* represent a Berlin tradition through Kirnberger and perhaps C. P. E. Bach (as they do for BWV 545). The earliest copy is probably *Kellner*, now the first item in *P 274* (described above under BWV 531). Probably somewhat later is the copy by *Penzel*, who studied at the St. Thomas School in Leipzig from 1749 to 1756 and was cantor at nearby Merseburg from 1765. Unlike many of *Penzel*’s copies, this one bears no original date, but the handwriting is comparable to that of copies from the period 1755–1760. The Berlin sources (both described above under BWV 545) notate the pedal part in red ink; a few numerals in *P 290* appear to indicate fingerings of unknown provenance.

14 Stinson (note 3), p. 24.

Small errors in all four sources probably reflect copyists’ difficulties in reading from an autograph, now lost, that probably contained corrections of details (e.g., in the alto in mm. 1/68–70). But some variants may represent arbitrary alterations or errors.¹⁵ For this reason, unique readings, such as *Penzel*’s use of cut time for the fugue and two melodic variants (mm. 1/31 and 2/4), cannot be assumed to represent Bach’s revisions; several unique accidentals in *Penzel* are particularly doubtful (fugue, mm. 32, 33, 52). Given the unreliability of *Kellner* and *Penzel*, the NA follows *P 290* as principal source. Its copyist Anonymous 303 prepared many accurate manuscripts for C. P. E. Bach, some containing autograph entries by the latter. Anonymous 303 may therefore have worked from a reliable copy of BWV 547, if not from the autograph itself. The text of *P 290* has been supplemented where the secondary sources *AmB 60*, *Kellner*, and *Penzel* give more accurate readings.

Textual commentary

In addition to using red ink for pedal notes, *P 290* gives the abbreviation “Ped:” at mm. 1/5 and 2/49. In entries below for the prelude, each measure is understood to comprise three beats, each containing three 8th notes or one dotted quarter note.

Measure	Part	Comment
Prelude		
7	I 2	<i>P 290</i> : no tie; NA follows <i>AmB 60</i> , <i>Kellner</i> , <i>Penzel</i> .
31	I 1, 2	<i>P 290</i> : 8th-note rest omitted from both parts (quarter note without dot on downbeat); NA follows <i>AmB 60</i> , <i>Kellner</i> , <i>Penzel</i> .
	I 1	<i>Penzel</i> , note 4 embellished: a^1-b^1 (32nd notes), not a^1 (16th note).
37	Ped	<i>P 290</i> : rest omitted; NA follows <i>AmB 60</i> , <i>Kellner</i> , <i>Penzel</i> .
40	I 1	<i>P 290</i> : no tie (c^2); NA follows <i>AmB 60</i> , <i>Kellner</i> , <i>Penzel</i> .
42	I 1	<i>P 290</i> : 8th-note rest omitted; NA follows <i>AmB 60</i> , <i>Kellner</i> , <i>Penzel</i> .
45	Ped	<i>P 290</i> , notes 2, 3: dotted quarter notes (no rests); NA follows <i>AmB 60</i> , <i>Kellner</i> , <i>Penzel</i> .
46, 48, 50	Ped	<i>P 290</i> , 1st note in each measure: dotted quarter note (no rest); NA follows <i>AmB 60</i> , <i>Kellner</i> , <i>Penzel</i> .
55	II	<i>P 290</i> , <i>AmB 60</i> , <i>Kellner</i> : no tie (e^1); NA follows <i>Penzel</i> .
60	I 2	<i>P 290</i> , <i>Penzel</i> , downbeat (d^1): dotted quarter note, not quarter note (no 8th-note rest); NA follows <i>AmB 60</i> . <i>Kellner</i> : d^1 , g^1 both dotted quarter notes.
62	I	<i>AmB 60</i> , beat 2: apparent arpeggio sign precedes f^2/ab^2 , possibly signifying broken chord with acciaccatura ($f^2-g^2-ab^2$).
68–69	I 2	All sources notate ab^1 on beat 2 of m. 68 as two tied dotted quarter notes (<i>Penzel</i> omits the tie). The tie between mm. 68 and 69 is present in <i>Kellner</i> and <i>Penzel</i> only; <i>P 290</i> and <i>AmB 60</i> repeat the b on the downbeat of m. 69.
69–70	I 2	<i>P 290</i> : no tie (g^1); NA follows <i>AmB 60</i> , <i>Kellner</i> , <i>Penzel</i> .

15 See, e.g., *Penzel*’s erroneous reading for the second entry of the fugue subject in m. 2/2.

- 71–72 II *P 290*: no tie (c^1); NA follows *AmB 60*, *Kellner*, *Penzel*.
 74 II *P 290*, *AmB 60*, note 11 (b): no b (present only on note 13); NA follows *Kellner*, *Penzel*.
 76 I 1 *P 290*, penult (e^2) with b ; NA follows *AmB 60*, *Kellner*, *Penzel*, each of which has an explicit \natural .
 I 2 *P 290*, note 3: f^1 not g^1 ; NA follows *AmB 60*, *Kellner*, *Penzel*.
 83 II *P 290*: no note (g) or rests; NA follows *AmB 60*. *Kellner* and *Penzel* have g but no rests.

Fugue

- 2 II *Penzel*, last note: g not b (altering the subject; cf. m. 58).
 4 *Penzel*: as follows; a revised reading?



- 21 I 1 Half-note rest in *Kellner* and *Penzel* only.
 23 II *P 290*, beat 2: dotted 8th note–16th note (= rhythm of alto); NA follows *AmB 60*, *Kellner*, *Penzel*.
 32 II 2 *Penzel*, last note (f): \sharp (no accidental in other sources).
 33 I 2 *Penzel*, note 3 (g^1): \sharp (no accidental in other sources).
 34 I 2 *P 290*, *AmB 60*: no tie (e^1); NA follows *Kellner*, *Penzel*.
 45 I 2 *P 290*, note 2: quarter note (no dot); NA follows *AmB 60*, *Kellner*.
 II 1 *P 290*, *AmB 60*, last note: d^1 not f^1 ; NA follows *Kellner*, *Penzel*.
 48 I 3, 4 *AmB 60*, *Penzel*, *Kellner*: alternate voice leading:



- 52 II *Penzel*, penult (e): \natural ; explicit b in *AmB 60*, no accidental in *P 290*, *Kellner*.
 53 I 3 *P 290*, note 1 (ab^1): no dot (but following note is 16th note); NA follows *AmB 60*, *Kellner*, *Penzel*.
 II *P 290*, *Kellner*, *Penzel*, note 2 (e): no accidental; b from *AmB 60*.
 55 II 2 *P 290*, note 2 (b): no b ; NA follows *AmB 60*, *Kellner*, *Penzel*.

- 58 II *Penzel*, beat 2: g beamed with c^1 not e^1 (altering the subject and signifying voice crossing).
 60 II 1 *P 290*, *AmB 60*: no tie (d^1); NA follows *Kellner* and *Penzel*.
 On beat 3, the intended note value of e^1 is uncertain. In *P 290* and *AmB 60* the note shares a stem with c^1 (8th note), whereas *Kellner* writes e^1 as an 8th note with its own stem; no 8th-note rest follows in these sources. NA follows *Penzel*.
 66 I 2 *P 290*, beat 2 (c^2): quarter note not 8th note; NA follows *Kellner*, *Penzel* (in *AmB 60* this note is written on the same stem as treble e^2). *Kellner* appears to have a small tie joining this note to the previous c^2 in the treble (a reading found in some editions).

Praeludium in C (E) BWV 566

Sources

C major version

Principal source: **Krebs** (SBB, *Mus. ms. Bach P 803*), fascicle 20: *Praeludium* [sic] *con fuga* [space] *J. S. B.* Copyist: Johann Tobias Krebs the elder (1690–1762). Oblong.
 Secondary sources: **Kellner** (SBB, *Mus. ms. Bach P 286*), fascicle 3. Title page (original reading): *Praeludium con Fuga. | Pedal. in C \natural . | di | Jean Sebastian Bach || Johann Peter Kellner*. Movement headings: *Praeludium Concertato con Fuga di Job Seb. Bach.* (p. 2, possibly a later addition); *Fuga.* (p. 3, at m. 34). Copyist: J. P. Kellner, 1726–1727.¹⁶
Schwencke (SBB, *Mus. ms. Bach P 203*), pp. 192–197. Movement headings: *di Job. Seb. Bach | Praeludium Concertato.* (p. 192); *Fuga.* (p. 194, at m. 34). Copyist: Christian Friedrich Gottlieb Schwencke (1767–1822).

E major version

Principal source: **AmB 544** (SBB, *Amalienbibliothek ms. 544*). Title page: *Preludio | ou | Fantasia. con Pedal. | dell' Sig^{te} | Job: Seb: Bach.* Movement headings: *Praeludium* (p. 2); *Fuga.* (p. 4, at m. 34; no headings or other rubrics at mm. 123, 134). Copyist: Anonymous 402, 2nd half 18th century.
 Secondary sources: **Gebhardi** (SBB, *Mus. ms. Bach P 320*), pp. 82–87. Movement headings and rubrics: *Praeludium*; (p. 82); *Segue Fuga; à 4. Voc: [space] Volti.* (p. 83; an unused, ruled system follows); *Fuga; à 4. Voc: [space] J. S. Bach.* (p. 84); *Il Fine.* (p. 87; another unused, ruled system follows). Copyist: J. N. Gebhardi (1781–1813). Oblong format. 1st two sections (mm. 1–122) only.

Grasnich (SBB, *Mus. ms. Bach P 504*). Title page: *Preludio e Fuga | per l'Organo con Pedale | obligato | del | Giovanni Sebastiano Bach. || scripsi mens. Jul. MD.CCCXIX.* Movement headings: *Preludio con Fuga.* (p. 2), *Fuga.* (p. 3, at m. 134). Oblong, on three staves (soprano, bass, bass clefs). Copyist: F. A. Grasnich. Last two sections (mm. 123–229) only.

¹⁶ Stinson (note 3), p. 23.

