

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*), ed. 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 – Preußische 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.

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 NA 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 et Fuga in e BWV 533

Sources

Principal source: **Michel** (SBB, *Mus. ms. Bach P 287*), fascicle 5, pp. 2–5. Title page (p. 1): 1. *Praeludium et Fuga ped.*: | *ex E. moll.* | 2. *Praeludium et Fuga ped.*: | *ex C. moll.* | *di J. S. Bach.* | *e. Fugetta* [sic] *ex D. moll. di Graun.* Headings: *Praeludium* [sic] (p. 2), *Fuga* (p. 4). Copyist: Johann Heinrich Michel (ca. 1739–1810).

Secondary sources: **Vogler** (Leipzig, Bach-Archiv, *Mus. ms. 2*). Heading: *Fuga. pedalter. di J. S. Bach.* Copyist: Johann Caspar Vogler (1696–1763). Oblong format.

Gebhardi (SBB, *Mus. ms. Bach P 320*), pp. 3–5. Headings: *Praeludium di Giov. Sebast. Bach* (p. 3); *Fuga*: (p. 4); at end of p. 3: *Segue Fuga. || dell' Sigr. Giov. Seb. Bach*: Possessor's mark *L. E. Gebhardi* (Ludwig Ernst Gebhardi, 1787–1862) at bottom right of title page added later. Copyist: Johann Nicolaus Gebhardi (1781–1813). Oblong format.

Additional sources: **Ringk** (SBB, *Mus. ms. Bach P 425*), fascicle 1. Upper staff in soprano clef. Copyist: Johannes Ringk (1717–1778), “after 1730?”²; **P 804** (SBB, *Mus. ms. Bach P 804*), fascicle 57, fugue only. Upper staff in soprano clef.

Evaluation of sources

BWV 533 survives in at least two slightly different versions, both distinct from the alternate version BWV 533a. The latest version is that preserved by Michel, where it is the first of three works occupying fascicle 5 of the convolute *P 287* (previously described in volume 1 under BWV 532; for the copyist Michel, see in volume 1 under

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>.

² Date from 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. 37.

BWV 549a). Apparent errors, including many absent ties and missing accidentals in mm. 2/32 and 36 (final chord), imply derivation from a faulty or hard-to-read exemplar. For this reason, although Michel is a reliable copyist and is likely to have worked from an autograph or a similarly authoritative source in the possession of C. P. E. Bach, his copy of the present work, like that of BWV 549a (also an early work), cannot be considered particularly dependable. Its readings must be supplemented both from other sources and by editorial conjecture.

The copy by Gebhardi is the first work by Bach in a large manuscript (previously described under BWV 546 in volume 1). Gebhardi's text of BWV 533 is of questionable authority, incorporating readings of uncertain provenance. It nevertheless may be the sole descendant of a revised autograph independent of *Michel*, and it therefore supplements the latter in a few places where emendation is required by considerations of voice leading.

The copy of the fugue by Vogler is a single sheet, written on one side only. The handwriting is less fluid than in the copy of BWV 545 attributed to the same writer, who studied with Bach at Arnstadt and Weimar; presumably Vogler's copy of BWV 533 is significantly earlier (the watermark has not been identified). The words *pedaliter. di J. S. Bach* in Vogler's title show a different script form, raising the possibility that they were added later. Hence the significance of the copy is difficult to assess; its text largely agrees with that of Michel, but a few distinctive readings (particularly in the last two measures) show that Vogler might have worked from an independent exemplar that preserved a few subsequent revisions.

The additional sources preserve a few earlier readings alongside numerous errors. Ringk's copy in the convolute *P 425*, although containing many errors, also preserves a few variants that must represent an authentic early version. Other variants involving missing or erroneous accidentals could stem from misreadings of an original notated in tablature or lacking the key signature of one sharp present in all extant copies. Variants of both types are included in the list below as representing a possibly authentic early version.

P 804 is a single bifolio within a large convolute. The copyist, Stinson's Anonymus 2, evidently signed his work with the monogram CA³, but this has proved insufficient to identify him (or her). Although *P 804*, like *Ringk*, transmits some early readings, numerous ornament signs in this copy cannot belong to an early stage of the work and are likely to have originated with someone other than Bach. They include many signs resembling the letter "t" but evidently intended as mordents, as in m. 1 of the subject.

The alternate version BWV 533a (see Appendix) has been regarded as both a genuine early version and a spurious *manualiter* arrangement of BWV 533. In fact, it is difficult to understand mm. 6–11 in the prelude of BWV 533a as anything but an early version of the corresponding passage in BWV 533, which although two measures shorter is clearly a *pedaliter* alternative and therefore arguably slightly later in date. Yet BWV 533a has a more elaborate reading than BWV 533 for the penultimate measure of the prelude. Hence BWV 533a is unlikely to be the original version, and both must go back independently to a lost earlier version. In neither version does the fugue require

pedals, whose use, although specified within the text of *Michel* and by the titles of other copies, was probably considered optional when the piece was first composed.

Textual commentary

Michel contains pedal indications only in the fugue, in mm. 12 and 33, each time at the entry of the fugue subject on the second half of the third beat. Therefore it is unclear whether the bass line in the prelude or in mm. 19–27 of the fugue was also intended for performance on the pedals. But tremolo figures in the upper voices in mm. 1/6, 8 etc., as well as the passage in parallel sixths in m. 1/30, are unidiomatic unless divided between the hands, hence implying pedal performance of the bass at these points. Although not strictly necessary, pedal performance of the bass in mm. 2/19–27 is therefore also plausible and is adopted in the NA, despite ascending in m. 25 to *c*^{#1}, a note probably absent from the pedalboards of some of the organs on which this work might have been played in the early 18th century.

Although the mordents present in the subject of the fugue in *Gebhardi* (and in Preller's copy of BWV 533a) have become traditional in modern performances, this is due to their inclusion in the 19th-century BG, which moreover appears to have supplemented *Grasnick's* ornaments from another source. The presence of different ornaments in *P 804*, however, suggests that although the subject may have been routinely ornamented by some players of the 18th century and later, no particular set of ornaments can be traced to the composer. Although stylistically plausible, the ornaments in *Gebhardi* are excluded from the NA due to their uncertain provenance.⁴ The subject is therefore left plain in the NA, and variant readings involving ornaments are not listed below. (In the Appendix, Preller's ornaments for BWV 533a are retained, as no other source survives for this version of the work.)

Measure	Part	Comment
Prelude		
1	I	<i>Michel, Gebhardi</i> , note 4 (<i>f</i> ^{#1}): 8th note not 16th note; NA follows <i>Ringk</i> .
3	I	<i>Michel</i> , last two notes: upward stems; NA follows <i>Ringk, Gebhardi</i> .
8	I 2	<i>Ringk</i> , beat 3: <i>f</i> ^{#1} (8th note) in place of <i>f</i> ^{#1} - <i>b</i> (16th notes); <i>b</i> is a separately stemmed quarter note on staff II.
9	Ped	<i>Ringk</i> , beat 4, notes 2–3: <i>f</i> [#] (16th note) in place of <i>B-f</i> [#] (32nd notes).
10	I 1	<i>Ringk</i> , beat 2, note 6 (<i>g</i> ¹): no #. <i>Ringk</i> , beat 3, notes 2, 4 (<i>g</i> ^{#1} , <i>b</i> ¹): small downward stems with flags (signifying 8th notes, = BWV 533a); note 7 (<i>e</i> ²) omitted, note 6 (<i>d</i> ² , 32nd note, possibly meant to be a 16th note) tied to following note. <i>Michel</i> , beat 3, note 5 (<i>c</i> ²): #; NA follows <i>Ringk, Gebhardi</i> .

⁴ In mm. 2/22 and 24, mordents on notes 4 (*e*¹) and 3 (*e*²), respectively, are each accompanied by a sharp above the note, a type of notation probably never used by Bach. *Gebhardi* also gives turns in mm. 2/27 (between *d*² and *e*²) and 35 (between *b*¹ and *c*²).

³ Or possibly AC, AE, or EA; see Stinson (note 2), pp. 41 and 160f. note 88.

- I 2 *Michel, Gebhardi*, beat 4: $g\sharp^1-b^1-g\sharp^1-b^1-g\sharp^1-b^1-g\sharp^1-b^1$ (32nd notes), not $g\sharp^1-g\sharp^1-g\sharp^1-g\sharp^1$ (16th notes); *Ringk*: $g\sharp^1-b^1-g\sharp^1-b^1$ (16th notes). *Ringk* may give an arbitrary version intended to avoid the unidiomatic reading of *Michel* and *Gebhardi* (with repeated b^1); the reading of the NA is conjectural.
- 13 Ped *Ringk*, beat 3: d (8th note) in place of $d-c$ (16th notes).
- 17 I 2 *Michel, Ringk*, beat 3: e^1 on same stem as a^1 (i.e., as 8th note); NA follows *Gebhardi*.
- II All sources, beat 3: e/b (creating parallel octaves), not g/b ; NA reads by analogy to mm. 15, 16.
- 21 I 3 *Ringk*, note 4: f^1 (with explicit \natural) not e^1 .
- 22 II 2 *Ringk*, note 1: c^1 not a .
- 24 I 3 *Ringk*, note 2 (and note 3): no accidental (f^1).
Ringk, note 4: $f(\sharp)^1$ not e^1 .
- II *Ringk, Gebhardi*, last chord: no e .
- 25 I *Ringk*, last chord: no e^2 .
- II *Ringk*, note 1: no e .
- Ped *Ringk*, note 9 (f): no accidental.
- 26 II 2 *Ringk*, beat 4: c^1 not b .
- 27 II *Michel*: beat 4 (8th-note rest, b) omitted; NA follows *Ringk, Gebhardi*.
- 28 I 2 *Michel, Ringk*, beat 1: c^1/e^1 not e^1/e^1 (unison); NA follows *Gebhardi*.
- 29 I *Ringk*, beat 1: no b^1 ; last chord: + b^1 .
- 30 I 1 *Ringk*, last chord: no a^1 .
- 32 *Ringk*: no fermatas; chord on beat 2: c^1 not b , + $d\sharp$ (= BWV 533a); chord on beat 3: no B .
- Ped *Ringk*, beat 2: 8th-note rest, B (8th note) in place of E (quarter note) (= BWV 533a).
- Fugue
- 3 II 1 *Michel*, note 2: g not b ; NA follows all other sources.
Vogler, P 804, note 5: g not b (= BWV 533a).
- 5 II 1 *Michel, Vogler, P 804*, note 3: a not $f\sharp$ (= BWV 533a); NA follows *Gebhardi, Ringk*.
- 6 II 1 *Ringk, P 804*, notes 1–4: all 8th notes (= BWV 533a), not dotted 8th note–16th note, 8th note–16th note.
- 7 II 1 *Ringk*, beat 3: + b ; beat 4, $b-f\sharp$ (16th notes) in place of b (8th note).
- 8 I 2 *Ringk*, beats 3–4: e^1 (quarter note), 8th-note rest in place of e^1 (dotted quarter note); *P 804*: e^1, e^1 (quarter notes).
- 12 I 1 *Ringk*, note 1: $a\sharp^1$ (not b^1), tied to previous note.
Ringk, P 804, note 6: $a\sharp^1$ not b^1 (= BWV 533a).
- I 2 *Ringk*, notes 2–3 ($c\sharp^1$): tie.
- 14 *Ringk, P 804*: as in example (= BWV 533a; *P 804*: no “tr”).

T. 14 (*Ringk, P 804*) T. 23 (*Ringk, P 804*) T. 32–35 (*Ringk*)

T. 35 (*Vogler*)

- 15 I 1 No source has \natural on note 2 (c^2): added editorially.
- I 2, II *Michel, Gebhardi*, downbeat: inner voice b^1 (16th note, doubling I 1); $B-b$ (8th notes) on staff II. NA follows *Vogler, P 804, Ringk*.
- Ped *Vogler, P 804*, beat 1: B (8th note), 8th-note rest in place of B (quarter note).
- 16 Ped Rest present only in *Vogler*.
- 17 I 2 *Ringk*, note 7: $f\sharp^1$ not a^1 .
- 21 I 1 *Ringk*, note 2: b^1 not c^2
Ringk, P 804, beat 4: upper voice $f\sharp^1-f\sharp^1$ (dotted 8th note–16th note) (= BWV 533a).
- I 2 *Michel, Gebhardi*, beat 3: d^1 on same stem as a^1 (as 8th note); NA follows *Ringk* (no source has a tie on d^1).
- 22 I 2 *Michel*, beats 2–3: c^1 on same stem as e^1 (dotted 8th note), $f\sharp^1$ (8th note); changed to quarter notes in inner voice following *Vogler, Ringk, Gebhardi*.
- 23 *Ringk, P 804*: as in example for m. 14 (= BWV 533a).
- I 2 *Vogler, Ringk*, beats 1–2: tie (e^1).
- Ped *Ringk*, beat 1 ($G-G\sharp$): 8th note–8th note not dotted 8th note–16th note.
- 26 Ped *Ringk*, note 2: b not $f\sharp$; possibly $c\sharp^1$ was the intended reading, harmonizing with the variant e^1 (for $f\sharp^1$) in the tenor part although creating consecutive octaves with the soprano.
- 27 II, Ped *Ringk*, beat 4: additional b (quarter note, possibly erased); bass (pedal) B (quarter note) here rather than on beat 3, which is empty.
- 29 II *Michel, Gebhardi*, last two notes: $a-f\sharp$ not $f\sharp-d\sharp$ (16th notes), but an explicit \sharp on the last note implies that the notes were copied a third too high; NA follows *Vogler, P 804, Ringk*.
- 31 I 2 *Ringk*, notes 4–5 no tie (e^1)
- 31–32 I 2 *Ringk, P 804*: no tie (e^1).

- 32 I 2 *Gebhardi*, notes 1–2 (e^1 , d^1): dotted quarter note, 8th note in place of quarter note, quarter note; although adopted in most modern editions, this reading has no particular authority.
- II *Michel, Gebhardi*, note 6 (g): no #; NA follows *Vogler, Ringk, P 804*.
- 32–35 *Ringk*: as in example for m. 14. *P 804*: likewise in m. 34 (I 2, beat 3).
- 35 I 1 *Vogler*: as in example for m. 14.
- 36 II *Michel, Gebhardi*: no # (g); NA follows *Vogler, Ringk, P 804*.

Praeludium et Fuga in e BWV 548

Sources

Principal source: *P 274* (SBB, *Mus. ms. Bach P 274*), fascicle 2, pp. 9–20. Title page (p. 9): *Praeludium et Fuga in E. mol | pro Organo pedaliter | di | Johann Sebastian Bach*. Headings: *Praeludium pedaliter pro Organo per J. S. Bach*. (p. 10), *Fuga* (p. 14). Prelude and first twenty measures of fugue (to end of p. 14) autograph; title page and remainder (mm. 21–191) in the hand of Johann Peter Kellner (1705–1772).

Secondary sources: *Kayser* (Bach-Archiv Leipzig *LEb-2011*) Title page: *SONATA | Pour L'orgue et | Clavecin | constante | in | Prælude Fugue, Toccate Alemande | Corrente Sarabande Tempo di Gavotta | et Gique. || del Sigre | Johann Sebastian | Bach*. Headings: *Praeludium ped. pro Organo*. (p. 2), *Fuga*. (p. 6). Copyist: Bernhard Christian Kayser (1705–1758).

LEm 7 (Leipzig, Städtische Bibliotheken, Musikbibliothek, *ms. 7*), fascicle 16, pp. 69–82. Title page: *Praeludium et Fuga, | pro Organo | Pedaliter. || del Sigre J. S. Bach || Possessor | J. N. Mempel*. Headings: *Praeludium* (p. 71); *Fuga* (p. 76).

Additional sources: *P 290* (SBB, *Mus. ms. Bach P 290*), pp. 71–82. Copyist: Anonymus 303, 2nd half 18th century; *AmB 60* (SBB, *Amalienbibliothek ms. 60*), fascicle 4, fols. 15–20v. 2nd half 18th century.

Evaluation of sources

Small variants in all sources, including the autograph portion of *P 274*, suggest that the lost complete autograph was a revision score in which many details, such as accidentals and ties, were entered or altered in ways that were not always easy for copyists and even perhaps the composer himself to make out. The copy in Kellner's convolute *P 274* breaks off at the end of page 20, lacking mm. 192–231 of the fugue. Both autograph and non-autograph portions of the manuscript are on paper bearing the watermark MA in the “middle” form that appears in Bach's vocal music from 1727 to 1732; Stinson accordingly ascribes Kellner's handwriting in the fugue to the period “after 1727.”⁵ The autograph portion is a fair copy, containing only occasional corrections of details that are unlikely to reflect compositional revisions.⁶

5 Stinson (note 2), pp. 24 and 29. For 1732 (not 1731) as the last documented date for the “middle” MA watermark, see Yoshitake Kobayashi, *Zur Chronologie der Spätwerke Johann Sebastian Bachs. Kompositions- und Aufführungstätigkeit von 1736 bis 1750, Bach-Jahrbuch 74* (1988), p. 20.

6 These are listed by Kilian in NBA IV/5–6, KB, pp. 32f.

Small errors, including inconsistencies between parallel passages, suggest that Bach never proofread his portion of the copy, which ends at a page break. Moreover, two readings in the apograph sources suggest that the concluding “da capo” portion of the fugue, absent from *P 274*, not only was fully written out in the lost autograph but contained refined readings. The reading in m. 202 of the fugue seems an improvement over the somewhat awkward parallel passage in m. 30. That at m. 230 suggests that mm. 7–8 and parallel passages might have been revised to eliminate the small-size notes, which, as in m. 32, were perhaps shorthand for revisions. The list of readings below includes not only the numerous small errors in *P 274* but early and alternate readings from the copies.

Kayser is an independent copy within a manuscript that was reportedly acquired in 1930 by Walter Laichmann of Vienna.⁷ The copyist, formerly known as Anonymus 5, was a pupil of J. S. Bach at Cöthen and Leipzig during the 1720s.⁸ Evidently he had access to the composer's working autographs, of which his copies, including this one, are generally accurate. Kayser copied BWV 548 together with the E minor Partita BWV 830, taking the latter from the collected edition of all six partitas (BWV 825–830), published in 1730 or 1731;⁹ the copy of BWV 548 presumably dates from those years or later.

The copy in *LEm 7* bears the possessor's mark of Johann Nicolaus Mempel (1713–1747), organist in Apolda near Weimar. It is in the hand of the chief copyist of the Mempel-Preller collection, possibly a pupil or acquaintance of Kellner, as suggested by readings common with the latter's *P 274*. Yet *LEm 7* is based on another, lost exemplar. The copy is inaccurate and incomplete, lacking the last leaf, which presumably contained mm. 198–231. Nevertheless the copy provides independent confirmation of readings in *P 274*.

The later Berlin sources *P 290* and *AmB 60* have been previously described under BWV 545 (see volume 1). In the case of BWV 548 their text does not differ substantially from that of *P 274* and *Kayser*. Therefore *P 290* and *AmB 60* are treated as additional sources of BWV 548, supplementing the earlier manuscripts only where the latter fail to agree. Corrections present only in *P 290* and *AmB 60* must reflect editing of the text after *P 274* was copied. Although it is impossible to determine whether Bach himself was responsible for the changes in question, they involve only minor details; the NA adopts those readings that correct the text of *P 274* without substantially altering it (as in prelude, m. 19).

Textual commentary

The autograph portion of *P 274* contains pedal markings at 1/1, 55, 65, and 121, and 2/18; Kellner wrote pedal markings at 2/68 and 80. The NA follows *P 274* in the precise readings of ornament signs in the fugue, which appear variously in parallel passages according to context.

7 See *Göttinger Bach-Katalog* (note 1). The manuscript has been examined for this NA in an electronic scan.

8 Andrew Talle, *Nürnberg, Darmstadt, Köthen: Neuerkenntnisse zur Bach-Überlieferung in der ersten Hälfte des 18. Jahrhunderts, Bach-Jahrbuch 89* (2003), pp. 155–167.

9 According to Richard Douglas Jones in NBA V/1, KB, p. 47.

Beaming follows *P 274* except as noted. Bach generally writes each note of each voice on its own stem, with separate rests for all voices; as in other works, the NA generally groups notes of like value onto single stems and reduces the number of rests accordingly. Thus, in m. 1 of the prelude, e^1 and g^1 appear on a single stem in the NA although they bear separate stems in *P 274*, and Bach's following two quarter-note rests are replaced by a single one.

Measure	Part	Comment
Prelude		
5	II 2	<i>Kayser, LEm 7, P 290, AmB 60</i> : note 1 (e) absent.
14	Ped	<i>P 274, Kayser</i> , note 5 (f): no \natural ; NA follows <i>LEm 7, P 290, AmB 60</i> , and the parallel passage in m. 132.
18	I 1	<i>Kayser, LEm 7</i> (last three notes): e^2 (8th note), not $f\sharp^2-e^2-f\sharp^2$ (16th note–32nd note–32nd note); likewise in mm. 102 and 136. <i>Kayser</i> : ornament sign on note 2 ($f\sharp^2$) possibly intended as a “Triller von oben”; ¹⁰ <i>P 290, AmB 60</i> : short trill signs.
19	II 2	<i>P 274, Kayser, LEm 7</i> , note 1 (g): quarter note (no rest follows); NA follows <i>P 290, AmB 60</i> .
69–75	Ped	<i>P 290, AmB 60</i> , slurs as follows: m. 69, note 5 (B)–m. 70, note 1 ($G\sharp$); m. 70, note 5 (c)–m. 71, note 1 (A); m. 71, note 5 ($f\sharp$)–m. 72, note 1 ($d\sharp$); m. 72, notes 3 (b)–6 ($f\sharp$); m. 73, notes 2 ($f\sharp$)–5 ($c\sharp$); m. 73, note 5 (B)–m. 74, note 2 ($F\sharp$); m. 74, notes 3 ($f\sharp$)–5 (d); m. 74, note 6 ($c\sharp$)–m. 75, note 1 (B).
72–73	I 3	Tie (a^1) present only in <i>LEm 7</i> ; added to NA by analogy to mm. 71–72, 73–74, etc.
74	I 2, 3	<i>Kayser, LEm 7, P 290, AmB 60</i> , beat 1: quarter notes ($c\sharp^2/e^2$), no 8th-note rest.
83	II 2	<i>P 274</i> , note 1: originally $c\sharp^1$ (half note), changed to dotted quarter note; <i>Kayser, LEm 7, P 290</i> , beats 1–2: $c\sharp^1-c\sharp^1$ (quarter notes, tied in <i>Kayser, LEm 7</i>); <i>AmB 60</i> : no $c\sharp^1$ or rest.
99	I 2, II 1	Voice crossing remains implicit in all sources, which lack a quarter-note rest on beat 2 despite the presence of an 8th-note rest on beat 3.
101	I 2, 3; II	<i>Kayser, LEm 7, P 290, AmB 60</i> , beat 1: d^1 as quarter note not 16th note; lowest manual voice reads $b-d^1-c^1-b$ (16th notes). Beat 2: quarter-note rests omitted (one is present in <i>P 290, AmB 60</i>). Beat 3: <i>P 290, AmB 60</i> have additional e^1 (8th note) in final chord (tie over barline is from this e^1 , not the half note on beat 2).
102	II 1	<i>Kayser, LEm 7, P 290, AmB 60</i> , last three notes: b (8th note), not $b-a-b$ (16th note–32nd note–32nd note). <i>P 290, AmB 60</i> : no ornament

10 C. P. E. Bach's term for a trill commencing with a turn starting on the upper note; see his *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753/1762), I.2.3. § 26 (pp. 1, 80f.).

112	II	<i>P 274</i> , note 1: g not \natural ; NA follows <i>Kayser, LEm 7, P 290, AmB 60</i> (cf. mm. 56, 66, etc.).
120	I 2	Notes 3 and 5 (both a^1) bear no accidentals in any source. The reading $a\sharp^1$ found in BG 15 and other editions is unlikely; it depends in part on the variant reading of note 5 as an 8th note (followed by an 8th-note rest), not a quarter note, which occurs only in <i>AmB 60</i> .
130–131	I 1	<i>P 274</i> : tie (g^2), apparently cancelled.
136	I 1	<i>Kayser, LEm 7, P 290, AmB 60</i> , note 2 ($f\sharp^2$): no trill; last 3 notes: e^2 (8th note) in place of $f\sharp^2-e^2-f\sharp^2$ (16th note–32nd note–32nd note).
137		<i>Kayser, LEm 7, P 290</i> : fermata over chord, not over final double barline.

Fugue

The autograph portion of *P 274* places slurs on the appoggiaturas in mm. 8 and 16 ($e^1-d\sharp^1$ only), but thereafter the slurs are omitted, and as they are evidently unnecessary the NA does not add them elsewhere. In the copies, only *LEm 7* has slurs on this figure (m. 16, $c\sharp^1-b$ only, and m. 21, $g\sharp^1-f\sharp^1$).

Bach writes the trill sign in the fourth measure of the subject hastily, without clearly indicating its length or the number of oscillations comprising the sign, but it is probably meant to occupy the entire measure in each case. In the non-autograph portion of *P 274* (mm. 21–191), this sign, where present, appears variously. The NA reads a normal long trill sign in each case, as the “Triller von unten” (in mm. 92, 111, 181) is likely to be Kellner's arbitrary reading (*Kayser, LEm 7, P 290, and AmB 60* all lack ornament signs in those places).¹¹ Similarly, in m. 82, where Kellner's trill sign possibly has an initial extension that might signify a lower appoggiatura, *Kayser* has merely “tr” and *LEm 7* lacks an ornament; the NA reads a normal trill sign, following *P 290* and *AmB 60*.

Measure	Part	Comment
16	I 2	<i>P 274</i> , notes 3–4 ($c\sharp^1-b$): no slur, added by analogy to beat 1.
20	II	Voice crossing explicit only in <i>P 274, P 290</i> (also in the parallel passage m. 192 in <i>P 290</i> , where, however, e^1 has a double stem; the latter reading also in <i>AmB 60</i>).
21	I 2	<i>P 274, LEm 7</i> : note 1 ($f\sharp^1$) omitted (present in <i>LEm 7</i> in the parallel passage m. 193). In <i>P 274</i> this is the 1st measure that Kellner copied; a tie is present between the quarter note $f\sharp^1$ (I 1, note 4) and 8th note $f\sharp^1$ (I 2, note 2).
	II	<i>P 274, LEm 7</i> , note 4: a not b ; NA follows <i>Kayser, P 290, AmB 60</i> .
30	I 1	Note 1 is clearly e^1 in all sources, including <i>P 274</i> (where m. 30 occupies the beginning of a system and the note is signified by a

11 *Triller von unten* 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. 1, 79).