Evaluation of sources

The earlier sources transmit the version in C, and of these the earliest may be *Krebs*, one of twenty-one fascicles comprising the small convolute *P 803* (ca. 18 x 21 cm). Most of these are copies of free (non-chorale) keyboard works in the hands of Bach's Weimar pupil Krebs and the Weimar city organist Walther. The precise chronology of Krebs's copies of works by Bach has been disputed, but he can be assumed to have made his copy of BWV 566 during the period of his studies with Walther and Bach at Weimar, most likely before 1714, although it contains no entries by Bach.¹⁷ The rubric "V. S." (i.e., *volti subito*) after the first fugue (at m. 122) indicates that Krebs understood all four sections to comprise a single work. Kellner's copy of BWV 566 occupies four leaves of the convolute *P 286* (described above under BWV 545). Many later entries by Westphal record variant readings from one or more other sources. *Schwencke* is a large manuscript containing the complete first part of the *Well-Tempered Clavier* (dated 1783 at the end) together with several other keyboard works; BWV 566 is the final entry (cf. Schwencke's manuscript *P 204*, described below under BWV 532).¹⁸

The sources for the version in E are late and relatively remote from Bach. *AmB 544* is the sole complete, independent source; it was prepared by a copyist who was responsible for many items in the Amalienbibliothek, presumably working under Kirnberger during the second half of the 18th century. Flats often cancel sharps, and single sharps on F and C stand for double sharps, archaic forms of notation that must have been retained from Bach's original. The title in this source, moreover, corresponds to that of *Möller* for BWV 549a (see below). Both features imply stemmatic proximity to the lost original. Gebhardi's copy of the first two sections (mm. 1–122) is the 18th item in *P 320* (described below under BWV 546). Its closing rubric ("Il Fine") implies that Gebhardi considered the two sections to comprise a complete work. A similar conclusion follows from the title page in the copy of the last two sections by the Berlin collector Grasnick. Despite its late date (July 1819) and modernized notation, this copy is, apart from *AmB 544*, the only independent source extant for the last two sections of BWV 566.

The provenance of the text of the E major version as it comes down to us is uncertain. *AmB 544* may, like other Amalienbibliothek manuscripts, derive from a lost copy owned by C. P. E. Bach or by Sebastian's pupil Kirnberger, whereas *Gebhardi* and *Grasnick* probably derive from Kittel. *AmB 544* and *Gebhardi* give distinct texts for the first two sections, *Gebhardi* transmitting what appear to be minor revisions; some of these

(listed separately below) bring the E major version into conformity with the one in C. But both sources contain numerous errors, implying dependence on a faulty or hard-to-read exemplar, possibly a heavily corrected autograph composing score. *Grasnick*, containing the last two sections, has been described as a copy of *AmB 544*, but this is unlikely in view of several independent readings, which the NA uses to supplement the text given by *AmB 544*.¹⁹

Most readings transmitted only through *Gebhardi* or *Grasnick* must be considered doubtful, but so too must some readings from the inaccurate *AmB 544*. Because these two lines of transmission represent distinct states of the E major version, an edition of the latter is necessarily provisional. Except where palpably erroneous, readings of *AmB 544* are preferred here as probably closer to the lost original. As in other works, unique readings of *Gebhardi* and *Grasnick* might represent Bach's final version (*Fassung letzter Hand*) as transmitted to Kittel, but they could also represent posthumous accretions to Bach's text. Particularly suspicious are *Gebhardi's* readings for the upper voice in m. 113 (note 2: *c#²* not *b#¹*; note 8: *b¹* not *a#¹*).

Of the two copies of the C major version by associates of Bach, *Krebs* is preferred as principal source due to Kellner's tendency to make errors and arbitrary alterations in his copies. Nevertheless, variants in *Kellner* demonstrate his independence from *Krebs*, and some of these, including ornaments (listed below), could be otherwise unattested revisions by the composer. *Schwencke* also transmits unique readings, some of which have been interpreted as late revisions by Bach. But even where musically plausible, these may represent arbitrary editing by Schwencke or another late-18th-century copyist.²⁰ Therefore the edition of the C major version follows *Schwencke* only where the latter presents notational variants that improve legibility for the modern reader (as in the explicit crossing of voices in mm. 91–93).

Textual commentary for the C major version

Krebs has pedal indications only in mm. 47, 73, and 80. All three sources used for the C major version entirely lack original pedal markings for the second prelude and second fugue.

Kellner places ornaments in the following measures; all are trill signs in the upper part except as noted: mm. 42 (last note); 65–66 (each dotted 8th note: *d²*, *c²*, *e²*); 72 (penult); 77 (note 4); 78 (II 1, penult); 88 (penult); 93 (I 2, note 4); 98–99 (dotted 8th notes *d²*, *e¹*, *f¹*); 107 (I 1 and 2, note 4 in each); 113–116 (each dotted 8th note: *g#¹*, *f#¹*, *a¹*, *b¹*, *f¹*, *d¹*); 121 (penult); 156 (note 3); 181 (penult); 197 (penult).

In mm. 1–4 the edition follows *Schwencke* for the beaming (grouping) of notes and the direction of stems, but this notation may not be Bach's. The notation at this point in the earlier sources does not reflect a logical division between hands, and no source dictates such a division in mm. 123–129.

17 Hermann Zietz, *Quellenkritische Untersuchungen an den Bach-Handschriften P 801, P 802 und P 803*, Hamburg, 1969, p. 215, dates the copy "p[ost] ~ [ca.] 1714," but Christoph Wolff, in his review of the book in *Musikforschung* 25 (1972), pp. 535–538 (cited: 537–538) argues for dating Krebs's copies several years earlier.

18 Two additional 18th-century manuscripts that have been posited to contain independent copies stemming from a lost autograph of BWV 566 in C give readings close to those of *Schwencke* and are of negligible value for the NA: SBB, *Mus. ms. Bach P 416/3*, by an unidentified writer; and SBB, *Mus. ms. Bach P 277*, by the copyist known as Anonymous 401 (identified as "Kopist Kuehn"), many of whose copies are now in the Amalienbibliothek. Another manuscript, Berlin, Archiv der Sing-Akademie zu Berlin, SA 4258, has not been examined in detail since the return of the archive from Kyiv in 1999. A single folded sheet in an unknown hand, SA 4258 transmits the first two sections of BWV 566 in C, in an inaccurate text close to that of *P 277*.

19 The copyist Grasnick was also responsible for a separate manuscript (SBB, *Mus. ms. Bach P 557*) containing the first two sections (mm. 1–122), probably copied from *Gebhardi*.

20 Further discussion in Schulenberg, *Editing Bach's 'Preludes and Fugues' for Organ* (see note 13). Schwencke is notorious for the additional measure present in the first prelude of the *Well-Tempered Clavier* not only in *P 203* but in his edition published by Simrock in 1801 or 1802.

Measure.	Part	Comment
[First prelude]		
3		<i>Krebs</i> , notes 5–6: c^2-e^2 not a^1-c^2 ; NA follows <i>Kellner</i> , <i>Schwencke</i> .
7	II 2	<i>Krebs</i> , <i>Kellner</i> , note 2: written as g^\sharp not ab ; edition follows <i>Schwencke</i> .
13	I	<i>Schwencke</i> , beat 2: no d^1 .
17	I	<i>Schwencke</i> , beat 4: + e^1 (quarter note), tied to next note.
	II 1	<i>Schwencke</i> , beats 3–4: additional downward stem on f^\sharp .
	II 2, 3	<i>Kellner</i> , <i>Schwencke</i> : beat 2: voices exchanged (8th-note rest written beneath c^\sharp).
21	I 2	<i>Krebs</i> , penult: no \sharp (c^1); NA follows <i>Kellner</i> , <i>Schwencke</i> .
26	II 1	<i>Krebs</i> , <i>Kellner</i> : last note in upper voice is g (quarter note) on beat 3. NA follows <i>Schwencke</i> , which adds dot on g and 8th note a , but posits a crossing of the voices on staff II in order to avoid parallel octaves with the bass between mm. 26 and 27 ($A/a-G/g$).
27	I 2	Beat 2: all sources have quarter-note rest, which is correct but confusing; NA deletes it, following the E major version.
29	Ped	<i>Schwencke</i> , note 3: a not g , but cf. the E major version.
31	I 3	<i>Schwencke</i> , notes 1–2: f^1 (quarter note) tied to f^1 (16th note).
32	II	<i>Krebs</i> , <i>Kellner</i> , last note: B not d ; NA follows <i>Schwencke</i> .
[First fugue]		
34		<i>Krebs</i> : no heading “Fuga”; NA follows <i>Kellner</i> , <i>Schwencke</i> .
40	I 2	<i>Schwencke</i> , last note: \sharp ; explicit \natural in <i>Krebs</i> , <i>Kellner</i> .
43	II 1	<i>Krebs</i> : note 1 omitted (no upward stem on g); NA follows <i>Kellner</i> , <i>Schwencke</i> .
45	II	<i>Kellner</i> , note 6 (b): with \flat .
61	I 2	<i>Krebs</i> , <i>Kellner</i> , note 5: f^1 (doubling tenor) not d^2 (doubling soprano); likewise <i>P 416</i> (see note 18). NA follows <i>Schwencke</i> .
62	I 1	<i>Schwencke</i> , note 1 (e^2): dotted quarter note, no 8th-note rest (cf. variant in the E major version).
69	I	<i>Krebs</i> , <i>Kellner</i> , beat 3: + a^1 , note value unclear but probably intended as quarter note. NA follows <i>Schwencke</i> .
72	I 1	<i>Schwencke</i> , last beat: $f^\sharp^1-g^1-a^1-f^\sharp^1$ (16th notes).
91	II	Note 6 (f): no accidental in most sources; \sharp in <i>P 416</i> only (cf. BWV 566).
91–93	I	<i>Krebs</i> , <i>Kellner</i> : voices exchanged through 1st beat of m. 93. NA follows notation of <i>Schwencke</i> , which, however, shows corrections; original reading not legible, but probably as <i>Krebs</i> , <i>Kellner</i> .
122	I	<i>Schwencke</i> : + c^1 , no g^1 ; no fermata.
[Second prelude]		
127	I	The sources lack the \natural on b^1 , which is an editorial addition.