- custos at the end of the preceding system). But in the parallel passage in m. 202, *Kayser*, *P 290*, and *AmB 60* all have b^1 in place of e^1 , which appears to be a more refined revision (*LEm 7* breaks off before m. 202).
- 32 I 1 All sources, notes 4–6: g^2 notated as normal quarter note, $f^{\#2}$ and e^2 as small 8th notes; the NA interprets this as shorthand for the rhythm shown (8th note–16th note–16th note); likewise in m. 204.
- 48 I 2 *P 274*, *LEm 7*, note 2: c^2 not d^2 ; NA follows *Kayser*, *P 290*, *AmB 60*.
- 49 I 2 *P 274*: ornament apparently a *Triller von unten*; changed editorially to a normal trill as it is approached from above, not below. No ornament sign in *Kayser*, *LEm 7*, *P 290*, *AmB 60*.
- 53 II *P 274*, last note: c^1 (no accidental) not $f^{\#}$; NA follows *Kayser*, *LEm 7*, *P 290*, *AmB 60*.
- 58 I 1 *P 290*, *AmB 60*: no ornament ($d^{\#2}$).
- I 2, 3 *P 274*: each voice notated as two repeated half notes without ties; NA follows *AmB 60* (= *Kayser* and *P 290* in the parallel passage m. 230). Other sources give minor variants in both measures.
- 59 II 1 Beats 3–4: tie (b) is editorial conjecture (possibly present in *LEm 7* but covered by leger line); b (8th note) is absent in *Kayser* and *P 290* and is given as a 16th note in *AmB 60*. In *P 274*, the 16th notes have upward stems, the 8th note b and quarter note g have downward stems; the NA inverts the stem directions.
- 68 I, II *P 274*, *Kayser*, *P 290*, *AmB 60*: all notes on beats 2–4 beamed together; NA breaks beams as in *LEm 7* and by analogy to m. 80.
- II 2 All sources, beat 1: e (quarter note), not e (8th note), 8th-note rest. *P 274*, *Kayser*, beat 2: no quarter-note rest. NA reads by analogy to m. 80.
- 71 II 2 *P 274*, note 4 (c^1): no accidental; $\#$ explicit in *Kayser*, *LEm 7*, *P 290*, *AmB 60*.
- 71–72 II 1 *P 274*, *LEm 7*: no tie ($d^{\#1}$); NA follows *Kayser*, *P 290*, *AmB 60*.
- 80 I *P 274*, notes 1–2: g^1 – $f^{\#1}$ not e^1 – d^1 (corrected in later hand); NA follows *Kayser*, *LEm 7*, *P 290*, *AmB 60*.
P 274, *LEm 7*, *P 290*, *AmB 60*, note 13 ($c^{\#2}$): no $\#$, NA follows *Kayser*.
- 81 I 2 *P 274*, beat 3: + a^1 ; NA follows *Kayser*, *LEm 7*, *P 290*, *AmB 60*.
- 83 I 2 *P 274*, note 2 (g^1): no $\#$ (present on note 4); NA follows *Kayser*, *LEm 7*, *P 290*, *AmB 60*.
- 84 I All sources: 16th notes beamed in groups of 4 (3) + 4; NA reads by analogy to mm. 85–86.
- I 1 *P 274*, *Kayser*, *LEm 7*, note 3 ($g^{\#1}$): no $\#$; NA follows *P 290*, *AmB 60*.
- 101 II *P 274* (corrected in later hand), *LEm 7*, note 1 (e): 16th note not 8th note; NA follows *Kayser*, *P 290*, *AmB 60*.
- 113 I *P 274*: no \natural (e^2); NA follows *Kayser*, *LEm 7*, *P 290*, *AmB 60*.
- 114 I 1 *P 274*, beat 3, note 4 (d^2): no $\#$; NA follows *Kayser*, *LEm 7*, *P 290*, *AmB 60*.
- 116 I 1 *P 274*, *LEm 7*: two tied half notes (d^2). Tie absent in *Kayser*, *P 290*, *AmB 60*; possibly a vestige of a page turn or line break in the exemplar (line break in *LEm 7*).
- 121 I 2 *P 274*, *LEm 7*, *P 290*, *AmB 60*, note 1: d^1 not e^1 ; NA follows *Kayser* and m. 127.
- 124 I 1 *P 274*, *LEm 7*, note 1 (c^2): no $\#$; antepenult: $f^{\#2}$ not g^2 . NA follows *Kayser*, *P 290*, *AmB 60*.
- 128 II *P 274*, note 1: b not d^1 ; NA follows *Kayser*, *LEm 7*, *P 290*, *AmB 60*.
- 143 I 2 *P 274*, *LEm 7*: no tie (a^1); NA follows *Kayser*, *P 290*, *AmB 60*.
- 144 I 1 *P 274*, *LEm 7*, beats 1–2: c^2 – c^2 (quarter notes, the 1st tied to the previous note); NA follows *Kayser*, *P 290*, *AmB 60* (cf. m. 148, tenor part).
- II *P 274*, *Kayser*, *LEm 7*, *P 290*, *AmB 60*: e^1 written as two tied quarter notes.
- 145 II *P 274*: note 2 (b) omitted; NA follows *Kayser*, *LEm 7*, *P 290*, *AmB 60*. In *Kayser*, *P 290*, and *AmB 60*, the four 8th notes on beats 3–4 are beamed together, signifying that the inner voices cross at this point.
- 148 II *P 274*, *Kayser*, *LEm 7*, *P 290*, *AmB 60*, notes 2, 4: no accidentals (b), added editorially. In *P 274*, *Kayser*, and *LEm 7* the last four notes are beamed in groups of 2.
- 149–150 II *P 274*: no tie (d^1); NA follows *Kayser*, *LEm 7*, *P 290*, *AmB 60*.
- 155 I 1 *AmB 60*, last note (f^2): \natural inserted, possibly in foreign hand. No accidental in *P 274*, *Kayser*, *LEm 7*, *P 290*; NA adds cautionary $\#$.
- 157 I 1 *P 274*: no accidentals (f^2 , e^b2); NA follows *P 290*, *AmB 60* (*Kayser* and *LEm 7* have the b on e^2 but not the \natural on f^2).
- 164 I 1 *P 274*, *LEm 7*, note 5 (f^1): no \natural ; NA follows *Kayser*, *P 290*, *AmB 60*.
- 165 I 2 *P 274*, beat 2, note 4 (f^1): no \natural ; NA follows *Kayser*, *LEm 7*, *P 290*, *AmB 60*.
- 166 I 2 *P 274*, beat 4: no $g^{\#1}$ (quarter note); NA follows *Kayser*, *LEm 7*, *P 290*, *AmB 60*.
- II *P 274*: last four notes a third lower; NA follows *Kayser*, *LEm 7* (lacks \natural on f^1), *P 290*, *AmB 60*.
- 170–171 I 2 *P 274*, *Kayser*: no tie (e^1); NA follows *LEm 7*, *P 290*, *AmB 60*.
- 172 II 2 *P 274*, note 1 (b): no dot; NA follows *Kayser*, *LEm 7*, *P 290*, *AmB 60*.
- 175 I 2 *P 274*, note 3 ($c^{\#2}$): no $\#$; *Kayser* is unclear but appears to contain the $\#$ (possibly as a later addition), as do *LEm 7*, *P 290*, and *AmB 60*.
- 176 I 1 No source has an accidental on note 2 (a^2), which is more likely to be read as a^2 than as $a^{\#2}$; accidentals on notes 2 and 4 (a^2 , c^3) in the NA are editorial. That the lost autograph had some mark here

- that confused copyists is suggested by the apparent slur over the barline (on $g^2, f\sharp^2$) at this point in *P 274*.
- 185 I 2 *P 274, LEm 7*, note 4: a^1 not b^1 ; NA follows *Kayser, P 290, AmB 60* (= *P 274*, m. 13)
- 187 I 1 *P 274, LEm 7*, notes 5, 7 (c^2): \sharp , not \natural ; NA follows *Kayser, P 290, AmB 60*.
- 192–231 *P 274*: these measures absent; NA follows *Kayser, LEm 7* (through m. 197 only), *P 290, AmB 60*. For readings in mm. 192, 193, 204, and 230, see entries above for the parallel passages mm. 20, 21, 32, and 58, respectively.
- 231 *Kayser, P 290*: half note followed by half-note rest in all voices; the NA changes the half-note rest to a quarter-note rest, reflecting the initial upbeat. *AmB 60*: dotted half note in each voice, no rest; also no tie on *B*, which in *Kayser* and *P 290* implies double pedal *E/B* in the final chord.

Praeludium et Fuga in G BWV 541

Sources

Principal source: *JSB* (SBB, N. *Mus. ms. 378*). No title page; heading: *Praeludium pro Organo con Pedal: obligat: di J. S. Bach*. Autograph, no earlier than 1733, probably 1740s.¹² Beneath the composer's name: *per manum Autoris*, probably a later addition by Wilhelm Friedemann Bach (1710–1784).

Additional sources: *Kellner* (SBB, *Mus. ms. Bach P 288*), fascicle 8, pp. 55–60. Copyist: Johann Peter Kellner, “1726/27.”¹³; *Preller* (= Leipzig, Städtische Bibliotheken, Musikbibliothek, Ms. 7), fascicle 15, pp. 63–68. Copyist: Johann Gottlieb Preller (1717–1785); *Ringk* (SBB, *Mus. ms. Bach P 595*), fascicle 6, pp. 45–50. Copyist: Johannes Ringk.¹⁴ Upper staff in soprano clef, *P 290* (SBB, *Mus. ms. Bach P 290*), pp. 20–25. Copyist: Anonymus 303, 2nd half 18th century.

Evaluation of Sources

From the watermark and from the likely entry in the autograph (*JSB*) by W. F. Bach, it has been surmised that the latter performed this work in his successful audition in 1733 for the position of organist at the church of St. Sophia in Dresden.¹⁵ But as Sebastian's handwriting here appears closer to that of the 1740s, how Friedemann used the manuscript and exactly when it was written must remain speculative. The fair-copy autograph contains only a few corrections of detail, several of which reflect revisions that are otherwise unknown. But other unique readings in *JSB* were evidently copied from the lost earlier autograph which, in an earlier state or states, served as the exemplar, directly or indirectly, for the surviving manuscript copies. The revisions, although

relatively minor in character, involved numerous refinements of rhythm and voice leading (e.g., the adjustment of the motive treated in sequence in mm. 1/18–20, and the addition of octave leaps in the pedals in m. 2/60).

The three relatively early copies by Kellner, his pupil Ringk, and Preller give related texts that must descend from the lost earlier autograph. A later, partially revised state of the same autograph was probably the exemplar (indirectly) for *P 290*, whose copyist worked for C. P. E. Bach. Variants present in all four of the additional sources are surely genuine early readings, especially where confirmed by cancelled readings that have been replaced in *JSB*.

Some variants present only in *Kellner*, *Ringk*, and *Preller* must represent an even earlier version of the work (as in a series of parallel readings first seen in prelude, m. 18). Others must derive from misreadings of a partially illegible composing score.¹⁶ Ringk's copy is extremely inaccurate, perhaps made from a hard-to-read exemplar at a time when the copyist was young and inexperienced; some errors may have arisen as a result of re-notating the upper part in soprano clef (as in m. 1/43). *Ringk* occasionally gives unique variants (surely errors) at points where the other copies transmit what are probably genuine early readings; the latter are included in the list below (e.g., at m. 1/22). In the fugue, what appears in these sources to be a variant version of the subject, with an eighth note in place of the initial eight rest, is first seen in m. 35 and could reflect a change made only after the piece had been finished; the elimination of the initial note in the first few statements of the subject might not have been immediately copied to all subsequent entries.

Kellner's copy includes numerous later corrections and additions, which are disregarded in the list of variant readings below.¹⁷ Added in *Kellner* after the fugue are the first thirteen measures of the last movement of the E minor sonata BWV 528. This fragment, in a hand identified as that of the organist Johann Christian Westphal, is headed “Trio so nach dem 1sten Satze folgen muß” (Trio that must follow the first movement). The same fragment, which also occurs in Westphal's own copy,¹⁸ may be a remnant of an intermediate version of BWV 541 in three movements. If so, the insertion of an inner movement in a foreign key might have been signified in the lost autograph only by a rubric, as was probably also true of the intermediate version of BWV 545 that Kellner also copied (see volume 1). But as there is no other evidence for such a movement in BWV 541, it is possible that Bach rejected the idea quickly; perhaps it was an innovation by Kellner himself.

A number of late sources, including a copy by Gebhardi in SBB, *Mus. ms. Bach P 320* (pp. 56–65), give a few distinctive readings apparently transmitted by Kittel. These readings are disregarded in the NA, as the same sources lack the assuredly authentic revised readings of the autograph.

¹² Dates from Kilian in NBA IV/5–6, KB, pp. 33f.

¹³ Date from Stinson (note 2), p. 23.

¹⁴ Stinson (note 2), p. 37, dates the prelude “after 1730?” the fugue “before 1740?”

¹⁵ Hans-Joachim Schulze argued thus in view of the fact that the autograph and Friedemann's letters of application share a common watermark; see Gerhard Herz, *Bach-Quellen in Amerika / Bach Sources in America*, Kassel, 1984, pp. 33f.

¹⁶ As in prelude, m. 43 (I 1), where *Kellner* and *Preller* give note 4 as $f\sharp^2$ not g^1 and *Ringk* gives the entire measure corruptly (notes 4, 6, 8, 10, 12: each d^2). Occasionally *P 290* transmits a misreading, as in prelude, m. 78 (I 1), where *P 290* gives note 10 $f\sharp^2$ not g^2 ; all four copies also give different readings for the inner voices at this point.

¹⁷ Many of these alterations appear to be based on the readings of *P 290*. The present editor has relied on Kilian's listing of variants in NBA IV/5–6, KB, to identify Kellner's original readings.

¹⁸ SBB, *Mus. ms. Bach P 319*, copied from *Kellner*.

Textual commentary

Pedal markings occur in *JSB* in mm. 1/12, 49; 2/8, 52.

Variants listed below for which no sources are designated occur in all of the additional (non-autograph) sources. They represent readings of a version that presumably preceded the extant autograph; asterisks indicate that a revision is visible in the latter, which in each case is presumed to have originally given the reading listed.

Measure	Part	Comment
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Prelude

		No tempo mark.
*12	I 2, II 1	Last note: g^1/d^2 not g^1/b^1 .
18, 19, 20	I 1	<i>Kellner, Ringk, Preller</i> , note 4: a^2 not g^2 (m. 18); b^2 not a^2 (m. 19); c^3 not b^2 (m. 20; cf. mm. 59, 60, 63, 64, 65, 79, 80).
19	I 2	Beat 1: g^1 not d^2 ; <i>Kellner, Ringk, Preller</i> : quarter note in place of 8th note, 8th-note rest.
*21	II 1	Last note: g^1 not $f\#^1$.
22	II	<i>P 290, Kellner, Preller</i> , note 1, voice crossing not indicated, no e^1 ; <i>Ringk</i> : $f\#^1/a^1$.
*		<i>P 290, Kellner, Preller</i> , note 2: $c\#^1/a^1$ not e^1/a^1 (without voice crossing); <i>Ringk</i> : $d^1/f\#^1/a^1$.
*		Last note: $f\#^1$ not e^1 .
23	II 1	Note 1: b^1 not $f\#^1$.
	II 2	Notes 4–5: d^1-d^1 not $b-e^1$.
24	I 2	No $c\#^2$.
	Ped	<i>Kellner, Ringk, Preller</i> , beat 1: A (quarter note), not A (8th note), 8th-note rest.
25, 26	Ped	Beat 1: quarter note in place of 8th note, 8th-note rest (cf. mm. 33, 35, 48, 75, 76).
33, 35	I 1, II	Beat 1: quarter note in place of 8th note, 8th-note rest.
36–37		<i>P 290, Kellner, Preller</i> : simpler version as shown (<i>P 290</i> lacks the noteheads for a but the leger lines have been drawn; <i>Ringk</i> here is corrupt):

*38	II	<i>P 290, Preller</i> , beats 2–3: quarter-note rest, 8th-note rest, d^1 (8th note) in place of 8th-note rest, $f\#^1-e^1-d^1$ (8th notes). <i>Kellner</i> : b not d^1 . <i>Ringk</i> : nothing here.
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41	II	<i>JSB</i> , antepenult ($g\#$): no accidental; NA follows <i>P 290, Kellner, Ringk, Preller</i> . Had Bach intended $g\#$, he likely would have written an explicit cautionary accidental here as he did in m. 40 (I 1, note 11).
43	II	Beat 1: no b .
*44	I 2	Beat 3: quarter-note rest in place of 8th-note rest, $c\#^1$ (8th note).
45	I 1	Last note: ornament sign in <i>JSB</i> only.
48	I 2, II 1	Beat 1: quarter note in place of 8th note, 8th-note rest. <i>Kellner</i> : one note only (single stem, no doubling indicated).
50	I 1	Note 10: c^2 not d^2 .
56	I 3	Beat 1: e^1 (quarter note) not $e^1-e^1-d^1$ (8th note–16th note–16th note); beat 2: quarter-note rest (rest omitted in <i>Ringk</i>), not e^1 (quarter note).
57	I 2	Beat 1: no $f\#^1$.
59	I 1	<i>Kellner, Ringk, Preller</i> , note 4: b^1 not a^1 .
60	I 1	<i>Kellner, Preller</i> , note 4: c^2 not b^1 (<i>Ringk</i> = NA).
	I 2	Note 1: c^1 not d^1 .
62	II	<i>P 290</i> , beats 1–2: dotted quarter note (e^1) in place of quarter note, 8th-note rest; <i>Kellner, Ringk, Preller</i> : $e^1-e^1-e^1$ (8th notes). Note 3: e^1 not d^1 .
63	II	<i>Kellner, Preller</i> , note 4: a^1 not g^1 (<i>Ringk</i> = NA).
64	II	<i>Kellner, Ringk, Preller</i> , note 4: b^1 not a^1 .
65	I 1, II	<i>Kellner, Ringk, Preller</i> , note 4: c^2/a^2 not b^1/g^2 .
67	II	<i>Kellner, Ringk, Preller</i> , note 1 (c^1): $\#$.
68	I 2, II	<i>Kellner, Ringk, Preller</i> , beat 3: no 16th-note rest, no $c\#^1$; last two notes of II are $b\flat-c\#^1$ (16th notes) in place of $b\flat$ (8th note) ([sic]; <i>Ringk</i> lacks the $\#$ on c^1).
71	II 1	<i>Kellner, Ringk, Preller</i> , note 1: g^1 not g (16th note), with additional lower voice g (quarter note).
72	II 2	Beats 2–3: 8th-note rest, c^1-b-a (8th notes) in place of b (half note).
73	II 2	Beat 1: g (quarter note) in place of $b-e$ (8th notes).
75, 76	I	Beat 1: quarter note in place of 8th note, 8th-note rest.
81	I 1	Last note: ornament sign in <i>JSB</i> only.
	II 1	<i>JSB</i> , last note: a (doubling II 2) not c^1 ; NA follows <i>Kellner, Preller</i> .

Fugue

11	I 2	<i>Kellner, Ringk, Preller</i> , note 1: 16th-note rest in place of a^1 (16th note).
14	II	Last beat: $g\#-g\#$ (8th notes) in place of $g\#$ (quarter note).
15	I 2, Ped	Last beat: naturals present only in <i>P 290</i> (Ped) and as later addition in <i>Kellner</i> .
16	I 2	<i>Ringk</i> , last note: a^1 not $f\#^1$; <i>Preller</i> : $a^1-f\#^1$ (16th notes); <i>P 290</i> : $d^1-f\#^1$ (16th notes).
	II	<i>Kellner, Ringk, Preller</i> , last three notes: c^1-b-a , not $g-a-f\#$.

- 20 I 2 *Kellner, Ringk, Preller*, note 1: d^1 not c^1 .
Notes 2–3: octave higher (b^1-b^1 , tied, not $b-b$).
- 22 I 2 *Ringk, Preller*, note 4 (c^1): no \sharp ; *Kellner*: \sharp present (later addition?).
I 2, II *P 290*, beat 3: a/e^1 not e/a (no tie on e); *Kellner, Ringk, Preller*: only $a-e$ (8th notes).
Ped *Kellner, Ringk, Preller*, last note: d not A .
- 23 Ped *Kellner, Ringk, Preller*, notes 2, 4: e not B , A not $c\sharp$.
- 26 Ped Note 2: d not B .
- 27 I 1 Beat 1: d^2 (quarter note) in place of d^2-a^1 (8th notes).
Ped *Kellner, Ringk, Preller*, beats 1, 3: d (D in *Kellner, Preller*), g (quarter notes), not $d-D$, $g-G$ (8th notes); cf. mm. 36; 37; 43, 44; 60; 61, 62.
- 30 I 2 Note 4: $d\sharp^1$ not b .
- 35 I 1 Note 1: e^2 half note, tied to 8th note, in place of 8th note followed by rests.
II *Kellner, Ringk, Preller*, downbeat: b (8th note) in place of 8th-note rest; cf. mm. 52, 59, 72, 75, 76, 79.
- 36 Ped Beat 1: b (quarter note) not $b-B$ (8th notes); penult: no \sharp (c).
- 37 I 1 *Kellner, Ringk, Preller*, notes 5–6: tie (a^2).
Ped *Kellner, Ringk, Preller*, beats 1 and 3: d , e (quarter notes) not $d-D$, $e-E$ (8th notes); note 8: $f\sharp$ not e .
- 41 I 2 Note 5: 16th-note rest in place of b^1 (16th note).
- 43, 44 II Beat 3: e , a (quarter notes) not $e-E$, $a-A$ (8th notes).
- 45–47 As follows:

The image shows a musical score for measures 45-47. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in G major (one sharp) and common time. Measure 45 starts with a treble staff containing a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a quarter rest. The bass staff contains a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a quarter rest. Measure 46 continues with similar patterns. Measure 47 shows a treble staff with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a quarter rest. The bass staff contains a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, and a quarter rest.

- 52 I 1 *Kellner, Ringk, Preller*, penult: e^1 not g^1 (no double stem on g^1).
II 2 Beat 3: a (16th note) in place of 16th-note rest (double stem on a).
- * Ped *Kellner, Ringk, Preller*, beat 3: A (8th note) in place of 8th-note rest.
- 53 I 2 Beat 3: e^1 (quarter note) not e^1 (8th note), 8th-note rest.
- 56 II Beat 1: d (quarter note) not d (8th note), 8th-note rest.
- 59 I 1 *Kellner, Ringk, Preller*, beat 3: e^2 (8th note) in place of 8th-note rest.
- 60 I 2 Notes 3–4: a^1-b^1 , $c\sharp^2$ (16th notes) in place of a^1 , a^1 (8th note tied to 16th note).
- 60, 61, 62 Ped E , a , d , c (quarter notes) in place of $e-E$, $a-A$, $d-D$, $c-C$ (8th notes).

- 68 II *Kellner, Ringk, Preller*, beat 4: b (quarter note) in place of 16th notes.
- 69 I 2 *Kellner, Ringk, Preller*: notes 2–3 (g^1-g^1) omitted.
- 72 I 2 *Kellner, Ringk, Preller*, beat 3: d^1 (8th note) in place of 8th-note rest.
- 76 I 2 *Kellner, Ringk, Preller*, beat 1: g^1 (8th note) in place of 8th-note rest.
II No source has an accidental on note 10 (c^1); as *JSB* repeats the \sharp on notes 3, 5, and 8, but fails to do so on note 10, the \natural inserted in the NA is to be assumed, as also on note 3 (c) in Ped, where no source has an accidental. Further supporting the insertion of the \natural sign is that *JSB* begins a new system with beat 3 of m. 76.
- 79 II 2 *Kellner, Ringk, Preller*, beat 1: g (8th note) in place of 8th-note rest.
- 81 II 1 *Kellner, Ringk*: g^1-g^1 (half notes, tied in *Kellner*; no b^1 , no c^2); *Preller*: same, with an additional upper voice on beats 2–4: $b^1-b^1-c^2$ (quarter notes, the 1st two tied).

Praeludium in G BWV 550

Sources

Principal source: *P 1210* (SBB, *Mus. ms. Bach P 1210*). Title page: *Praeludium | pedaliter || J. S. Bach ||* [added later:] *Per: Dreyssig*.¹⁹ Copyist: unidentified, with autograph corrections. Upper staff in soprano clef (also in the sources listed below).

Secondary source: *Michel* (SBB, *Mus. ms. Bach P 287*), fascicle 11, pp. 103–109. Title page (p. 103): *Preludio con Fuga | in G. dur. || del Sigr || Giovanni Bast: Bach*. Copyist: J. H. Michel.

Additional sources: *Mempell* (Leipzig, Städtische Bibliotheken, Musikbibliothek, *ms. 7*), fascicle 18 (pp. 87–93). Copyist: J. N. Mempell; *LM 4839a* (New Haven, Yale University, Music Library, *LM 4839a*), fascicle 1. Unidentified copyist ca. 1800; *Grasnick* (SBB, *Mus. ms. Bach P 512*). Copyist: Friedrich August Grasnick (1798–1877).

Evaluation of sources

P 1210, probably the earliest copy, is assumed to be in the hand of a pupil of Bach, whose corrections appear on the first two pages of music.²⁰ In particular, Bach added the missing m. 25 on p. 2 as well as m. 26 in space left open at the bottom of the next page.²¹ But numerous errors remain, suggesting that the composer abandoned the effort to make the copy entirely accurate. The manuscript is now imperfectly legible due to the bleeding of ink through the thin paper.²²

19 Kilian (NBA IV/5–6, KB, p. 92) identifies the possessor named on the title page as Anton Dreyssig (1776–1815), director of the Dresden Singakademie.

20 Bach also made entries in the same copyist's copy of part 1 of the *Well-Tempered Clavier* (Leipzig, Städtische Bibliotheken, Musikbibliothek, *Poel mus. ms. 34*).

21 Other corrections (listed by Kilian, NBA IV/5–6, KB, pp. 93f.) include some probably by Bach. But his hand cannot always be clearly distinguished from those of the copyist.

22 As already reported by Kilian in 1979 (NBA IV/5–6, KB, p. 92).

Michel, principal copyist at Hamburg for C. P. E. Bach, is discussed in volume 1 under BWV 549. Although his copy of BWV 550 is characteristically clean in appearance and likely derives from an exemplar owned by C. P. E. Bach, the presence of occasional corrections within the copy (not listed in the commentary below) raises the possibility of arbitrary editing by Michel. So too does the presence of many ornament signs either unique to this source or shared only with *LM 4839a* (see below). It is therefore unclear how to interpret Michel's unique separation of the fugue from the preceding material by the insertion of what amounts to a full measure of rest.

Mempell's copy occupies what was originally a separate manuscript, complete with title page, now bound with his copy of BWV 532 (previously described in volume 1) and a copy of BWV 548 that also belonged to him. The copy of BWV 550 is relatively accurate but nevertheless contains distinctive errors that suggest that it lies at some remove from the composer, despite being one of the earliest surviving sources.²³ Further removed from Bach are the later sources *LM 4839a* and *Grasnick*, which appear to represent independent traditions, albeit related to that witnessed by *Mempell*. *LM 4839a* contains numerous corrections whose provenance cannot be determined, some probably made during the initial copying, others clearly added later; only original readings are noted below, insofar as they can be distinguished from later additions. Among these are a number of ornament signs shared only with *Michel*.

P 1210 is the only source certainly having a direct connection with the composer and is therefore the principal source for this NA. But its inaccurate text must be heavily supplemented from other sources. In at least one respect it certainly transmits a distinct version, in several readings for the pedal part that avoid the note e^1 . If these are not Bach's own alternative readings, they might at least have been approved by him. Otherwise, however, the evidence for distinct versions emanating from Bach himself is equivocal. Many variants, whether in *P 1210* or other sources, probably reflect not distinct states of the work but corrections or illegibility in the lost autograph. Some of these variants involve octave displacements of individual pitches, raising the possibility that copyists misread tablature notation in the original. If so, tablature probably was used not for the complete score but rather for the clarification of corrections or revisions.

In view of the uncertain status of readings in *Michel*, in general these are used to supplement errors in *P 1210* only where the same readings occur in other sources, although ornament signs preserved solely in *Michel*, or in *Michel* and *LM 4839a*, are included in the NA in small type. Readings transmitted only by the additional sources are even less likely to derive from the composer. Particularly doubtful is the omission of mm. 46–61 in two copies traceable to Kellner; this transforms the work into a prelude and fugue comprising two discrete movements.²⁴ Michel, however, accomplishes the same end by inserting the equivalent of a measure of silence between prelude and fugue. As this might be an authentic late reading, the NA signals it in a footnote.

²³ Unlike other copies associated with *Mempell* (e.g., of BWV 533; see above), this is unlikely to derive from an exemplar that belonged to Kellner, as its text is independent of what seems to be a Kellner tradition (see below).

²⁴ It was likely an arbitrary abbreviation by Kellner himself.

Textual commentary

The principal source (*P 1210*) sets no double bars or fermatas at the divisions between the prelude, the fugue, and the brief intervening passage, indicating only changes of meter and tempo, respectively. The NA follows *P 1210* in this regard, but see the entries below for mm. 59 and 62.

Pedal markings occur in *P 1210* in mm. 11, 13, 58 (autograph), 83, 126, and 176. In m. 3, explicit indications for *manualiter* performance appear in *Michel* ("m") and in *LM 4839a* ("m." as well as "manual").

In the fugue, ornament signs present in both *Michel* and *LM 4839a* but not in *P 1210* are included in the NA in small type as possibly authentic revised readings. Except where noted below, these signs occur only in *Michel* and *LM 4839a*.

Because of the faulty nature of *P 1210*, missing ties, rests, and other details of notation have been silently added to the NA where these are present in the other sources and their absence does not appear to represent a genuine early variant. Where *P 1210* is the sole source for the more substantive errors listed below, the reading of the NA is present in all of the secondary and additional sources.

Measure	Part	Comment
7	I 2	<i>P 1210</i> (note 4): b not d^1 .
8	II	<i>P 1210</i> (last note): d^1 not d .
11	I, II	<i>P 1210</i> (chord): + d^2 , - g^1 ; d^2 crossed out in <i>LM 4839a</i> .
12	I 2	<i>LM 4839a</i> , note 3: g^1 not b^1 .
25	II	<i>Michel</i> , <i>Mempell</i> , <i>LM 4839a</i> , <i>Grasnick</i> : no tie (e^1), 8th-note rest in place of note 6 (e^1 , 8th note).
32	I 1	<i>P 1210</i> , note 3 (g^2): no \sharp .
34	Ped	<i>P 1210</i> : entire measure one octave lower.
36	I 2	<i>Mempell</i> , <i>LM 4839a</i> , <i>Grasnick</i> : c^2 not g^1 ; <i>LM 4839a</i> corrected to read as NA.
40	Ped	<i>P 1210</i> , note 3 (d): no \sharp .
47	I 1	<i>Michel</i> , <i>Mempell</i> , <i>LM 4839a</i> , <i>Grasnick</i> : note 6 (f^2): no \natural .
52	II	Numerous small variants in all sources as shown below. The NA follows <i>Mempell</i> and <i>Grasnick</i> in reading b (whole note) and d/g (dotted whole note) on the downbeat, and moves the imprecisely placed ties over the barline between mm. 52 and 53 to notes that are actually sustained at that point (D , d , g^1).