[Second fugue]

149–151 I–II

Schwencke: alternate disposition of inner voices; tie on g (m. 149) also in *Kellner*:

155 II 2

Krebs: d half note (no dot); NA follows *Kellner*, *Schwencke*.

156–157 II 2

Schwencke: tie (d).

168 I 2

Krebs, *Kellner*: lower voice omitted; NA follows *Schwencke* (cf. the E major version).

175 I 2

Schwencke, last note (f^1): no \sharp .

183 I 2

Krebs, note 2: d^1 not b ; NA follows *Kellner*, *Schwencke*.

189 II 2

Krebs, *Kellner*: note 1 (A) and rests absent; NA follows *Schwencke* and the version in E.

201 I

Schwencke, note 1 (b^1): explicit \natural , implying that the \flat on note 3 of m. 200 remains in effect on note 7 of the same measure – but no source used for the NA shows any accidental on the latter note.

201–202 II

Schwencke: tie (g).

203 I

Schwencke, penult: f^1 not g^1 .

214 II

Krebs, *Kellner*, *Schwencke*, downbeat: superfluous g (cf. entry below for this measure in the E major version).

216 Ped

Kellner, *Schwencke*, note 11: c not B .

225 II/1

Krebs, note 3: a not c^1 [sic]; *Kellner* here is illegible and *Schwencke* lacks both a and c^1 ; NA therefore follows the E major version.

229

Krebs: final chord written as whole notes, not dotted half notes, NA follows *Kellner* and *Schwencke*, which, however, add G .

Textual commentary for the E major version

AmB 544 uses red ink for pedal notes; there are no other indications for use of the pedals (see below on mm. 127–130). Nor is there evidence in any source for the use of beaming (grouping) of notes and stem direction to indicate division between the hands of the passages in mm. 1–4, 12, and 123–130. Bach was using indications of this type by the 1720s to show the division of notes between the two hands, but whether he was responsible for notation of this type in the C major version of BWV 566 is unclear (see above).

Gebhardi has readings corresponding to the C major version of BWV 566 (not to *AmB 544*) in the following measures: mm. 2 (last 3 notes), 16 (I 2, beat 4), 17 (II 1, beats 1–2), 19 (I 2, beat 2), 23 (II 2 and Ped, beats 3–4), 26–27 (I 1, tie), 28 (I 2, beat 4), 29 (I 2, beat 4; Ped, beat 2), 30 (II 2), 32–33 (Ped, tie), 72 (I 2, last 2 notes); 73 (I 2, note 5);

108 (I 1, beat 3); 113 (II, beats 2, 4). *Gebhardi* also adds the following ornaments; each involves the abbreviation “tr” in the upper part except as noted: mm. 42 (last note), 65 (note 5), 72 (penult), 107 (note 4), 121 (penult; in addition, trill sign on $f\#^1$).

Measure	Part	Comment
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[First prelude]

13	II 2	<i>AmB 544</i> , beats 3–4: no tie ($g\#$); NA follows <i>Gebhardi</i> .
	Ped	<i>AmB 544</i> : note 1 ($F\#$) absent; NA follows <i>Gebhardi</i> .
15	Ped	<i>AmB 544</i> , note 2: e not $g\#$; NA follows <i>Gebhardi</i> .
16	I 3, Ped	<i>AmB 544</i> , downbeat: no accidentals (f^1 , F); NA follows <i>Gebhardi</i> .
16–18		<i>Gebhardi</i> :

21–22	I	<i>AmB 544</i> : only one tie over barline, placed ambiguously; edition follows <i>Gebhardi</i> .
23	I 2, II 1	<i>AmB 544</i> , beat 4: no $c\#^1$ (quarter note, tied), no quarter-note rest; NA follows <i>Gebhardi</i> .
26		<i>Gebhardi</i> : variant, intended reading probably as follows (on beat 3, dot is on $f\#^1$ not b^1):

27	I 2	<i>AmB 544</i> , beat 1: 8th note (b^1) not quarter note; NA follows <i>Gebhardi</i> .
32	I	<i>AmB 544</i> , beats 2–3: tie on b^1 only; NA follows <i>Gebhardi</i> .

[First fugue]

40	I 2	<i>AmB 544</i> , last note (a^1): no accidental; NA follows <i>Gebhardi</i> .
49	Ped	<i>AmB 544</i> , last two notes: $f\#-g\#$ not $g\#-a$; NA follows <i>Gebhardi</i> .
59	I 1	<i>AmB 544</i> , <i>Gebhardi</i> , note 8: b not $c\#^1$; NA follows the C major version.
	Ped	<i>AmB 544</i> , note 4: $F\#$ not $G\#$; NA follows <i>Gebhardi</i> .

60	I 2	<i>AmB 544</i> : quarter-note rest written on beat 4, beneath last note (b^1); NA follows <i>Gebhardi</i> .
61	I 2	<i>AmB 544</i> , note 5: doubles lower voice (a^1), not upper voice ($f\#^2$); NA follows <i>Gebhardi</i> .
77	II	Beat 3: no indication of voice crossing; edition follows the C major version.
78	I 2	<i>AmB 544</i> , last two notes: $b-a$ (no $\#$); NA follows <i>Gebhardi</i> .
83	II 1	<i>AmB 544</i> , notes 1–2: no tie (b); NA follows <i>Gebhardi</i> .
84	II 1	<i>AmB 544</i> : beats 1–2 omitted; NA follows <i>Gebhardi</i> .
84–85	I 2	<i>AmB 544</i> : no tie (b^1); NA follows <i>Gebhardi</i> .
85	Ped	<i>AmB 544</i> , penult: a not $g\#$; NA follows <i>Gebhardi</i> .
86	Ped	<i>AmB 544</i> , notes 4 and 9: $g\#$ not $f\#$, $f\#$ not e ; NA follows <i>Gebhardi</i> .
87–88	I 1	<i>AmB 544</i> : no tie ($c\#^2$); NA follows <i>Gebhardi</i> .
89	I 1	<i>AmB 544</i> , last note: $d\#^2$ not b^1 ; NA follows <i>Gebhardi</i> .
91	II	<i>Gebhardi</i> , note 6 (a): $\#$ (no accidental in <i>AmB 544</i>); cf. the C major version.
91–93	I	<i>AmB 544</i> : voices exchanged (through beat 1 of m. 93); NA follows <i>Gebhardi</i> .
93–94	I 2	<i>AmB 544</i> : no tie (a^1); NA follows <i>Gebhardi</i> .
96	II	<i>AmB 544</i> , last note (b): no accidental; NA follows <i>Gebhardi</i> .
100–101	II, Ped	<i>AmB 544</i> : no ties ($g\#$, e); NA follows <i>Gebhardi</i> .
104	II	<i>AmB 544</i> : beats 3–4 omitted; NA follows <i>Gebhardi</i> .
108	I 1	<i>Gebhardi</i> , notes 4–8: quarter note followed by four 16th notes (notes 4–5 tied) (= C major version).
111	I 2	<i>AmB 544</i> , note 2: $f\#$ not $g\#$; NA follows <i>Gebhardi</i> .
113	I 1	<i>Gebhardi</i> , notes 2, 8: $c\#^2$ not $b\#^1$, b^1 not $a\#^1$; explicit \natural on note 11 (a^1) (none in <i>AmB 544</i>).
118	I 1, 2	<i>AmB 544</i> : no ties (b^2 , e^2); upward stem on $f\#^2$ on beat 4 omitted. NA follows <i>Gebhardi</i> .
121	I 2	<i>AmB 544</i> : no tie (a^1); NA follows <i>Gebhardi</i> .
122		<i>AmB 544</i> : b^1 not $g\#^1$, + H , no fermatas; NA follows <i>Gebhardi</i> .

[Second prelude]

127–130		Neither source indicates use of the pedals in these measures; in <i>AmB 544</i> the bass line is in black ink, and in <i>Grasnick</i> it appears on the middle staff. Although m. 129 appears to require use at least of pedal A , one can play the passage on manuals by releasing the bass note (or the chord) on beat 3 early.
129	I 2	<i>AmB 544</i> , downbeat: no b^1 ; NA follows <i>Grasnick</i> .
131	Ped	<i>AmB 544</i> : note 3: B not $G\#$. <i>Grasnick</i> :



NA follows the C major version.

[Second fugue]

147	I 2	<i>AmB 544, Grasnick</i> , beat 3: no e^1 ; NA follows the C major version.
154	II	<i>AmB 544, Grasnick</i> , downbeat: + $g^\#$ (half note); NA follows the C major version.
155–156	I 1	<i>AmB 544, Grasnick</i> : no tie (b^1); NA follows the C major version.
157	I 3	<i>AmB 544, Grasnick</i> : no $d^\#1$ (half note); NA follows the C major version.
171–172	I 2	<i>AmB 544, Grasnick</i> : no tie (e^1); NA follows the C major version.
183–184	I 1	<i>AmB 544, Grasnick</i> : no tie (b^1); NA follows the C major version.
191–192	II	<i>AmB 544</i> : no tie ($g^\#$); NA follows <i>Grasnick</i> .
193–194	II	<i>AmB 544</i> : no tie ($f^\#$); NA follows <i>Grasnick</i> .
212	II 2	<i>AmB 544, Grasnick</i> , note 3: $c^\#1$ not b ; NA follows the C major version.
213	Ped	<i>AmB 544, Grasnick</i> : half note, not dotted half note; followed by quarter-note rest in <i>Grasnick</i> only. NA follows the C major version.
214	II	<i>AmB 544</i> : superfluous b (half note) on downbeat, additional downward stem on b (quarter note) on beat 3; <i>Grasnick</i> : superfluous b (dotted half note) on downbeat, no additional stem on beat 3. Evidently some such error was present in the autograph (cf. C major version), possibly by confusion with mm. 218–220, which follow on the next system in most sources.
216	Ped	<i>AmB 544</i> , notes 10, 12: both $f^\#$ not $g^\#$; NA follows <i>Grasnick</i> .
219	I 1	<i>AmB 544, Grasnick</i> , penult: $f^\#2$ not $g^\#2$; NA follows the C major version.