52–53 Ped *P 1210*, *Mempell*, *LM 4839a*, *Grasnick*: no tie (D); NA follows *Michel*.

53	II 1	<i>Michel, Mempell, LM 4839a</i> : additional d^1 (whole note) on downbeat; <i>Grasnick</i> : same, but dotted whole note.	132–133	Ped	<i>P 1210</i> , note 2 of m. 132 through note 1 of m. 133: octave lower; NA follows <i>Michel, LM 4839a, Grasnick. Mempell</i> (m. 132): e (8th note), 8th-note rest in place of note 1 (e); note 2 (e^1) omitted.
59		<i>P 1210</i> : time signature prior to this measure (preceding page turn) apparently \mathbb{C} , but \mathbf{C} appears follows after the page turn (\mathbb{C} might have been the copyist's misreading of \mathbf{C} written over a barline). <i>LM 4839a</i> : "Adagio".	132–136	I 1	<i>P 1210, Mempell, Grasnick</i> : no ties; NA follows <i>Michel, LM 4839a</i> .
59–60	II 1	<i>P 1210, Grasnick</i> : no tie (d^1); NA follows <i>Michel, Mempell, LM 4839a</i> .	134	I 2	<i>P 1210, Michel, LM 4839a</i> : last note: e^1 not c^1 ; NA follows <i>Mempell, Grasnick</i> , and <i>LM 4839a</i> after correction.
60	II 2	<i>P 1210</i> , beats 3–4: no a , no $g^\#$; NA follows <i>Michel, Mempell, Grasnick</i> (<i>LM 4839a</i> shows corrections at this point, original reading uncertain).	137	I 2	<i>P 1210</i> , beats 3–4: dotted quarter note, 8th note, not 8th-note rest, quarter note, 8th note; NA follows <i>Michel, LM 4839a</i> (variants in other sources).
61	II 2	<i>P 1210, Mempell, Grasnick</i> , notes 1–2 (a): no tie, NA follows <i>Michel, LM 4839a</i> .	141	II 1	All sources, note 3: b not $c^\#^1$; NA reads by analogy to mm. 139–140, 142.
61–62	Ped	<i>P 1210</i> : d not D ; NA follows the remaining sources, but <i>Michel</i> and <i>Mempell</i> lack the tie.	153	I 1	All sources, note 3: d^2 not c^2 ; NA reads by analogy to mm. 151–152 (cf. also inner parts in mm. 153–154).
62		<i>Michel</i> : fermata on note 1, which is followed by quarter note and half-note rests in each voice; the fugue begins in a separate measure (with a quarter-note rest on the downbeat) on the following page. Fermata also in <i>LM 4839a</i> .	158	I 1	<i>P 1210</i> , note 4: g^2 not b^2 .
	I 2, II 1	<i>P 1210</i> : $a^1/f^\#^1$ not $f^\#^1/d^1$; NA follows <i>Michel, Grasnick</i> .	160	II	<i>P 1210</i> , note 4: e not g .
67	II	<i>Michel, Mempell</i> , note 5: mordent; NA substitutes a trill with termination; <i>Grasnick, LM 4839a</i> : "tr".	164	II	<i>P 1210</i> , note 5: a not a^1 .
68	II	<i>P 1210</i> : note 1 (g) written as quarter note tied to 8th note.	165	I 1	<i>Michel, LM 4839a</i> , note 5 ($g^\#^1$): mordent; NA substitutes trill with termination as in m. 67.
74	II	All sources, note 2: a not $f^\#$; NA reads by analogy to mm. 73, 75.	168–169		<i>P 1210</i> : the 2nd half of each measure is missing (beats 3–4 of m. 169 are present but crossed out); thus the copy as a whole is one measure shorter.
86	Ped	<i>P 1210</i> , last note: $b(?)$ not g ; b crossed out in <i>Grasnick</i> .	174–175	I 2	<i>P 1210, Mempell, Grasnick</i> : no tie (g^1); NA follows <i>Michel, LM 4839a</i> .
93	II	<i>P 1210</i> , note 1: a^1 not a .	176	I 1	<i>Mempell, LM 4839a, Grasnick</i> , note 3: g^2 not g^1 .
94	II	In all sources, note 2 (g^1) is written as two tied quarter notes (in <i>Mempell</i> these are divided over a line break).	178		<i>P 1210</i> : beats 1–2 twice, the 1st time crossed out.
97–98	I	<i>P 1210</i> : no tie (e^2).	191	I 1	<i>P 1210</i> , last note: $f^\#^2$ not a^2 .
100, 102	I 1	<i>P 1210</i> , note 3: a^1 not d^2 (m. 100), b^2 not e^2 (m. 102).	192	I 1	<i>P 1210</i> , two 8th notes (g^2) in place of note 2 (quarter note); NA follows <i>Mempell. Michel</i> : apparently a dotted quarter note, but 8th note g^2 follows.
104	I 2	Ornament in <i>Michel</i> only.		I 2	<i>P 1210</i> , note 4: b^1 not a^1 .
105, 106	I 2	<i>P 1210</i> : notes 3, 7 (b , a in m. 105; g , $f^\#$ in m. 106): one octave higher.	195	II	<i>P 1210</i> , last note: e^1 not c^1 .
111	II	<i>P 1210</i> , note 6: d not e .	202	I 2	<i>P 1210</i> , note 5: c^1 [sic] not e^1 .
117	I 2	<i>P 1210</i> , note 2: b not b^1 . This must be a vestige of revisions or corrections that also led to the variants in m. 125f. and m. 126 (see below).		II	<i>P 1210, Michel, Mempell, Grasnick</i> , note 7: d^1 not c^1 ; NA follows <i>LM 4839a</i> (original reading; subsequently changed to d^1).
125–126	II	<i>P 1210, Mempell, Grasnick</i> : no tie (a); NA follows <i>Michel</i> .	204	I 2	<i>P 1210</i> : alto part entirely absent; NA follows <i>Michel, Grasnick</i> .
126	I 1	<i>P 1210</i> (probably also <i>LM 4839a</i> prior to correction), note 3: b^1 not b ; NA follows <i>Michel, Mempell, Grasnick</i> .	207	I 2, II	<i>P 1210</i> , note 2: c^1/e^1 not d^1/g^1 ; <i>Mempell</i> : $d^1/f^\#^1$. NA follows <i>Michel, LM 4839a, Grasnick</i> .
128	I 2	<i>P 1210</i> , note 2: d^2 not e^2 .	210	I 2	<i>Michel, Mempell, LM 4839a, Grasnick</i> : + g^1 .
131	I	<i>Mempell, LM 4839a, Grasnick</i> , beats 2–3: e^2 , $e^2-f^\#^2$ (dotted quarter note, 16th note–16th note).			

Praeludium et Fuga in g BWV 535

Sources

BWV 535 (late version)

Principal source: *LEm* (Leipzig, Städtische Bibliotheken, Musikbibliothek, *Ms. III.8.7*). Title page: *Preludio con Fuga | per il Organo | da | Giov. Bast. Bach*. Headings: *Preludio* (p. 2), *Fuga* (p. 5). Copy by an unidentified writer, with likely autograph corrections, ca. 1740–1750. Upper staff in soprano clef (also in sources listed below, except as noted).

Secondary sources: *LEb* (Leipzig, Bach-Archiv, *MS Varia 1*). Title page: *Praeludio et Fuga Gb. | con Pedal. | del | Sigre. | Giovanni Bast: Bach. | [added in a foreign hand:] Poss: J. C. Bach*. Headings: *Praeludium con Pedal.* (p. 2), *Fuga* (p. 4). Copy by an unidentified writer, mid-18th century (?).²⁵

Oley (SBB, *Mus. ms. Bach P 1097*), fols. 2v–5r. Title page: *Praeludium et | Fuga ex G moll. | con Pedale pro Organo pleno | par | J. S. Bach. || Job: Chr: Oley. | Bernburg*. Headings: *Prel: con Pd: pro Organo pleno* (fol. 2v); *Fuga* (fol. 3v). Copy probably by (or owned by) Johann Christoph Oley (1738–1789).

Additional sources: *Preller* (SBB, *Mus. ms. Bach P 1098*). Copy by (or owned by) Johann Gottlieb Preller (1717–1785); *Gebhardi* (= SBB, *Mus. ms. Bach P 320*), pp. 70–74. Copyist: J. N. Gebhardi.

BWV 535 (early version)

For this version of the work, the three sources are of equal value and are not distinguished as principal or secondary etc. sources.

Kellner (SBB, *Mus. ms. Bach P 804*), fascicle 55, fols. 3v–4r (pp. 387–388). Heading (partially cut off): *Praeludium in Gb*. Prelude only. Copyists: J. P. Kellner, Wolfgang Nicolaus Mey, 1727 or later.²⁶ Upper staff initially in soprano clef (treble clef used in mm. 5–14).

P 288 (SBB, *Mus. ms. Bach P 288*), fascicle 7. Unidentified copyist, later owned by Johann Christian Westphal.

Gebser (Leipzig, Bach-Archiv, *Ms. Gebser 1*), fols. 1v–4. Copyist: Ernst Gebser, 1st half 19th century. Treble clef in upper staff.²⁷

BWV 535a

Sole source: *Möller* (SBB, *Mus. ms. 40644*, the so called “Möllersche Handschrift”), fols. 44–45. Heading: *Praeludium - cum Fuga - ex Gb. Pedaliter - per Joān: Sebast: Bachium*; at end of fol. 44: *Volte segue la Fuga*. Autograph, ca. 1707.

Evaluation of Sources

The autograph of BWV 535a occupies three pages near the middle of *Möller*. BWV 535a was nevertheless one of the last entries in the manuscript, its fragmentary state a result of Bach’s miscalculating the amount of space needed for copying the fugue. The

²⁵ Detailed description online at http://www.bach.gwdg.de/det_beschr/dgb10.html (note 1).

²⁶ Stinson (note 2), p. 24.

²⁷ The copyist is identified as “J. Ernst Gebser” and the copy dated “nach 1821” at http://www.bach-digital.de/receive/BachDigitalSource_source_00002986.

end of the latter must have been written on an additional piece of paper that was once sewn to the last page of the already bound manuscript; this additional piece of paper is no longer extant.²⁸ The extant portion of the autograph is largely a fair copy, but Bach made small corrections or revisions as he wrote.²⁹

Also almost certainly autograph are a number of entries in *LEm*, which is therefore presumed to have been made by a pupil of Bach. Its watermark places *LEm* in Bach’s last decade together with several other manuscript copies of keyboard music by the same copyist. Bach’s hand is most clearly visible in mm. 2/69b and 70a (upper staff only in the latter) and has also been seen in several other entries, all on the last page.³⁰ Another copy, *LEb*, bears the autograph possessor’s mark of the composer’s youngest son Johann Christian Bach (1735–1782) and is likely to have been made in the family home at Leipzig in the late 1740s. Yet *LEb* lacks an identifiable watermark, and its provenance is unclear.³¹ This copy renotates a part of the enharmonic passage in the prelude and incorporates several possible late revisions and performance indications. The latter include the letters *s*[inistra] and *d*[estra] to indicate the division of small note values between the hands in mm. 1/14–18 and 2/72–3. Bach more typically indicated division of passagework between the hands through breaks in the beaming of the notes and changes in the direction of the note stems. Nevertheless, the NA retains the letter indications as probably reflecting performance practice in Bach’s circle.

A third copy close to Bach is that of Oley, who may have studied briefly with Bach in 1749 and who owned or was copyist of other manuscripts containing important keyboard works of the composer. Oley’s possessor’s mark on the title page suggests that his manuscript dates from 1755–1762, when he was organist in Bernburg some fifty miles northwest of Leipzig. Although the main hand of the title page appears to be that of the music, the possessor’s mark is in a distinct script (or represents a different chronological stage of the same hand). *Oley*’s text is close to that of *LEb*, including use of the letters “s” and “d” in mm. 1/14–18 (but not mm. 2/72–23), and it employs similar abbreviated notation in mm. 1/19ff. The copy by Preller, whose copies of BWV 533a and 541 are described above, must be roughly contemporary with *Oley*, to which its text is particularly close.

Gebhardi is a late copy from the Kittel circle transmitting readings that have been thought to represent Bach’s last revisions.³² But because of their uncertain status, the unique readings of *Gebhardi* are relegated here to the list of variants; several represent stylistically unlikely embellished readings (especially in m. 2/74).

LEb, *Oley*, and *Preller* also give some apparently late revisions absent from *LEm*. The latter must serve as principal source, as it gives a late text revised by Bach. Yet Bach

²⁸ For the date and a reconstruction of the binding and copying of the manuscript, see *Keyboard Music From the Andreas Bach Book and the Möller Manuscript*, ed. by Robert S. Hill, Cambridge, Mass., 1991, p. XXXIII.

²⁹ In m. 1/18, *bb* (II 2) was originally a half note, and the last note of the bass (Ped) was *bb* not *g*; in m. 19, *d*¹ and *a*¹ (quarter notes) on beat 3 may also originally have been half notes.

³⁰ In these additions: the final 64th note in m. 72 (*bb*¹); ornament signs in m. 74; *h* on *e*² in m. 76.

³¹ The letter forms in the possessor’s signature closely resemble those in a *Stammbuch* entry of 1748, reproduced in: Hans-Joachim Schulze, *Frühe Schriftzeugnisse der beiden jüngsten Bach-Söhne, Bach-Jahrbuch* 50 (1963f.), pp. 62–69.

³² See NBA IV/5–6, KB, p. 450.

evidently examined only the last page of *LEm* with any care, and elsewhere within the work, *LEb* and *Oley* transmit revised readings that are incorporated in the NA; most of these also appear in *Preller*, some in *Gebhardi* as well.

These revised readings chiefly concern details, such as the enharmonic notation in mm. 22, 25, and 27 of the prelude. A more significant issue concerns the intended length of the *arpeggiando* passage that begins at m. 19 of the prelude. The passage comprises chords broken in 32nd notes; at least through m. 30, each chord is arpeggiated twice. Although *LEm* and *Gebhardi* write out every note, *LEb*, *Oley*, and *Preller* use signs in mm. 20–30 to indicate the repetition of each broken chord.³³ In *LEm* and *Gebhardi*, the pattern continues through the next four chords as well, which consequently take up two whole measures. *LEb*, *Oley*, and *Preller*, however, lack repeat signs after m. 30, and the four last chords of the progression thus occupy a single measure (m. 31 in the NA). It is unlikely that Bach wrote out any of the repetitions in the lost autograph; possibly he did not write out the arpeggiation either, employing the simpler chordal notation present in the early version (see below). In any case, Bach's intentions for the passage after m. 30 were evidently unclear to copyists and may have undergone revision. The NA follows *LEb*, *Oley*, and *Preller*, eliminating the extra measure present in *LEm* and *Gebhardi* (and in most previous editions).

An earlier version of BWV 535 is preserved in three copies, all evidently deriving from a lost manuscript by Kellner. This version is distinguished in particular by a shorter version of the *arpeggiando* passage in the prelude, for which all three copies give distinct readings.³⁴ The copy here designated *Kellner* contains only the prelude and is actually by Kellner together with his presumed student Mey;³⁵ the copy is extremely faulty, possibly reflecting the character of a lost complete copy of BWV 535 that was the parent (direct or indirect) for this and two other copies.³⁶ One of these, in *P 288*, apparently came to Johann Christian Westphal from a member of the Kellner circle; it contains many errors common to Kellner as well as unique readings that must be further errors or arbitrary alterations.³⁷ The 19th-century copy by Gebser, despite its late origin, is independent of *Kellner* and *P 288* although it too contains probable arbitrary alterations of the text.³⁸

Variants common to all three sources are listed in the textual commentary as probably genuine readings of the early version. But the numerous errors, as well as the clef changes in *Kellner*, point to the descent of all three copies from an autograph composing score that was exceptionally difficult to read. Kellner's use of flats to cancel several sharps, if reflecting this composing score, suggests that the latter dates from no

33 In *Oley* and *Preller* this abbreviated notation begins in the 2nd half of m. 19.

34 *Gebser* gives the later version as well, added on small staves inserted on fol. 2.

35 Kellner copied mm. 1–4 as well as from the 2nd beat of m. 14 through m. 21 (Stinson, p. 159, note 57).

36 A now-lost copy of BWV 535 in Kellner's hand was reported by 19th-century editors.

37 Typical of the common errors of *Kellner* and *P 288* are the readings *G*, *A*, *Bb*, *c* | *d*, *d* for the pedals in mm. 1/10–11 and, throughout the same two measures, *bb* for *d*¹ in the middle voice. Stinson, however, describes *P 288* as one of eight "Bach copies by anonymous scribes evidently not from Kellner's immediate circle" (p. 88).

38 Although Gebser's title page identifies the work as *Praeludium und Fuga für Orgel oder Pianoforte mit Pedal*, there are no variants that might reflect arrangement for the pedal piano.

later than the middle years of Bach's Weimar period (by ca. 1714). Even if Bach later prepared a new autograph score of the revised version, variants in copies of the latter suggest that the text remained fluid, and some details are uncertain.

Textual commentary: BWV 535

Pedal markings occur in *LEm* in mm. 1/10 and 35 (beat 3) and 2/17, 46, and 64. The bass notes in mm. 1/3–6 are explicitly designated for pedal only in the additional source *P 288*, and the "Ped." marking on beat 3 of m. 1/35 in *LEm*, *LEb*, *Oley*, and *Gebser* implies that pedals are not used in the preceding three and a half measures (none of the sources used for this NA prescribes pedal in mm. 1/32–35a). In the prelude, therefore, Bach appears to have intended entries of the pedals only in mm. 10 (stating the motive later used in m. 1 of the fugue subject) and 35b.

The NA incorporates all indications for ornaments present in the principal source *LEm*, as well as two from *LEb* (listed below). Several further ornaments for the fugue are stylistically plausible but occur in only isolated sources and therefore are not incorporated into the NA.³⁹ The two trill signs in m. 2/74, which may be autograph additions in *LEm*, occur in no other sources. Elsewhere in *LEm*, indications for ornaments take the form "tr"; most of these recur in *LEb*, *Oley*, and *Gebhardi*, but *Preller* gives no ornaments at all. Of the sources preserving the early version, *Kellner* lacks all ornaments, and *P 288* and *Gebser* give only a few.

In the prelude, *LEm* notates mm. 14b–18 without breaks in beaming or changes in the direction of the stems to correspond with any division between the two hands; rests for a single voice (either the left hand or the pedals) appear in the lower staff throughout the passage. The NA, however, follows *LEb* and *Oley* in the use of the letters "s" and "d" to signify division of the passage between the two hands; the same letters occur in the fugue (mm. 72–73) in *LEb* only. The fingerings in m. 1/18 are from *Oley*.

Measure	Part	Comment
Prelude		
11–12	Ped	<i>Kellner</i> , <i>P 288</i> , <i>Gebser</i> : no tie (<i>d</i>).
20–30		Most sources (but not <i>LEm</i>) use abbreviated notation to indicate the repetitions of beats 1 and 3 and to avoid writing out the arpeggiation of certain chords.
20–35		<i>Kellner</i> , <i>P 288</i> , <i>Gebser</i> : mm. 20–32 as follows; where the sources differ, the example follows <i>Gebser</i> except in m. 20, where <i>Gebser</i> writes out the arpeggiation following the pattern of m. 19; in m. 30 (I 2), where <i>Gebser</i> gives note 4 as <i>g</i> ¹ (possibly altered to <i>a</i> ¹ by enlarging the notehead); and in m. 31 (I 2), where <i>Gebser</i> gives note 1 as <i>c</i> ² not <i>a</i> ¹ . In m. 26, <i>Kellner</i> and <i>P 288</i> give these plausible alternate readings: on beats 1–2 (I), four voices, <i>d</i> ¹ / <i>f</i> ^{#1} / <i>a</i> ¹ / <i>c</i> ² , <i>d</i> ¹ / <i>f</i> ^{#1} / <i>a</i> ¹ / <i>b</i> ¹ ; and on beat 4: <i>c</i> [#] / <i>e</i> ^{#1} / <i>g</i> ¹ / <i>a</i> ¹ . <i>Kellner</i> and <i>P 288</i>

39 In m. 5, I 1, note 2 (*a*¹): trill sign (*LEb*, *P 288*); m. 9, I 2, note 2 (*e*¹): "tr" (*LEb*); mm. 18, 19, II, note 4 (*g*¹, *f*¹): mordent (*Gebhardi*); m. 21, II, last note (*c*^{#1}): "tr" (*Gebhardi*); m. 57, I 1, note 8 (*e*²): "tr" (*Oley*).

also omit the note *a* in m. 32 (II 1), another possible alternate reading.

- 22 I 2 *LEm, Preller*: notes 3–4 written with $e b^1$ not $d \#^1$; NA follows *LEb, Oley, Gebhardi*.
- 25 I 1 *LEm, Preller*: beats 3–4 written with $f \#^1$, $d \#^1$, and $g \#^1$, not $g b^1$, $e b^1$, and $a b^1$; NA follows *LEb, Oley, Gebhardi*.
- 27 I 1 *LEm, Preller*: beats 3–4 written with $e \flat^1$, $c \#^1$, and $f \#^1$, not $f b^1$, $d b^1$, and $g b^1$; NA follows *LEb, Oley, Gebhardi*.
- 31 *LEm, Gebhardi*: each beat repeated, following the pattern of mm. 19–30, hence yielding an additional measure; NA follows *LEb, Oley, Preller*.
- 32 II 1 *LEb*, beat 1: $d-d$ (8th notes) in place of d (8th note), 8th-note rest; *Oley* may originally have shown the same (the rest is written over an erasure). *Preller* has both the rest and a small d (with upward stem) that was probably inserted after the original entry.
- 40 I 1 *Kellner, P 288, Gebser*, beat 4: no “tr”; *Kellner, P 288*: $f \#^1$ (quarter note), no g^1 .
- Fugue
- 1 *LEm, Preller, Gebser*: no tempo mark “Allegro”; NA follows *LEb, Oley, P 288, Gebhardi*.
- 11 I 2 *LEm*, note 4 ($f \#^1$): no trill; NA follows *LEb, Oley, and Gebhardi*.
- 15 I 2 *LEm, LEb, Oley, Preller, Gebser*, note 2: $e b^2$ not $e b^1$, perhaps a misreading of a revision originally notated in tablature (cf. BWV 535a); NA follows *P 288, Gebhardi*.
- 18 I 1 *LEb, Oley, Preller, P 288, Gebser*: note 2 (e^2): no \natural .

- LEm, LEb, Oley, Preller, Gebhardi, Gebser*, beat 4: quarter-note rest in place of 8th-note rest, g^1 (8th note); NA follows *P 288* (= BWV 535a).
- 20 I 1 *Gebhardi*, note 1: dotted quarter note (no rest follows), a possible revised reading.
- 27 II *LEm*, note 5 (b): no \natural ; NA follows *LEb, Oley, Preller, P 288, Gebhardi, Gebser*.
- 32 I 2 *LEm*, note 6 ($c \#^2$): no trill sign; NA follows *LEb* (*Oley*: mordent). Only *Gebhardi* has an explicit \natural on note 10 (e^2).
- 35 I 2 *Gebhardi*, note 13: c^1 not d^1 ; this creates parallel fifths ($d^2/a^2-c^1/g^2$) and contradicts the more likely G minor harmony. *LEm* appears originally to have had the same reading, c^1 having been subsequently changed to d^1 , which has an enlarged notehead. The NA follows *LEb, Oley, Preller, P 288, and Gebser* (cf. BWV 535a).
- 39 I 2 *LEm*, note 5: a (doubling II), not c^1 ; NA follows *LEb, Oley, Preller, P 288, Gebhardi, Gebser*.
- 43 I 2 *LEm*, notes 1, 3 (d^1, c^2): each a dotted quarter note (no rest afterward); NA follows *Oley*.
- 46 II 1 *LEm*, beats 3–4: $b \flat, a$ (dotted quarter note, 8th note); NA follows *LEb, Oley, Gebhardi*.
- 49 I 2 *LEm, P 288*, note 3 (f^2): quarter note, followed by 8th-note rest; NA follows *LEb, Oley, Preller, and Gebser*.
- 50 I 1 *LEm*, note 2: $b b^1$ [sic] not c^2 ; NA follows *LEb, Oley, Preller, Gebhardi, and Gebser*.
- 55 II No source has explicit \flat on note 8 (b); editorial conjecture (see next entry).
- Ped No source has explicit \sharp on note 6 (c^1), but the \sharp is present on note 6 of the tenor part in *LEm, LEb, Oley, Gebhardi, and Gebser*. Only *Gebhardi* has explicit \flat on note 8 (b).
- 60 I 1 *LEm*, note 3 (e^2): accidental unclear, possibly a \flat added later. *LEb, Oley, Preller, P 288, and Gebser* lack any accidental, and the NA reads $e b^2$ as the most likely reading according to 18th-century convention.
- 63 II *Gebhardi*, beat 3: $g-d-B \flat-A-B \flat$ (16th note–16th note–16th note–32nd note–32nd note); together with the following entry, adopted as a late reading in other editions but of uncertain provenance.
- 64 II 1 *Gebhardi*, beat 2: $a-b \flat$ (32nd notes) in place of a (16th note). *P 288*: $b \flat-c^1$ (16th notes) in place of $c^1-e b^1$.
- II 2 *LEm*, beat 3: no g ; NA follows *LEb, Oley, Preller, Gebhardi, P 288, Gebser*.
- 66 I, II *Gebhardi*, beat 1: no accidentals (on b^1, b); naturals in other sources.

- 67 II *LEb*, last note: *g* not *c¹*; a possible alternative reading. *Oley*: *g* and *c¹* omitted; *P 288*: only *g* omitted. Clearly the passage was difficult to read in the autograph, probably due to revisions.
- 71 Ped *Gebhardi*, note 13: *g* not *a*.
- 72 I Only *LEm* gives the last two notes as *a¹-b¹* (64th notes; perhaps autograph correction); other sources: *a¹* (32nd note).
- 74 I 1 *LEb*, *Oley*, *Preller*, *P 288*, *Gebser*, beat 3: see ex. a; *Gebhardi*: see ex. b. Most likely these are misreadings, as Bach apparently added trills in this measure in *LEm* without altering the rhythm.

- 76 I 2 *LEm*, *Gebser*, notes 3–4: no tie (*c²*); NA follows *LEb*, *Oley*, *Preller*, *P 288*.

Textual commentary: BWV 535a

Readings are from *Möller*, the sole source, which breaks off in the middle of m. 2/65. Bach's custodes at the end of the system point to the notes *f¹* and *A* (= BWV 535). The NA conjecturally adds the corresponding measures from BWV 535, renoted with a single flat in the key signature and slightly simplified to give an impression of what an early version of the passage might have been like.

Möller has pedal markings in mm. 1/7 and 2/17, 46, and 64. Alterations and missing accidentals in *Möller* are noted below only where there is a possible question as to the intended reading.

Measure	Part	Comment
Prelude		
12	I	Note 7 (<i>f¹</i>): no accidental.
17	II	Voice-crossing not clearly specified (<i>b</i> and <i>g</i> on downbeat both have upward stems).
19	I 1	Last three notes: originally (?) an additional beam, yielding 32nd note–32nd note–16th note; if so, probably altered immediately, as otherwise a dot would have been necessary after the last note.
	I 2	Note 1 (<i>e¹</i>): no accidental.
Fugue		
11	I 2	Last two notes (<i>f¹-e¹</i>): no accidentals ; <i>b</i> on <i>e¹</i> is an editorial conjecture (cf. BWV 535).

- 16 I 2 Note 5 (*g¹*) apparently a quarter note, notehead probably enlarged subsequently to yield a half note (= NA).
- 24 Ped Note 2 (*B^b*): no accidental.
- 32 I 2 Note 7 (*b*): no accidental.
- 43 I 1 Note 9 (*e¹*): no accidental.
- 52 I 1 Note 12 (*e²*): no accidental.
- 61 II Note 4 (*f¹*): no accidental.

Praeludium et Fuga in A BWV 536

Sources

Principal source: *P 804* (SBB, *Mus. ms. Bach P 804*, fascicle 30). Title page: *Praeludium in A#. cum Pedale | da G. Bach*. Copyist: Johann Peter Kellner (prelude) and an unidentified writer, both 1726/27.⁴⁰ Upper staff in soprano clef.