Praeludium et Fuga in c BWV 546

Sources

Principal source: *P 290* (SBB, *Mus. ms. Bach P 290*), pp. 6–13. No title page; movement headings: *Preludio* (p. 6), *Fuga* (p. 9). Copyist: Anonymous 303, 2nd half 18th century.

Secondary sources: *AmB 60* (SBB, *Amalienbibliothek ms. 60*), fascicle 2: *Preludio | e | Fuga | per l'Organo con Pedale obligato | del Sig: Giovanni Sebastiano Bach*. 2nd half 18th century.

Kellner (SBB, *Mus. ms. Bach P 286*), fascicle 10. Title page: *Præludium cum Fuga | ex Cmol. | pro Organo cum Pedale | obligato. || per | Johann Seb: Bach*. Copyist: J. P. Kellner, “after 1730.”²¹

Additional sources: *Gebhardi* (SBB, *Mus. ms. Bach P 320*), pp. 48–55. Copyist: Johann Nicolaus Gebhardi (1781–1813). Oblong format.

Kauffmann (SBB, *Mus. ms. Bach P 596/2*). Copyist: Johann Carl Kauffmann (1766–1808)?

LM 4839f (New Haven, Yale University, Music Library, *LM 4839f*). Ca. 1800.

P 1104 (SBB, *Mus. ms. Bach P 1104*). 2nd half 18th century? Fantasia BWV 562/1 with fugue BWV 546/2; upper staff in soprano clef.

Evaluation of sources

BWV 546 is, by coincidence, the second item in the Berlin copies *P 290* and *AmB 60* (both described above under BWV 545); both give the pedal part in red ink. Kellner’s copy in *P 286*, previously described under BWV 545, again includes subsequent corrections and annotations probably by Westphal. The early-19th-century copy by Gebhardi, a pupil of Kittel, is the twelfth of twenty-one items in *P 320*; the latter is thought to have been copied from a manuscript once belonging to Kittel that was destroyed in 1945. The title page of *Kauffmann*, a small convolute from around 1800 comprising separate copies of BWV 538, 546, and 540, is signed by a copyist who is otherwise unknown; he might have been the Berlin organist Johann Carl Kauffmann or his father Johann Friedrich. Roughly contemporary with *Kauffmann* is the copy in *LM 4839f*, whose anonymous copyist marked the episodes in both movements “ut supra” and the final pedal entry of the fugue subject “ped. in pleno” (in slightly lighter ink). *P 1104* combines the fugue of BWV 546 with the C minor fantasia BWV 562/1. The copyist, known as “Anonymous O”, may have been a pupil or son of the presumed Bach student Bernhard Christian Kayser.²² *P 1104* is one of a number of manuscripts by Kayser and Anonymous O that later belonged to the Bernburg organist Johann Christoph Oley (1738–1789), who added his name on the title page. Kayser marked the opening of the fantasia (mm. 1–39) with the same analytical annotations that he added to copies elsewhere of several movements from the *Well-Tempered Clavier*; similar markings are absent from the fugue. Also distinguishing the two movements is the fact that the barlines of the fugue, but not of the prelude, were drawn with equal spacing, four on each system, probably before the music was copied. That the two movements were meant to be played together is made clear, however, by the indication at the end of the fantasia: “Vertendo / sequitur Fuga.”

With the exception of *P 1104*, all sources give similar texts distinguished by small variants that are largely or entirely due to copyist error. The selection of *P 290* as

²¹ Stinson (note 3), p. 25.

²² On Kayser (formerly known as “Anonymous 5”), see Andrew Talle, *Nürnberg, Darmstadt, Köthen: Neuerkenntnisse zur Bach-Überlieferung in der ersten Hälfte des 18. Jahrhunderts*, in: *Bach-Jahrbuch* 89 (2003), pp. 143–172 (cited: pp. 155–167).

principal source is based on the known association of its copyist with Emanuel Bach (see above); the copyists of the secondary sources *Kellner*, *AmB 60*, and *Gebhardi* have less certain relationships to the Bach tradition. How the copyists of *Kauffmann* and *LM 4839f* were related to the Bach tradition is unknown, but their independent texts occasionally correct evident errors in the other sources.

P 1104 is unique not only in pairing the fugue with the fantasia BWV 562/1, but in its use of soprano clef for the upper staff. The different formats of the two movements in *P 1104* could be due to their having been copied at different times from different exemplars. But as Kayser had access to genuine early versions of many other works (notably the French and English Suites), and as the copy of the fugue BWV 546/2 shows some apparently early readings, especially in the first exposition, the pairing of the two movements could represent an authentic early version by Bach. Certain unique variants in *P 1104* (listed separately below) may also represent early readings that Bach later revised.

A relatively early date for the fugue could explain stylistic anomalies that have been observed in it. Doubts about Bach's authorship of the fugue have been raised by the largely homophonic final episode, which is limited to three voices (mm. 121–139).²³ Yet nothing in the sources contradicts Bach's authorship of the entire fugue. The harmonic simplicity of the subject is shared with that of the fugue in the opening sinfonia of the harpsichord partita BWV 826, and the scales that accompany the last complete entry of the subject (mm. 140ff.) are a Bach "thumbprint."²⁴ The free da-capo form and the inconsistent number of voices (expanding to five in mm. 40–59 and to five, seven, and finally eight in mm. 151–157) can be viewed as positive features, contributing to an informal or fantasia-like character that might have encouraged an early pairing with BWV 562/1.

Textual commentary

P 290, in addition to giving the pedal part in red ink, contains an explicit pedal indication at the beginning of the prelude. The word *manual* appears beneath the lower staff at the beginning of the fugue in *P 290*, *AmB 60*, *Kellner* (later addition?), and *LM 4839f* ("man.").

In the prelude, two-note slurs are present in mm. 2–3 in the principal and most of the secondary sources and therefore are included in the edition, which extends them (in dotted form) to parallel passages. But the rising figure in the 2nd half of m. 4 is never slurred in the sources and is therefore left plain in the NA. Only *Gebhardi* places slurs on the motive of "paired" 8th notes that first appears in m. 6, and in *Gebhardi* these slurs appear only in mm. 74 and 128. Some editions extend these slurs back to mm. 6, 8–9, etc., but they appear to be arbitrary additions to Bach's text. Although musically plausible they are excluded from the NA.

²³ See Werner Breig, *Versuch einer Theorie der Bachschen Orgelfuge*, in: *Die Musikforschung* 48 (1995), pp. 14–52 (cited: pp. 17–18).

²⁴ See David Schulenberg, *Fugues, Form, and Fingering: Sonata Style in Bach's Preludes and Fugues*, in: *Variations on the Canon: Essays in Musical Interpretation from Bach to Boulez in Honour of Charles Rosen on his Eightieth Birthday* (Rochester, N.Y., 2008), pp. 12–21 (cited: p. 17).

In the fugue, the principal source *P 290* specifies an ornament in m. 5 of the subject only in its initial entry. Thereafter the ornament is called for explicitly only in m. 10 in *Gebhardi* and *LM 4839f*. Most sources also lack ornament signs in m. 58, where on note 3 (*b*¹) *Kellner* and *Gebhardi* place a trill sign, whereas *Kauffmann* has a *Triller von unten*. This is C. P. E. Bach's term for a trill commencing with a turn that starts on the lower note; see his *Versuch*, i.2.3.§ 22 (p. i: 79).

Gebhardi also places a turn between notes 1 (*c*²) and 2 (*d*²). In mm. 120 and 158, *Gebhardi* places "tr" on *g* and on *b*¹, respectively. All these ornaments are stylistically plausible, but being of uncertain origin they too are excluded from the NA.

Measure	Part	Comment
Prelude		
12	I 1	All sources have an explicit <i>b</i> on note 6; likewise in m. 131 (cf. m. 77).
	II	<i>AmB 60</i> , <i>Kellner</i> : a bracket preceding <i>c</i> ¹ / <i>eb</i> ¹ on beat 4, although resembling an arpeggio sign, probably signifies only that the left hand is to play both notes (cf. below on m. 120); likewise in m. 131.
21	I 1	<i>P 290</i> , <i>AmB 60</i> , <i>LM 4839f</i> : explicit <i>b</i> on note 5 (as well as on note 8); NA follows <i>Gebhardi</i> and <i>Kauffmann</i> , which lack the accidental, as <i>Kellner</i> also did originally. The <i>b</i> is absent from the parallel passages mm. 93 and 140.
71	II 2	<i>Kellner</i> , <i>Gebhardi</i> , <i>LM 4839f</i> : no <i>f</i> ¹ (quarter note); present in <i>P 290</i> and <i>AmB 60</i> , apparently as an 8th note beamed with tenor <i>a-a-bb</i> (<i>c</i> ¹ is apparently a quarter note). NA reads by analogy to m. 6.
77	II	<i>Gebhardi</i> , <i>Kauffmann</i> , note 5 (<i>c</i> ¹): <i>h</i> ; all other sources repeat <i>#</i> . <i>b</i> on note 6 (<i>b</i>) in all sources.
78	I 2	<i>P 290</i> , <i>AmB 60</i> , <i>Kauffmann</i> , last note: <i>f</i> ² (with <i>h</i>), not <i>eb</i> ² ; NA follows <i>Kellner</i> , <i>Gebhardi</i> , <i>LM 4839f</i> .
85	Ped	<i>P 290</i> , <i>AmB 60</i> , <i>Kellner</i> , note 3 (<i>B</i>): no <i>h</i> ; NA follows <i>Gebhardi</i> , <i>Kauffmann</i> , <i>LM 4839f</i> (cf. m. 87).
93	II	<i>P 290</i> , <i>AmB 60</i> , notes 2–3: <i>d</i> ¹ – <i>e</i> ¹ not <i>c</i> ¹ – <i>d</i> ¹ ; NA follows <i>Kellner</i> , <i>Gebhardi</i> , <i>Kauffmann</i> .
96	I 2, II	Last notes (<i>b</i> ¹ and <i>f</i> ¹) aligned vertically in all sources, with the possible exception of <i>AmB 60</i> .
108	I 2	A tie on notes 6–7 (<i>g</i> ¹) in some previous editions is not in the sources.
115	II 1	<i>P 290</i> , <i>AmB 60</i> , note 3 (<i>b</i>): no <i>h</i> ; NA follows <i>Kellner</i> , <i>Gebhardi</i> , <i>Kauffmann</i> .
118	I	<i>P 290</i> , <i>AmB 60</i> , note 2: no <i>h</i> ; NA follows <i>Kellner</i> , <i>Kauffmann</i> .
120	Ped	<i>P 290</i> : bracket before <i>C/c</i> presumably signifies that both are played on pedals.
124	I 2	No mordent in any source; included in NA by analogy to m. 5.