Secondary source: *P 837* (SBB, *Mus. ms. Bach P 837*), pp. 113–117. Heading: *Preludio con Pedale | da Giov. Bast. Bach*. Unidentified copyist, 19th century. Upper staff in soprano clef.

Additional source: *Scholz* (Leipzig, Bach-Archiv, *ms. Scholz 4.6.1*, p. 1 + *Ms. Scholz 4.6.4*). Copyist: Leonhard Scholz (1720–1798).

Evaluation of Sources

Kellner's copy occupies a single folded sheet within the large anthology *P 804*. Kellner himself wrote the prelude on the first page. The copy of the fugue on the remaining three pages is in the hand of Stinson's Anonymus 5, the most important of Kellner's assistants, with some corrections possibly entered later in another hand.

The only other surviving manuscript copy of BWV 536, apart from arrangements, is by the 19th-century copyist known as Anon. H 10. The copy comprises a portion of *P 837*, from the collection of Franz Hauser.⁴¹ Despite its late origin, *P 837* appears to give an independent text of BWV 536 reflecting a revised or renoted exemplar. The provenance of the text is unknown, but Hauser's extensive collection included other rare items, making it not implausible that the present copy derives from early 18th-century material.

The irregular barring of the fugue in *P 804* (see below) points to its having originally been notated in some alternative archaic form. The cramped notation, together with the octave displacement of several notes and other errors, raises the possibility that it was scored from an exemplar notated at least partly in tablature. This is one of several points that have raised questions about Bach's authorship of the fugue and for its pairing with the prelude. Also problematical are the division of copying between Kellner and his assistant in *P 804*; the unusual form of Kellner's attribution ("G. Bach"); and

⁴⁰ Date from Stinson (note 2), pp. 24, 42f.

⁴¹ Hauser himself copied much of the manuscript; the two movements of BWV 552, which appear separately on pp. 82–89 and 105–111, each bear Hauser's indications that they were copied in 1829.

the perceived stylistic contrast between the prelude and the fugue, which has been described as “more vocal than instrumental” and as poorly composed.⁴²

On the other hand, the similarity of the fugue subject to that of the fugue in the first movement of Cantata BWV 152 (“Tritt auf die Glaubensbahn”) is consistent with an origin within the Bach circle before the end of his Weimar period.⁴³ Equally characteristic of the young Bach are a number of cadential formulas, especially that in m. 2/114, which recurs throughout the early D major Sonata BWV 963.⁴⁴ Kellner’s title, although omitting any mention of the fugue, does not necessarily point against Bach’s responsibility for both movements, which clearly date from a period when the single term *praeludium* could still refer to a complete multi-sectional work. The attribution “G. Bach” is unlikely to refer to any of members of the family who were known simply as Johann or Johannes (“Giovanni”) Bach; these lived early in the 17th century and none is known to have composed keyboard music. In fact, Kellner’s letter B takes an odd form that conceivably incorporates a poorly formed letter S (for “Sebastiano”) as well.⁴⁵

In addition to obvious textual problems in the sources, Finn Viderø has pointed to a large number of possible additional errors involving the substitution of *D#* and *G#* for *D♯* and *G♯* which he traces to misreadings of a lost original notated in tablature. Pointing against tablature notation throughout the lost original is the displacement of certain notes; for instance, the garbled text given in *P 804* for m. 2/144 (see list of readings below) is unlikely to have arisen as a result of misreading the letter notation *fis H*. In addition, the use of flats to cancel sharps in mm. 111ff. of the fugue is an archaic practice in score notation which suggests that Kellner’s copyist worked from an older score rather than a tablature.

Viderø’s argument for emending many accidentals in the fugue is supported by discrepancies between parallel passages and between the extant sources, especially in entries of the countersubject. Although not all of Viderø’s suggested emendations of the text are equally plausible, those based on discrepancies between parallel passages are accepted in the NA.

It is uncertain whether the lost manuscript sources for the 19th-century editions by Griepenkerl (Leipzig: 1844) and Rust (in BG 15) were of any independent value; both give texts similar to *P 804* and *P 837*. Equally uncertain is the source value of the copy by Scholz, which comprises two sheets now shelved separately. In addition, Scholz made three shortened versions of the fugue without pedal.

42 “eher vokal als instrumental zu bezeichnende Melodik”: Finn Viderø, *Zu Bachs Fuge A-Dur (BWV 536)*, in: *Orgel, Orgelmusik und Orgelspiel: Festschrift Michael Schneider zum 75. Geburtstag*, ed. by Christoph Wolff, Kassel, 1985, pp. 41–43 (cited: p. 43); “a stylistic disparity between the prelude and the fugue and a sharp drop in quality from the former to the latter”: David Humphreys, *J. S. Bach, J. P. Kellner, and the Prelude and Fugue in A Major, BWV 536*, in: *Organ Yearbook 29* (2000), pp. 27–44 (cited: p. 29); see also idem, *Further on the Authenticity of Bach’s Fugues in A Major and F Minor*, *Organ Yearbook 28* (2009), pp. 95–105.

43 The cantata was first performed on 30 December 1714.

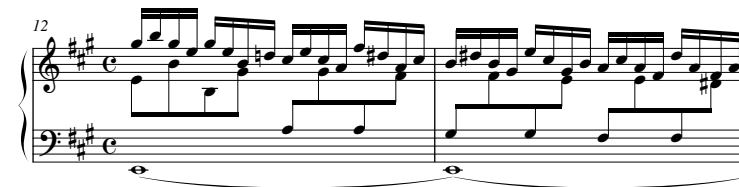
44 Compare also m. 88 in the present work with m. 32 in the Sonata.

45 Compare the attribution “Johanne S. Bach” in Kellner’s copy of BWV 544, made directly from the autograph (described below).

Scholz’s copies provide vivid evidence for his habit of arranging and simplifying Bach’s music. All his copies give the fugue in reduced note values, with the time signature $\frac{3}{8}$.⁴⁶ His one unabbreviated copy of the fugue adds two otherwise unknown measures at the end:



The same copy gives the prelude in simplified form, changing the octave register of the bass and combining inner voices into a single line of eighths:



The fugue is likewise simplified, with figuration in small note values transferred from bass to tenor:



Where they do not transmit arbitrary alterations, Scholz’s readings are generally close to those of *P 837*. But as both sources are very late, they could reflect spurious editing of details in a common exemplar. For this reason *P 804* is adopted as principal source despite its many palpable errors, which have been corrected on the basis of *P 837* and *Scholz*.

A subsequent manuscript based on Scholz, now lost, furnished the text for Griepenkerl’s edition of what was long thought to be an early version of the present work. That version, printed in BG 15, is known as BWV 536a.⁴⁷ It was reprinted in NBA IV/6 at a time when Scholz’s copies were unavailable; with their re-emergence, it has

46 Errors in his initial copy (the one here designated “Scholz”) show that he was copying from an exemplar using the original time signature of $\frac{3}{4}$ (e.g., in m. 44, a quarter-note rest followed by a half note *D* in the bass was altered to an eighth rest and a quarter note).

47 Kilian, in NBA IV/5–6, KB, pp. 587f., traces Griepenkerl’s edition (Leipzig, 1844) back to Scholz’s arrangement, refuting Griepenkerl’s claim to have worked from an autograph.

become clear that BWV 536a is a simplified arrangement.⁴⁸ BWV 536a is therefore excluded from the NA. Because, however, Scholz's original copy may preserve readings for BWV 536 independent of those in *P 804* and *P 837*, it has been consulted as an additional source.

Textual commentary

Pedal markings occur in *P 804* in prelude, mm. 5, 19, and fugue, mm. 33, 77, 137; "man:" appears in fugue, mm. 49, 110 (all markings on beat 2).

The sources contain few ornament signs, and these are excluded from the NA as likely additions by copyists (see listings below).

Measure	Part	Comment
Prelude		
4	I	<i>P 837, Scholz</i> beat 3: quarter-note rest in upper voice, four 16th notes in lower voice.
9	I 1	<i>P 804</i> , beat 3, note 2: $g\#^2$; NA follows <i>P 837, Scholz</i> .
19		<i>P 804</i> , beat 2: upper staff notated as a single voice, $a-d^2-a^1-c\#^2$ (16th notes); NA follows <i>P 837</i> .
	I 1	<i>P 804</i> , note 1: $f\#^2$ not $e\#^2$; NA follows <i>P 837, Scholz</i> .
	II	<i>P 804</i> , beat 3: $g\#$ (quarter note; later addition?), not quarter-note rest; NA follows <i>P 837</i> .
22	Ped	<i>P 804</i> , last note: $f\#$ not $c\#$; NA follows <i>P 837</i> .
23	I 2	<i>P 804</i> , note 1: a^1 not $c\#^2$ (no tie); NA follows <i>P 837, Scholz</i> (= reading of <i>P 804</i> after correction in foreign hand; <i>Scholz</i> lacks the tie).
24	I 2, II	<i>P 804</i> : beats 3 and 4 a third too low; corrected (by original copyist?) by inserting treble clef before 3rd beat, but note 8 in II remains e^1 not $f\#^1$. NA follows <i>P 837</i> (<i>Scholz</i> gives a simplified variant of the reading of <i>P 837</i>).
25	Ped	<i>P 804</i> , note 1: b not B ; NA follows <i>P 837</i> (= <i>Scholz</i> , but the latter simplifies the pedal part in this measure).
29	II	<i>P 804</i> , note 12: e^1 not d^1 ; NA follows <i>P 837, Scholz</i> .
31–32	II, Ped	<i>P 837, Scholz</i> : ties (e, A).
32	I	<i>P 804</i> : + e^1 ; NA follows <i>P 837, Scholz</i> .

Fugue

In *P 804*, only mm. 1–11, 20, 52, 87–89, 137–138, 145–153, and 156 to the end are barred in $\frac{3}{4}$ (despite the $\frac{3}{4}$ time signature), and several barlines are lightly drawn or appear to be later additions; elsewhere the fugue is generally barred in $\frac{3}{4}$. The NA follows *P 837* in barring throughout in $\frac{3}{4}$. *Scholz* gives the movement in $\frac{3}{8}$; all note values given below from *Scholz* are silently doubled.

Accidentals in entries of the countersubject have been editorially emended, as explained above. Although not one statement of the countersubject in the sources

provides an exact model for the readings given in the NA, the emendations made in the third measure of the countersubject (e.g., d^1 for $d\#^1$ in m. 11) are by analogy to the parallel passages in mm. 23, 51, and 71. The emendation in the fifth measure of the countersubject (e.g., d^1 for $d\#^1$ in m. 13), if not dictated as a logical consequence of the previous one, avoids the chromatic progression ($g\#-g$) that would otherwise be produced by the natural sign present in the sources in m. 82. Emendations within the countersubject are as follows (each involves the substitution of $G\flat$ or $D\flat$ for $G\#$ or $D\#$): mm. 11 (II, note 3), 13 (II, note 2), 25 (I 2, note 2), 35 (I 1, note 3), 37 (I 1, note 2; natural in *Scholz*), 53 (I 2, note 3), 59 (II, note 4), 61 (II, note 3), 73 (I 2, note 2), 79 (II, note 3), 81 (II, note 2), 127 (I 1, notes 3 and 5; explicit sharp in *Scholz* on note 3), 147 (Ped, note 3), 149 (Ped, note 2), 163 (I 1, note 3), and 165 (I 1, note 2). Other emendations are listed below.

Measure	Part	Comment
<i>P 804</i> : no heading or tempo mark; "Allegro" from <i>P 837</i> (<i>Scholz</i> : "a Tempo.")		
23	I 2	<i>P 837, Scholz</i> , note 2: e^1 not a^1 (but cf. mm. 11, 35, etc., where the countersubject descends by step on beat 2).
26	II	<i>P 804</i> , note 1: e^1 not $f\#^1$ [sic]; NA follows <i>P 837, Scholz</i> .
32, 33	II	<i>P 804</i> , note 2: $c\#^1$ not e^1 (each time); NA follows <i>P 837, Scholz</i> .
36	II	<i>P 804, P 837, Scholz</i> , note 2: $d\#^1$; NA reads d^1 (countersubject is emended in mm. 35, 37).
39	II	<i>P 804, P 837, Scholz</i> , note 1: $d\#^1$.
40	II	Only <i>Scholz</i> has an explicit \flat on note 2 (d^1); no accidental in <i>P 804, P 837</i> .
42	I 2	<i>P 804</i> , note 2: a^1 not $g\#^1$; NA follows <i>P 837, Scholz</i> .
	II	<i>P 804</i> : this voice absent; NA follows <i>P 837</i> (<i>Scholz</i> incorporates the last three notes of the bass into the tenor part).
48	I 2	<i>P 804</i> , note 3: b^1 not b ; NA follows <i>P 837, Scholz</i> .
54	I 2	All sources: no accidental on note 2, implying $d\#^2$ according to 18th-century convention; NA reads d^2 by analogy to m. 82.
59	I 1	All sources, last note (g^1): no accidental; NA adds \flat (cf. emendation of countersubject).
60	I 1	All sources, note 3 (g^2): no accidental.
61	II	<i>P 804</i> , notes 1–2, two quarter notes, not dotted quarter notes; NA follows <i>P 837, Scholz</i> .
68	II	<i>P 804</i> , note 3: b not B ; NA follows <i>P 837, Scholz</i> .
75	II	Explicit \flat on note 4 (d) only in <i>P 837</i> .
85	I 2	<i>P 804</i> , note 4 (g^1): no \flat ; NA follows <i>P 837, Scholz</i> .
	II	<i>P 804</i> , note 1: b not a ; NA follows <i>P 837, Scholz</i> .
87	I 1	<i>P 804</i> , note 1 ($e\#^2$): no $\#$; NA follows <i>P 837, Scholz</i> .
88	I 1	<i>P 837, Scholz</i> , note 3 (a^1): "tr".
90	Ped	<i>P 804, P 837</i> , note 3: $F\#$ not $G\#$; NA follows <i>Scholz</i> .
96	I, II	<i>P 837, Scholz</i> , note 2 ($e\#^1, g\#$): "tr".
101	I 1	<i>P 804</i> , note 6: d^2 ; NA follows <i>P 837, Scholz</i> .

48 As demonstrated by Kilian in NBA IV/5–6, KB, pp. 587f. (published in 1979, fifteen years after the score of BWV 536a had appeared in the corresponding *Notenband*).