- 126 II 2 Last note: eb^1 (not bb) in all sources; NA reads by analogy to mm. 7, 72.
- 143 I 1 The ornament on note 7 appears in various ways: *P 290*: the letter “t” followed by 3 undulations; *Kellner*: *Triller von unten*. The NA follows *AmB 60*, *Gebhardi*, and *LM 4839f*. *Kauffmann* lacks the ornament.
- Fugue
- 12 II 1 *P 290*, *Kauffmann*: b only on note 4, not note 2; the same originally in *Kellner* also (\natural added in parentheses). NA follows *AmB 60*, where b is present on both notes 2 and 4, also *Gebhardi* and *LM 4839f*.
- 51–52 I 1 *P 290*, *AmB 60*, *Kellner*, *Kauffmann*: no tie (g^1); NA follows *Gebhardi*, *LM 4839f*.
- 74 I 2 *P 290*, *Kellner*, note 2 (a^1): \natural ; NA follows *AmB 60*, *Gebhardi*, *Kauffmann*, *LM 4839f*. *P 1104*: erasure at this point, original reading illegible.
- 153 II All sources have but a single stem on c^1 (half note).
- 158–159 II 1 The tie on g occurs only in *P 290*, that on G only in *P 1104*.

Fugue: unique (early?) readings from *P 1104*

1–17 Opening of fugue as follows:

- 38 II 2 No “tr.”
- 55 I 2 Note 1: b not d^1 .
- II 1 Quarter-note rest in place of note 1 (b).
- 73 I 2 Note 1: d^1 (8th note), 8th-note rest, in place of d^1 (quarter note).
- 76 I 2 Note 1: 8th-note rest in place of c^1 .
- 120 II 1 Note 2: bb (quarter note), quarter-note rest in place of bb (half note).
- 157 II 2 Beat 4: $a-b$ (8th notes), not a (quarter note).
- 159 No fermata.

Praeludium in c (d) BWV 549

Sources

C minor version BWV 549

Principal source: *Michel* (SBB, *Mus. ms. Bach P 287*), fascicle 5, pp. 6–9. Title page: *2. Præludium et Fuga ped.: | ex C. moll. | di J. S. Bach*. Copyist: Johann Heinrich Michel (ca. 1739–1810).

Secondary source: *Gebhardi* (SBB, *Mus. ms. Bach P 320*), pp. 5–8. Headings: *Præludium*; [space] *di J. S. Bach*. (p. 5); *Fuga. di J. S. Bach*. (p. 6). Copyist: J. N. Gebhardi. Oblong format.

D minor version BWV 549a

Principal source: *Möller* (SBB, *Mus. ms. 40644*), fols. 74v–76v: *Præludium ó Fantasia. Pedaliter. ex Db. di. Giovanne. [sic] Seb. Bach*. Copyist: J. Chr. Bach, probably during the period 1703–1708. Oblong format; top staff in treble clef for the last thirteen measures of the fugue; lower staff in alto clef from m. 2/29, note 2, through m. 31.

Secondary source: *P 218* (SBB, *Mus. ms. Bach P 218*). Headings and rubrics: *Præludium pedaliter* [space] *Dell’ J. S. Bach.*; *Volti* (at end of prelude); *Fuga*.

Evaluation of sources

Michel, *Gebhardi*, *Möller*, and *P 218* are the sole independent sources. For neither version can Bach’s text be established with certainty, due to inaccuracies and possible copyist intervention in all four sources.

The copy by Bach’s older brother Johann Christoph is item no. 42 in *Möller* (described above under BWV 531). It is neat but not especially accurate, omitting many essential ties present in copies of the C minor version. The copy in *P 218* is the fifth of six components of a convolute from the collection of Georg Poelchau (1773–1836) containing keyboard and lute works of J. S. Bach. It comprises a single folded sheet and is the only component of the manuscript not by an identified copyist. The text contains numerous errors, and although in D minor it is closer to the C minor version than to the text of *Möller*; a few readings may represent an earlier state of the text than that of any other source.

BWV 549 is the second of three items constituting the fifth fascicle of *P 287* (described below under BWV 532). The tenor Michel was principal copyist for C. P. E. Bach during the latter’s Hamburg years (1768–1788). That the copy is less accurate than many of Michel’s other copies could be due to its deriving from a lost autograph composing score. BWV 549 is the third item in *P 320* (described above under BWV 546) and was copied from a manuscript of Kittel. Although the latter no longer exists, many of its readings were reported in BG 38.

Möller is by far the earliest source and the one closest to Bach, and it could have been copied directly from a lost autograph. Nevertheless, it is unclear whether the work was composed originally in D minor.²⁵ Nor can it be ascertained whether the C minor

25 BWV 549a has been assumed to be the earlier version since its first publication in 1964 in NBA, vol. IV/6.

version descends directly from an autograph as well or, on the other hand, from an arrangement by one of Bach's pupils.

The independent transmission of the C minor version possibly through C. P. E. Bach and assuredly through Kittel implies that this version was at least sanctioned by the composer, although Bach's original version must be considered lost. In view of its later sources and slightly greater elaboration at several points (mm. 1/8 and 11), the C minor version might preserve Bach's last thoughts on the composition.

The closeness of *Möller* to the composer leaves little question that *Möller* should serve as principal source for the D minor version. Yet ornament signs present only in *Möller* are likely due to the copyist rather than the composer (as elsewhere in *Möller*) and are therefore excluded from the NA.

P 218 is an independent copy of an early state of the text in D minor. Some of its distinctive readings could represent later revisions by the composer, but the shorter ending of the fugue gives the impression of being an inauthentic abbreviation; the final bar appears to be a clumsy adaptation of the first two beats of m. 2/56. The unique readings of *P 218* are excluded from the NA and are shown only summarily in the list of variants.

Michel is the more reliable of the two sources of the C minor version and is probably closer to Bach. The distinctive readings of *Gebhardi* cannot be assumed to be Bach's; some details in *Gebhardi*, such as the accidentals attached to the mordent signs in the opening measures, are characteristic of notation from after the time of J. S. Bach.

Textual commentary for the C minor version BWV 549

Both *Michel* and *Gebhardi* employ the modern key signature of three flats, as opposed to the "Dorian" key signature of BWV 549a. But the presence in each source of unnecessary or anomalous accidentals (e.g., \flat on a^1 at m. 1/19, beat 3) suggests that both copyists worked from exemplars notated in older fashion. So too does the failure of both copyists to insert natural signs in many passages where needed. The NA adds small natural signs at the following points, based on the reading of the D minor version: prelude, m. 6, Ped, note 3 (A); m. 12, I 1, note 8 (a^1); m. 19, I 1, note 6 (a^1).

In entries of the fugue subject, *Gebhardi* gives more ornament signs than *Michel*. The latter lacks "tr" indications given by *Gebhardi* in m. 4, note 10 (A); m. 8, II 1, note 5 (a); m. 12, I, note 10 (a); m. 20, I, note 5 (d^2); m. 21, I 1, note 5 (a^1); and m. 27, II, note 10 (a). *Michel* also substitutes a trill sign for the abbreviation "tr" in m. 8, II 1, note 11 (d); m. 12, I, note 5 (d^1); and m. 27, I, note 11 ($f\#^1$). In each of these passages the NA follows *Gebhardi*. But it does not include the cadential trills given only by *Gebhardi* in m. 20, I, note 5 (d^2) and m. 36, I, note 5 (d^1), although these are stylistically plausible. The NA also omits accidentals that *Gebhardi* places above the ornament signs in the prelude, mm. 1 (note 1), 3, and elsewhere. Although *Gebhardi's* accidentals may reflect how Bach expected these ornaments to be realized, J. S. Bach does not appear to have ever followed Couperin's practice of specifying accidentals in this way, in conjunction with ornament signs.

Michel's title specifies the *pedaliter* character of the prelude. But the only subsequent pedal indication in either source is the one at m. 2/40.

In both sources, the number of voices in the fugue is left ambiguous by the absence of rests for silent parts in the opening exposition, and by the ambiguous voice leading of mm. 9 and 13. Although the notation of BWV 549a is less ambiguous, the latter gives a distinct version for these passages. The NA therefore refrains from following BWV 549a at these points, adding only a minimal number of editorial rests.

Measure	Part	Comment
Prelude		
1–3	Ped	<i>Michel</i> : each ornament sign: trill, not mordent; NA follows <i>Gebhardi</i> and BWV 549a.
5	Ped	<i>Michel</i> , notes 12, 16: eb not f ; d not eb . <i>Gebhardi</i> agrees with <i>Michel</i> on note 12 but with BWV 549a on note 16; this, as well as the fact that both sources agree with the reading of BWV 549a in m. 6, suggests that <i>Michel's</i> readings in m. 5 are errors, not legitimate variants. The NA therefore follows BWV 549a in m. 5.
7		Neither source places an accidental on note 3 (A) or 12 (a), and it is possible that a \natural was intended on either or both notes. But BWV 549a has a \flat on note 3 and gives a distinct reading for note 12 (see below); therefore the edition makes no emendation.
8–9	Ped	<i>Gebhardi</i> : as below; a possible revised reading. <i>Gebhardi</i> made corrections or alterations to notes 10–12, leaving the intended rhythm unclear; the example follows BG 38, which was presumably based on the lost copy by Kittel that served as <i>Gebhardi's</i> exemplar.
		
10	II	<i>Michel</i> , notes 1–2 (c^1): originally no tie (added in lighter ink); NA follows <i>Gebhardi</i> and BWV 549a.
11	I 1	<i>Michel</i> , <i>Gebhardi</i> , notes 2–4: 32nd note–32nd note–16th note, not 16th note–32nd note–32nd note; NA follows BWV 549a and BG 38. <i>Michel</i> , penult: no accidental; NA follows <i>Gebhardi</i> .
15	I 1	<i>Michel</i> , last note (a^2): no accidental; NA follows <i>Gebhardi</i> and BWV 549a.
18	II 2	<i>Michel</i> , <i>Gebhardi</i> , last note: g not d , a possible early reading despite producing parallel octaves; NA follows BWV 549a.
19	I 1	Both <i>Michel</i> and <i>Gebhardi</i> place an explicit \flat on the last note (a^1), implying a \natural on note 6 (also a^1) as in BWV 549a.

21	I 2	Neither source has a tie on notes 4–5 (c^2), but see below on BWV 549a.
22–23		<i>Michel</i> : no ties (c^2 , g^1 , g , G); <i>Gebhardi</i> has all but the tie on g^1 . NA follows <i>Gebhardi</i> and BWV 549a.
23	I 2	<i>Michel</i> : no tie (g^1); NA follows <i>Gebhardi</i> .
25	I 1	<i>Michel</i> , downbeat: + c^2 ; NA follows <i>Gebhardi</i> .
25–26	I 2	<i>Michel</i> : no tie (ab^1); NA follows <i>Gebhardi</i> .
26–27	II	<i>Michel</i> : no tie (f^1); NA follows <i>Gebhardi</i> .
28	I 2	<i>Michel</i> , note 3 (f^1): no dot, but the note follows a 16th-note rest (cf. reading of <i>Möller</i> for BWV 549a); NA follows <i>Gebhardi</i> .
	II	On beat 3 (c^1), all sources have only one stem.
Fugue		
		<i>Michel</i> : cut time; NA follows <i>Gebhardi</i> and BWV 549a.
5	II 1	<i>Michel</i> : ♯ only on note 7; NA follows <i>Gebhardi</i> and BWV 549a.
6	II 1	<i>Michel</i> : ♯ only on note 5; NA follows <i>Gebhardi</i> and BWV 549a.
8	II 1	<i>Michel</i> , <i>Gebhardi</i> , notes 6–7: tie (g); this is a common type of variant in late-18th-century manuscripts, and as the tie is absent in BWV 549a the NA omits it.
11	II	<i>Gebhardi</i> , beat 4, upper voice: d – g (8th notes), not d (quarter note), corresponding to the pitches of BWV 549a but without the voice crossing of the latter.
16	I 1	<i>Michel</i> , note 2 (a^1): no accidental; ♯ in <i>Gebhardi</i> only as later insertion. NA follows BWV 549a.
17	II 1	<i>Michel</i> , note 2: c^1 not a ; NA follows <i>Gebhardi</i> and reading of <i>Möller</i> for BWV 549a.
31	I	<i>Michel</i> , note 11 (a^1): no accidental; ♯ in <i>Gebhardi</i> only as later insertion; NA follows BWV 549a.
32		Neither source has accidental on note 14 (a^1); both give ♯ on note 13 (b^1). A reading corresponding to that of BWV 549a would require a b , but cf. m. 28, I 1, beat 4.
39	I	<i>Michel</i> , <i>Gebhardi</i> , beat 3: only a single stem on c^1 , but both sources have two 8th-note rests for the two inner voices on beat 4. NA follows BWV 549a.
50	II	<i>Michel</i> , beat 3: no g ; NA follows <i>Gebhardi</i> .
53	II	<i>Gebhardi</i> , note 9: c^1 not g (= BWV 549a).
54	I	<i>Michel</i> , note 9: f^1 not g^1 ; NA follows <i>Gebhardi</i> and BWV 549a.
55	I	<i>Gebhardi</i> , beat 4: b^1 (8th note), 8th-note rest (= BWV 549a) in place of b^1 (quarter note).
56		<i>Gebhardi</i> , beat 4, notes 1–4: c^1 – g – a – b not g – a – b – g (= BWV 549a).
57		<i>Michel</i> , notes 15, 18 (both e^2): no accidental; NA follows <i>Gebhardi</i> and BWV 549a.

58 In both sources, notes 9–29 are beamed in groups of 4; the NA detaches the 1st note of each group, following the pattern of notes 1–8.

Textual commentary for the D minor version BWV 549a

Möller has pedal markings at the opening of the prelude and at m. 40 (beat 3) of the fugue. Ties are absent in *Möller* at the following points, where the NA follows the reading of BWV 549: prelude, mm. 18–19 (a^1 , c^2), 19 (d^1), 20 (a^1), 21 (f^2), 21–22 (f^2), 23 (1st tie on f^1), 27 (g^1), 27–28 (d^1), 28 (a^1 , d^1); fugue, mm. 20 (a), 21–22 (d^2).

The NA incorporates only those ornament signs that occur in both sources. *Möller* also has ornaments as follows (trill signs except as noted): prelude, m. 8, note 13 (d , mordent); fugue, m. 1, note 7 (e); m. 2, note 9 (f); m. 4, notes 5 (e) and 10 (B); m. 5, II 1, note 7 (b); m. 6, II 1, note 9 (c^1); m. 14, I 1, note 9 (c^2); m. 25, II, note 1 (e^1). The following unique ornament signs occur in *P 218*: m. 9, I 1: notes 4, 9 (quarter notes d^2 , g^2): both preceded by so-called *c*-appoggiatura signs indicating appoggiaturas on $c^{\#2}$ and $f^{\#2}$, respectively, also mordent on note 4; m. 10, I 1, note 6 (e^2): trill; m. 10, II: *c*-appoggiatura on note 6 (quarter note bb), trill sign on note 9 (a); mm. 12, 13, II: trill on last note ($g^{\#}$, a , respectively); m. 14, II: trill on note 5 (d).

The expression “trem.” and ornament indications in m. 45 of the fugue (in the D minor version) resemble markings in mm. 68–70 of the D major toccata, also preserved in an early version (BWV 912a) in *Möller* (no. 28):

BWV 912a, measure 68

BWV 912, measure 68

Copies of the later version BWV 912 render the notation explicit, suggesting something like the following realization of the passage in BWV 549a:

Measure	Part	Comment
Prelude		
7		Note 12: <i>g</i> not <i>b</i> in both sources. Possibly this reading is a third too low, but if so it is unclear whether the note should bear an accidental (see above on BWV 549); therefore the NA makes no emendation.
12	II 1	<i>Möller</i> , note 4 (<i>b</i>): ♯ on this note; possibly a misreading, intended for note 3 (<i>c</i> ¹) and cancelling the previous ♯ on note 1. <i>P 218</i> has flats on both notes 4 and 7. The NA follows the reading of BWV 549 (cf. m. 13).
13	I 2	<i>Möller</i> , note 5 (<i>g</i> ¹): no accidental; NA follows <i>P 218</i> . <i>Möller</i> also lacks accidental on last note (<i>f</i> ¹), where reading of <i>P 218</i> runs into right margin and is obscured by binding. ♯ possibly intended for the last note only.
14	Ped	In <i>Möller</i> the whole note <i>E</i> is written as two tied half notes, but there is no reason to consider this an error for the reading of <i>P 218</i> (= BWV 549).
21	I 2	Neither source has a tie on notes 4–5 (<i>d</i> ²), but <i>P 218</i> places a mordent on I 3, note 3 (<i>a</i> ¹ 16th note), possibly a misreading of a tie on <i>d</i> ² .
22	I 2	Tie on <i>a</i> ¹ (8th note, 16th note) is an editorial conjecture; absent from <i>Möller</i> and from <i>P 218</i> (which also lacks the 1st <i>a</i> ¹).
25	I 1	<i>Möller</i> , <i>P 218</i> , downbeat: + <i>d</i> ² ; NA follows <i>Gebhardi</i> 's reading for BWV 549.
26	I 1	<i>Möller</i> , penult (<i>b</i> ²): no ♭; <i>P 218</i> : <i>b</i> ¹ (sic, followed by <i>d</i> ^{♯2} not <i>c</i> ^{♯2}). The passage underwent revision (cf. BWV 549); possibly Bach indicated one or more notes by tablature letters that were misinterpreted by copyists.
28	II 1	<i>Möller</i> , beat 2: 8th note–8th note, but 2nd note (<i>e</i> ¹) is displaced to the left, implying the rhythm 16th note–dotted 8th note; <i>P 218</i> : 16th-note rest, <i>g</i> ¹ – <i>e</i> ¹ (16th note–8th note). NA follows the reading of <i>Gebhardi</i> for BWV 549. <i>Möller</i> , beat 3: <i>d</i> ¹ (half note), but beat 4 follows as shown in NA (without tie); edition follows <i>P 218</i> which, however, lacks the tie present in BWV 549. Both sources have only one stem on <i>d</i> ¹ .
	Ped	<i>Möller</i> : fermata here (only <i>P 218</i> has fermatas in m. 29 = BWV 549).
Fugue		
41	II 1	<i>Möller</i> : ♯ on note 4, not note 3
43	II 2	Beat 3: both sources lack the note <i>a</i> , present on beat 1.
44	Ped	<i>Möller</i> , <i>P 218</i> , notes 2–4: <i>a</i> – <i>g</i> – <i>a</i> not <i>bb</i> – <i>a</i> – <i>bb</i> ; NA follows BWV 549.
48–59		<i>P 218</i> : this passage shortened to seven measures:

- 53 I 1 *Möller*, *P 218*, notes 14, 16: both *f*² as shown (NA refrains from following BWV 549, which would make both notes *g*²).
- 54 II *Möller*, *P 218*, note 12: *g* not *f*; NA follows reading of *Michel* for BWV 549.
- 58 I 2 *Möller*, note 7 (*b*¹): no accidental, implying *b*^{♯1}; NA follows BWV 549.

Praeludium et Fuga in D BWV 532

Sources

Principal source: *Sichert* (Stuttgart, Württembergische Landesbibliothek, II, fol. 288), fols. 2v–7r. For title page, see above under BWV 531. Movement headings: *Praeludio Concertato ex D♯ | con Pedale JS Bach* (fol. 2v); *Fuga Di Sebastian Bach A Lipsia* (fol. 4v). Additional rubrics read: *Volti | Sequitur Fuga* (at end of prelude, fol. 4r); *Nota bey dieser Fuge muß man die Füße recht strampflen lassen | Il Fine* (at end of fugue, fol. 7r). Copyist: L. Sichert, dated 1740.

Secondary sources: *Schwencke* (SBB, *Mus. ms. Bach P 204*), pp. 135–141. Headings and rubrics: *Piece [sic] d'Orgue [space] Von Joh. Seb. Bach* (p. 135); *Allabreve*. (p. 136); *Volti Fuga*. (p. 137); *Fuga a 4*. (p. 138). Copyist: C. F. G. Schwencke.

P 287 (SBB, *Mus. ms. Bach P 287*), fascicle 1. Title page: *Preludio. | a [?] | Clavicembalo. || Dell Sig^o: J: S: Bach.* Heading (p. 2): *Preludio. [space] J: S: Bach;* at end: *Fine.* Prelude only.

Mempell [1] (Leipzig, Städtische Bibliotheken, Musikbibliothek, *ms. 7*), fascicle 11, pp. 1–4. Heading: *Praeludium in D. dur. di Bach.* Copyist: Johann Nicolaus Mempell (1713–1747). Prelude only.

Mempell [2] (SBB, *Mus. ms. Bach P 1095*). Title page: *Fuga. in D \sharp | di || Jean Sebastian Bach || Poss. | J. N. Mempell.* Copyist: J. N. Mempell. Fugue only.

Ringk (SBB, *Mus. ms. Bach P 595/4*). Title page: *Fuga. Ex D \sharp | pedaliter. | di | Job: | Sep: Bach || Scripsit | Job. Ringk.* Heading (p. 2): *Fuga.* Copyist: Johannes Ringk (1717–1778). Additional sources: *P 567* (SBB, *Mus. ms. Bach P 567*). Copyist: Johann Friedrich Doles (1715–1797)? Fugue only, transposed version in C.

Scholz (Leipzig, Bach-Archiv, *Ms. Scholz 5.9.5*). Copyist: L. Scholz. Fugue only.

P 834 (SBB, *Mus. ms. Bach P 834*). Copyist: Krüger. Fugue only, transposed version in F.

Evaluation of sources

The sole early source containing both movements is *Sichart* (described above under BWV 531). The rubric at the foot of the last page can be translated: “Note: in this fugue one has to make the feet really thrash about.”

The only other independent source for both movements is *Schwencke*, a large manuscript in oblong format that also includes a complete copy of part 2 of the *Well-Tempered Clavier*, which bears the date 1781 at the end. Schwencke was a pupil of Marburg and Kirnberger and was C. P. E. Bach’s successor as cantor at Hamburg, but how he obtained his texts of works by J. S. Bach is unknown.

The separate copies of the two movements by Mempell belong to a group of manuscripts copied by Mempell and by Johann Gottlieb Preller (1717–1785), probably his pupil. Mempell’s relationship to Bach is unknown, and many of his copies, including the present ones, are very inaccurate. There is no indication in either copy that the two movements belong together.

A further copy of the prelude occurs in *P 287*, a composite manuscript comprising eleven separate manuscripts from the late 18th century. BWV 532/1 appears in what was originally a separate manuscript of four leaves, probably in the hand identified as “Anonymous V 19”.

Ringk is a copy of the fugue on four leaves within a composite manuscript. The copyist was a pupil of Kellner who worked as an organist in Berlin from 1740 until his death. Ringk’s text is close to that of Mempell, suggesting that both obtained their text from a common source, most likely Ringk’s teacher Kellner.

The largely independent transmission of the two movements could be due to their having originated separately. But as *Sichart* and *Schwencke* independently transmit the two movements together, their grouping is accepted in this edition.

There is no certain evidence for distinct versions or revisions in the prelude. Illegible or unclear notation of certain passages in the lost autograph may have led to repeated misreadings by different copyists, especially in the closing passage (mm. 96–107). Distinct traditions are more certain in the fugue, where Schwencke’s readings occasionally

diverge from those of *Sichart*. But in this movement, too, confused readings in all sources imply that Bach’s notation was misunderstood by copyists, particularly the passage around m. 112. Although some readings in *Schwencke* may represent late revisions by the composer, in the absence of complete sources from Bach’s immediate circle the NA relies on *Sichart*, supplemented by *Schwencke*, *P 287*, *Ringk*, and the two Mempell manuscripts.

A short version of the fugue (BWV 532/2a) transmitted only in a 19th-century edition is edited separately in the Appendix. Although sometimes considered an authentic early version, BWV 532/2a could instead be the product of a tradition that produced several further variant versions of the fugue as well. *P 567*, probably copied by the Leipzig Thomaskantor Doles (who studied with Bach from 1739 to 1743), transposes the movement down by a whole step. Two further copies, one partly in the hand of Leonhard Scholz (see above under BWV 531), the other (*P 834*) by a copyist known as Krüger who worked for Count Otto Carl Friedrich von Voß (1755–1823), also contain independent arrangements. Because of their uncertain provenance, these versions are of little use to the NA; they are noted here for their possible relevance to the problem of BWV 532/2a.

Textual commentary

Sichart contains pedal indications in mm. 1, 2, 3, 4, and 5 of the prelude and in mm. 20, 66, 72, 77, 96, 103, 105, 126, 128, 129, and 130 of the fugue. But *Sichart* and other sources leave uncertain the use of the pedals in the *Alla breve* section of the prelude (mm. 16b–96a). Also problematical is the closing passage of the prelude (mm. 99–107), where *Sichart* places brackets in the lower staff, apparently to indicate double-pedal performance beginning on beat 3 of m. 99. The three secondary sources lack indications for pedal performance in this passage. The NA follows the implications of *Sichart*’s notation throughout the passage. Possibly, however, double-pedal performance should begin only on beat 3 of m. 101. Pedal use is also uncertain in three passages in the fugue that are readily playable *manualiter*: mm. 31–37, 65–71, and 92–93. Despite the heading *Alla breve* for mm. 16b–96a of the prelude, there is no change of time signature (from C to C) at that point in any source. In m. 2/100, *P 567* gives the rhythm of the inner voice on beats 3–4 as dotted quarter note, 8th note. However, this rhythm, adopted in previous editions, is effectively the same as that notated in *Sichart*, *Schwencke*, *Mempell*, and *Ringk*: following a convention described by C. P. E. Bach, the note e^1 would not have been restruck on beat 4 but would have been held after being struck as part of the soprano part on beat 3.²⁶

In the fugue, *Mempell* substitutes mordent signs for “tr” in mm. 5, 11, 13, and 18, and gives an ordinary trill sign in m. 45. *Ringk* entirely lacks ornament signs, and *Schwencke* has “tr” only in m. 5.

In mm. 2/111–113 the sources notate the alto voice variously within the figures on the even-numbered beats (through m. 113, beat 2). Possibly the autograph notated the alto voice imprecisely or through shorthand, omitting note stems or dots or otherwise failing to indicate distinct note values. M. 112 is repeated in *Mempell* and *Ringk*, as well as

²⁶ *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753/1762), Part 1, chap. 3, § 18.

in the main text of the 1845 Peters edition whose preface gives the short version of the fugue (described below in the Commentary for the Appendix). In *Sichart* m. 112 falls at the end of a page, raising the possibility that the copyist overlooked the repetition of the measure at that point. That the original autograph contained revisions at this point that left Bach's intentions unclear is suggested by the reading of *P 567*, which skips from beat 3 of m. 112 to beat 2 of m. 113, then to m. 114.

Measure	Part	Comment
Prelude		
6–7	Ped	<i>Sichart, Mempel</i> : no tie (a new system begins in m. 7); NA follows <i>Schwencke, P 287</i> .
9		<i>Sichart</i> : final (thick) barline after this measure; NA follows <i>P 287</i> . <i>Schwencke</i> has a normal barline and the word <i>Volte</i> ; <i>Mempel</i> has a double barline with repeat signs (sic).
12	II	<i>Sichart</i> , last note: $c^{\#1}$ not d^1 ; NA follows <i>Schwencke, Mempel, P 287</i> .
12–13	I 2	<i>Sichart, P 287</i> : no tie ($e^{\#1}$); NA follows <i>Schwencke, Mempel</i> .
14	II 1	<i>Sichart</i> , penult: no $\#$ (a); NA follows <i>Schwencke, P 287</i> .
	II 2	<i>Sichart, Mempel</i> : the whole note ($f^{\#}$) is written as two half notes, no tie; NA follows <i>Schwencke, P 287</i> has two tied half notes. In none of these sources is this note tied to $f^{\#}$ in the following measure (as in previous editions).
38	I 2	<i>Sichart</i> , beat 4: + $f^{\#1}$; NA follows <i>Schwencke, P 287, Mempel</i> .
40	I 1	\natural on note 6 only in <i>P 287</i> ; no accidental in <i>Sichart, Schwencke, Mempel</i> .
42	I 1	Note 2: b^1 in all sources used for the NA; the $c^{\#2}$ found in previous editions is from the 1845 Peters edition (likewise m. 43, last note).
44	I 2	<i>Sichart</i> , note 3 (g^1): no $\#$; NA follows <i>Schwencke, Mempel, P 287</i> .
47	Ped	<i>Sichart</i> , note 1: d not B ; NA follows <i>Schwencke, Mempel, P 287</i> .
52	I 2	<i>Sichart</i> , beats 1–3: + d^1 , $c^{\#1}$ (quarter notes), quarter-note rest; <i>Sichart</i> appears to have corrected beat 2 by writing a quarter-note rest over the $c^{\#1}$, but d^1 on beat 1 is unaltered; NA follows <i>Schwencke, Mempel, P 287</i> .
55	I 2	<i>Sichart</i> , beat 4: + e^1 (quarter note); NA follows <i>Schwencke, P 287</i> .
56	II	<i>Sichart</i> , beat 4: additional stem on e^1 (quarter note); NA follows <i>Schwencke, Mempel, P 287</i> .
61	II	<i>Sichart, Mempel, P 287</i> , note 2 (g^1): $\#$; the sign was also present in <i>Schwencke</i> but there has possibly been altered to a \natural . NA reads g^1 (\natural) by analogy to mm. 24, 28, etc.
62	I 2	<i>Sichart</i> , beat 4: no quarter-note rest; NA follows <i>Schwencke, P 287</i> .
79	I 1	Last note: no accidental in any source. In m. 80, <i>Schwencke</i> and <i>P 287</i> place a $\#$ on note 2 (f^2), implying that these copyists understood (only?) the last note of m. 79 as $f^{\#2}$.

81	I 2, II	<i>Schwencke</i> , note 4: b/d^1 not d^1/e^1 ; together with the following entry, possibly a genuine revised reading. <i>Mempel, P 287</i> : d^1 alone (no b).
82	I	<i>Schwencke, Mempel</i> , note 1: $f^{\#1}/d^{\#1}$ not g^1/e^1 . <i>P 287</i> : $f^{\#1}$ only (alto omitted).
	I 2	<i>Schwencke</i> , notes 2–3: tie (e^1); <i>Mempel</i> , note 2: $d^{\#1}$.
94	I	<i>Sichart</i> note 2: d^1 not $c^{\#1}$; NA follows <i>Schwencke, Mempel, P 287</i> .
96–97	I 2	<i>Sichart</i> : no $f^{\#}$ (half note), b (quarter note); NA follows <i>Schwencke, P 287</i> (<i>Mempel</i> also omits $f^{\#}$).
97	I 1	Note 7 (c^2): all sources omit \natural (present in Peters Edition).
97–107		<i>Schwencke</i> : variant as follows, possibly incorporating authentic revisions; some of these readings also in <i>P 287</i> and <i>Mempel</i> :

98	I 1	<i>Sichart</i> , note 9 (e^2): no b ; edition follows <i>Schwencke, P 287</i> (reading of <i>Mempel</i> unclear, b possibly present but altered).
102	II	<i>Sichart</i> , note 1: d^1 not c^1 (despite tie from previous measure, which falls at end of previous system); the reading of NA is a conjecture first made by Rust in BG 15.

106	I 2	<i>Sichart</i> , beat 2: 8th note followed by four 32nd notes; NA follows <i>Schwencke</i> , P 287.
	I 2, II 1	The reading of the edition for beat 4 is in part a conjecture, as <i>Sichart</i> places <i>a–g</i> (8th notes) in the lower staff and does not double <i>g</i> .
Fugue		
21	I 2	<i>Sichart</i> : each e^1 is a 16th note, not an 8th note (each e^1 is joined on one stem with $c\#^1$ and lacks a flag or beam of its own). NA follows <i>Schwencke</i> ; <i>Mempell</i> , and <i>Ringk</i> omit the alto voice entirely.
24	II	<i>Sichart</i> , <i>Schwencke</i> , <i>Mempell</i> , note 2: b not d^1 ; NA follows <i>Ringk</i> (where b was present but is erased; d^1 is in <i>Ringk</i> 's hand).
28	I 1	<i>Schwencke</i> , note 5: e^2 not d^2 ; <i>Sichart</i> , <i>Schwencke</i> , notes 9, 13: $f\#^2$ not e^2 , g^2 not $f\#^2$. Probably the autograph was unclear in this measure. But there is no evident reason for the inconsistency present in <i>Sichart</i> between beat 2 and beats 3 and 4. Therefore the NA follows <i>Mempell</i> and <i>Ringk</i> for notes 9 and 13; cf. below on m. 89.
32	Ped	<i>Sichart</i> , note 1: $c\#^1$ not d^1 ; note 3 originally perhaps $c\#^1$, changed to b . NA follows <i>Schwencke</i> , <i>Mempell</i> , <i>Ringk</i> .
35	I	<i>Schwencke</i> , antepenult: $d^2/b^1-e^2/c\#^2$ (32nd notes) in place of $e^2/c\#^2$ (16th notes). The embellishment is unlikely to be Bach's, as 32nds occur nowhere else.
38	I 2, II	<i>Sichart</i> , downbeat: $c\#^1$ and a are quarter notes, not 8th notes, with two 8th-note rests above, not one (i.e., $c\#^2-b^1$ belongs to a separate voice). NA follows <i>Schwencke</i> , P 204, <i>Mempell</i> , <i>Ringk</i> .
43	I	<i>Sichart</i> , note 6: g^1 not e^1 ; NA follows <i>Schwencke</i> , <i>Mempell</i> , <i>Ringk</i> . As in m. 28, <i>Sichart</i> 's reading is not impossible, but the unanimity of the other sources and the clear error in m. 44 suggest that <i>Sichart</i> erred here as well.
43–44	II 2	<i>Sichart</i> , <i>Mempell</i> , <i>Ringk</i> : no ties (G , A); NA follows <i>Schwencke</i> .
44	I	<i>Sichart</i> , note 5: a not b ; NA follows <i>Schwencke</i> , <i>Mempell</i> , <i>Ringk</i> .
50	I 1	<i>Sichart</i> , <i>Mempell</i> , <i>Ringk</i> , notes 1–2: no tie; NA follows <i>Schwencke</i> .
58	Ped	<i>Sichart</i> , <i>Mempell</i> , note 1 (A): no $\#$; NA follows <i>Schwencke</i> , <i>Ringk</i> .
68	Ped	<i>Sichart</i> , notes 3–4: tie (B); NA follows <i>Schwencke</i> , <i>Mempell</i> , <i>Ringk</i> .
76	I	<i>Sichart</i> , P 567, note 5: $e\#^1$ not $f\#^1$; NA follows <i>Schwencke</i> , <i>Mempell</i> , <i>Ringk</i> .
82	Ped	<i>Sichart</i> , beat 3: e (quarter note), not $e-c\#$ (8th notes); NA follows <i>Schwencke</i> , <i>Mempell</i> , <i>Ringk</i> .
83	I 1	<i>Mempell</i> , <i>Ringk</i> , note 15 (d^2): \natural not $\#$ (likewise Peters Edition).
83–84	II	<i>Schwencke</i> : tie ($f\#^1$).
86	I	<i>Schwencke</i> , <i>Mempell</i> , <i>Ringk</i> , note 1 (a^1): no $\#$.
87	I	<i>Sichart</i> , downbeat: an additional downward (quarter note) stem; NA follows <i>Schwencke</i> , <i>Mempell</i> , <i>Ringk</i> .

89	I	<i>Sichart</i> , note 2: a^1 not $g\#^1$; NA follows <i>Schwencke</i> , <i>Mempell</i> , <i>Ringk</i> (see above on m. 28).
95	I 2	<i>Sichart</i> : note 3 (e^1) absent; NA follows <i>Schwencke</i> , <i>Mempell</i> , <i>Ringk</i> .
100	I 1	<i>Sichart</i> , beat 4: originally two 8th notes (a^1-a^1); NA follows <i>Schwencke</i> , <i>Mempell</i> , and <i>Rinck</i> (= corrected reading of <i>Sichart</i> , indicated by “1/4” added above beat 4).
100, 102	I 2	Tie absent from all sources, added by analogy to m. 101.
101	I 2	<i>Sichart</i> , beats 3–4: dotted quarter note, 8th note; NA follows <i>Schwencke</i> , <i>Mempell</i> , <i>Ringk</i> .
102	I 2	<i>Sichart</i> , last note: no $\#$; NA follows <i>Schwencke</i> , <i>Mempell</i> , <i>Ringk</i> .
111–113	I 2	See discussion above.
120	II 3	<i>Sichart</i> , <i>Mempell</i> , <i>Ringk</i> , beats 3, 4: no a (quarter note), no g (8th note); NA follows <i>Schwencke</i> .
121	II 3	<i>Sichart</i> , <i>Mempell</i> , <i>Ringk</i> , beat 2: no $f\#$ (8th note); NA follows <i>Schwencke</i> .
128	II	<i>Sichart</i> , note 2: $f\#$ not d^1 ; NA follows <i>Schwencke</i> , <i>Mempell</i> , <i>Ringk</i> .

Appendix

Fugue BWV 532/2 (short version)

Sole source: *Peters* (*Johann Sebastian Bach's Compositionen für die Orgel. Kritisch-korrekte Ausgabe von Friedrich Conrad Griepenkerl und Ferdinand Roitzsch*, Leipzig: Bureau de Musique von C. F. Peters, [1845], vol. 4, plate no. 2968), pp. v–viii. Heading: *Variante zu der Fuge aus D dur unter No. 3*. Oblong format.

The short version of the D major fugue BWV 532/2 (known as BWV 532/2a) has been regarded as a possibly authentic early version ever since its publication as an extended musical example within the textual commentary of the 1845 Peters edition. According to the preface, this edition was based on an otherwise unspecified “very good manuscript” (*sehr gute Handschrift*) that has never been located. The provenance of the short version of the fugue has been sharply debated. A recent discussion concludes that it is, more likely than not, a genuine early version of this movement.²⁷ In the absence of definitive evidence for Bach's authorship, however, this version of the fugue appears in an appendix. As the text of the 1845 edition requires no emendation, no variant readings are reported.

27 David Schulenberg, *Why We Know So Little About Bach's Early Works: A Case Study (Two Keyboard Fugues)*, in: *Music and Its Questions: Essays in Honor of Peter Williams*, ed. by Thomas Donahue, Richmond, 2007, pp. 169–203. Prior discussions include Werner Breig, *Form Problems in Bach's Early Fugues*, in: *A Bach Tribute: Essays in Honor of William H. Scheide*, ed. by Paul Brainard and Ray Robinson, Kassel, 1993, pp. 45–56 (cited: 55–56); Peter Williams, *The Organ Music of J. S. Bach*, second edition, Cambridge, 2003, pp. 44–45; and Jean-Claude Zehnder, *Die frühen Werke Johann Sebastian Bachs: Stil - Chronologie - Satztechnik* (Basel, 2009), pp. 282–289.