- 102 *P 804*, lower three voices, beat 3: e^1/g^1 (quarter-note rest in Ped), not $e/c\sharp^1/g^1$. NA follows *Scholz*; *P 837* lacks g^1 , which is required by the entry of the fugue subject in this measure.
- 103, 105 I 2 *P 804*: this part omitted; NA follows *P 837, Scholz*.
- 106 I 2 *P 804*, note 1: $c\sharp^2$ not $c\sharp^1$; NA follows *P 837, Scholz*.
- 107 I 2 *P 804*, note 1: b^1 not b ; NA follows *P 837, Scholz*.
- 109 I 1 *P 804*, note 4 (g^2): no \natural ; NA follows *P 837, Scholz*.
I 2 *P 804*, note 1: $f\sharp^1$ not g^1 ; NA follows *P 837, Scholz*.
- 110 II *P 804*, note 3 (g): no \natural ; NA follows *P 837, Scholz*.
- 111 I 2 *P 804*, note 1: $c\sharp^2$ as well as $c\sharp^1$; NA follows *P 837, Scholz*.
- 113 I 1 *P 804*, note 1 (g^2): quarter note, 8th-note rest in place of dotted quarter note; NA follows *P 837, Scholz*.
- 114 I 1 *P 804*, note 3: “Triller von unten”; the sole ornament in *P 804*, it is excluded from the NA as this sign is unknown in Bach’s early works and is most likely an arbitrary addition by a later copyist.
I 2 *P 837, Scholz*, notes 2–3: tie (d^1).
II *P 837*, note 1 (g): no \natural ; possibly a later addition in *Scholz* (placed in the previous measure before the barline).
- 118 I 1 *P 804*, note 1 (g^2): no accidental; NA follows *P 837, Scholz*.
- 122 *P 804*: b on I 1, note 2 (b^2), not on II, note 2 (g); no accidental in *P 837*. NA follows *Scholz*.
- 132–133 II *P 804*: no tie (e); NA follows *P 837, Scholz*.
- 138 Ped Only *P 837* and *Scholz* have an explicit \natural on note 2 (d ; D – one octave lower – in *Scholz*).
- 141 I 2 *P 804*, note 2: no \natural (g^1); NA follows *P 837, Scholz*.
II *P 804*, note 6: $c\sharp^1$; NA follows *P 837*.
- 142 II No source has an original accidental on note 4 ($g\sharp$), in *Scholz* a \sharp is added above the note.
- 144 Ped *P 804*: note 2 (B , half note) displaced to beat 1; note 1 ($f\sharp$, quarter note) written above and slightly to the right of it; NA follows *P 837, Scholz*.
- 148 I 2, II The sources lack accidentals on beat 2; NA reads g^1 (\natural ; cf. emendation of countersubject).
- 151 I, II *P 804*: beat 3 omitted; NA follows *P 837, Scholz*.
- 152 I 1 *P 804*: note 1 ($f\sharp^2$) omitted; NA follows *P 837, Scholz*.
- 153 II *P 804*, note 2: b not $c\sharp^1$ (note 2 possibly inserted; originally note 2 omitted, note 1 a quarter note?); NA follows *P 837, Scholz*.
- 157 I 2 *P 804*, beat 1: $c\sharp^2$ (quarter note), not $c\sharp^1-a^1$ (8th notes); NA follows *P 837, Scholz*.
- 161 II *P 804*: note 1 (b) omitted; NA follows *P 837, Scholz*.
- 162 II *P 804*, note 2: $c\sharp^1$ not a ; NA follows *P 837, Scholz*.
P 804: beat 3 omitted; NA follows *P 837, Scholz*.
- 163 I *P 804*, beat 1: upper voice b^2-e^1 (8th notes), lower voice e^1 (quarter note); NA follows *P 837, Scholz*.
- II All sources, notes 3–4: $g\sharp^1-g\sharp$; NA reads g^1-g (cf. emendation of countersubject).
- 164 II *P 804*: a, b (quarter notes), $c\sharp^1-e^1$ (8th notes, originally d^1-e^1 ?); NA follows *P 837, Scholz*.
- 167–168 I 2 *P 804, Scholz*: no tie (e^1); NA follows *P 837*.
- 171 I 1 *P 804*: g^1, g^1 (quarter note, 8th note, tie added) in place of g^1 (dotted quarter note); NA follows *P 837, Scholz*.
II *P 804*: b, e^1 (quarter note, 8th note) in place of b (dotted quarter note); NA follows *P 837, Scholz*.
- 174 I 2 *P 804*: $g\sharp^1, f\sharp^1, g\sharp^1$ (quarter notes) not b^1, a^1, a^1 ; NA follows *P 837, Scholz*.
- 175 I 1 *P 837, Scholz*, note 2: d^2 not e^2 .
- 177 I, II *P 804*: no e ; NA follows *P 837*, which is also the only source to indicate the crossing of the inner voices, thereby avoiding the parallel octaves present in *Scholz* (*Scholz* transfers the 8th notes in mm. 177–178 from the pedals to the lowest manual voice).
Ped *P 804*, beat 2: a not e^1 ; NA follows *P 837, Scholz*.
- 178 Ped *P 804*, beat 2: b not B ; NA follows *P 837, Scholz*.
- 180 II 2 *P 804*, notes 2–4: $c\sharp-d-e$ not $B-c\sharp-d$; NA follows *P 837, Scholz*.
- 181 I 2, II 1 *P 804*, beat 3: inner voices (b/d^1) omitted; NA follows *P 837, Scholz*.
- 182 *P 804*, beat 3: half-note rest not quarter-note rest; NA follows *P 837, Scholz*.

Praeludium et Fuga in a BWV 543/543a

Sources

BWV 543 (late version)

Principal source: *P 290* (SBB, *Mus. ms. Bach P 290*), pp. 14–19. Movement titles: *Praeludio II* (p. 14); *Fuga* (p. 16). Copyist: Anonymus 303, 2nd half 18th century. Upper staff in soprano clef (also in sources listed below, except as noted).

Secondary source: *AmB 60* (SBB, *Amalienbibliothek ms. 60*), fols. 21–24v. Title page: *Praeludio | e | Fuga | per l’Organo pieno | del Sig^{re}. | Giovanni Sebastiano Bach*. 2nd half 18th century.

Additional sources: *Dröbs* (Leipzig, Städtische Bibliotheken, Musikbibliothek, III.8.14). Copyist: probably Johann Andreas Dröbs (1784–1825). Upper staff in treble clef; *Grasnick* (SBB, *Mus. ms. Bach P 505*). Copyist: F. A. Grasnick.

BWV 543a/1 (early version of the prelude)

Principal Source: *P 803* (SBB, *Mus. ms. Bach P 803*), fascicle 10, pp. 125–143. Title page: *Praeludium | con | Fuga | di | J. S. B.* Heading: *Praeludium* (p. 125); fugue begins on p. 132 without heading, previous page concluding with: *V. S. | fuga seq* (with ♩ time signature of fugue indicated).

Secondary Source: *Kellner* (SBB, *Mus. ms. Bach P 288*), fascicle 13. Title page: *Praeludium cum Fuga. | ex A [b] | pedaliter. || di | Johann Sebastian | Bach* (beneath this,

Kellner's signature "Johann Peter | Kellner" crossed out). Headings: *Præludium* (p. 2), *Fuga*. (p. 4). At end of prelude: *segue Fuga*. Copyist: Kellner.
Additional Source: *LM 4839g* (New Haven, Yale University, Music Library, *LM 4839g*). Copyist: Michael Gotthardt Fischer (1773–1829)?

Evaluation of Sources

The transmission of this work follows patterns similar to those of BWV 545 (see volume 1) and raises similar questions. A Berlin tradition through C. P. E. Bach appears to be documented by the copies in *P 290* and *AmB 60*, and *P 290* serves as principal source, as for BWV 545. In the fugue, several readings from other sources have been identified as Bach's final revisions ("Lesarten letzter Hand");⁴⁹ these appear not only in the copies *Dröbs* and *Grasnick*, thought to have been transmitted through Kittel, but in *LM 4839g* (m. 16) and *P 803* (m. 31, tie on e^1). Thus it is unclear whether the "Kittel" group of sources transmits a distinct late tradition. Bach's material for this work might have been left in an illegible state, giving rise to these variants as well as errors that are present in all copies. The most serious of these concerns the reading of m. 52 in the prelude (m. 42 in BWV 543a/1), which the NA emends as explained below.

Three sources clearly preserve earlier readings: the relatively late *LM 4839g* as well as the much earlier *P 803* and *Kellner* (previously described under BWV 566 and 541, respectively). All three of these sources transmit the early version of the prelude BWV 543a/1.⁵⁰ The same sources also share some distinctive readings in the fugue, but these do not amount to a distinct version. Hence only the prelude appears to have undergone significant revision, although Bach might have prepared a new fair copy of both movements.

Difficult questions are raised by certain unique readings in *P 803*, which for this work gives an inaccurate text in an unidentified hand. Particularly problematical are the altered readings in two passages of the fugue (see entries below for mm. 52, 53, and 108–112). These are in a handwriting that has been identified as autograph. But although the presence of Bach's hand in this copy cannot be entirely ruled out, uncorrected errors elsewhere in the copy point against Bach's having corrected it. For this reason the distinctive variants of *P 803* cannot be accepted as Bach's, although those listed below are stylistically plausible and might represent an abandoned intermediate version of the work. *P 803* also gives the letters "d" and "s" which, as in BWV 535, indicate the division of figuration between the hands in mm. 13–14 of the early version of the prelude (BWV 543a/1) and in mm. 146–149 of the fugue. The NA includes these but not the fingerings from the same source, although these are reported in the Commentary.

The choice of principal source for BWV 543a/1 is somewhat arbitrary, as none is certainly close to the composer or particularly accurate. The NA follows the original readings of *P 803* but emends its text where *Kellner* and *LM 4839g* agree on a more cogent reading.

49 NBA IV/5–6, KB, p. 479, describing readings for mm. 16, 24, 27, and 31.

50 In *Kellner*, an uncertain hand (Westphal?) has added readings of BWV 543/1 in the prelude.

Textual commentary

Pedal markings occur in *P 290* in mm. 1/10, 25 (beat 3), and 31 (beat 3, where the part for the left hand is labeled "man:") and in mm. 2/26, and 95. Explicit "man[ualiter]" markings occur in mm. 1/31 (where the left hand descends beneath pedal note a) and 2/51.

Ornament signs are present in the fugue only. The NA incorporates all ornaments present in *P 290*; additional ornaments taken from other sources are listed below. In mm. 80–81 and 126–127, the NA replaces the mordents of *P 290* and other sources with signs for the trill with termination (*Nachschlag*), which was frequently misread by copyists and even printers (as in the aria of Bach's Goldberg Variations). A so-called chain of trills (*Trillerkette*) is a more likely reading in mm. 126–127 than a series of mordents (cf. BWV 527, movement 1, mm. 16–18, 19–20, etc.).

In *P 290* and *P 803*, the prelude ends at the bottom of a page, where a double bar followed by the time signature § and the word "volti" ("V. S." in *P 803*) implies the immediate commencement of the fugue (*Grasnick* gives the time signature alone in a similar manner).

All sources except *Dröbs* (whose upper staff is in treble clef throughout) switch to treble clef for the upper staff in mm. 2/146–149 (1st half).

Measure	Part	Comment
Prelude		
4	I	No source has an accidental on the antepenult (c^1); NA adds \flat in accordance with 18th-century convention.
9	II	<i>P 290, AmB 60, Grasnick</i> : upward stems on all notes. NA divides the last two beats between the hands (as signified by direction of note stems) following <i>Dröbs</i> .
10	II	<i>P 290</i> : upward stems on notes 1–3 ($c-e-a$), 13–14 ($e-a$); <i>AmB 60, Grasnick</i> : likewise, also note 15 (c^1). NA divides the notes between the hands (as signified by direction of note stems) following <i>Dröbs</i> .
12	I + II	<i>P 290, AmB 60, Grasnick</i> : upward stems on notes 1–3 ($e-a-c^1$); downward stem on each e^1 . <i>Dröbs</i> has downward stems on notes 1–3 (= NA) but also on each e^1 , also upward stems on notes 7–8 ($f-a$). <i>P 290, AmB 60, Grasnick, Dröbs</i> , note 4 from end: a not b ; NA follows BWV 543a/1, m. 8.
18	I + II	<i>P 290, Dröbs, P 803</i> , note 9: d^1 not e^1 ; NA follows <i>AmB 60, Grasnick, Kellner, LM 4839g</i> .
23	I 2	<i>P 290, Dröbs, Grasnick, Kellner</i> , beats 3–4: each b^1 with separate stem but no flag or beam; specification as 16th note is editorial conjecture.
24	Ped	Beaming thus in <i>P 290, AmB 60, Dröbs</i> (beats 1–2 only), <i>Grasnick</i> , BWV 543a/1.
32–33	I 1	<i>P 290, AmB 60, Dröbs, Grasnick</i> : no tie (a^2); NA follows BWV 543a/1.

37	I 3	<i>AmB 60, Dröbs, Grasnick</i> : note 1 (d^1) omitted.	source documents it, nor does <i>Kellner</i> give this form of the subject in the parallel passage in m. 96.
39–40	II 1	<i>P 290, AmB 60, Dröbs, Grasnick, P 803</i> : no tie (e^1); NA follows <i>Kellner, LM 4839g</i> .	31 I 2 <i>P 290, AmB 60, Grasnick</i> , last note: a^1 not g^1 ; NA follows <i>Dröbs, P 803, Kellner, LM 4839g</i> .
40	I 1	No source has tie (c^2); editorial conjecture.	II Tie (e^1) from <i>Dröbs, Grasnick, P 803</i> .
41	Ped	All sources, note 2: $f\#$ [sic] not $F\#$; NA reads by analogy to mm. 42, 43.	34 I 2, II <i>P 290, AmB 60</i> : no ties (f^1, b); NA follows <i>Dröbs, Grasnick, Kellner</i> , and <i>LM 4839g. P 803</i> : tie on b only (imperfectly legible).
48	I 2	<i>P 290, AmB 60, Dröbs, BWV 543a/1</i> : no tie (e^1); NA follows <i>Grasnick</i> .	45 I 1 <i>P 290</i> , last note: d^2 not c^2 ; NA follows <i>AmB 60, Dröbs, Grasnick, P 803, Kellner, LM 4839g</i> .
50, 51	I 2	<i>P 290, AmB 60</i> : each a^1 without beam or flag; the NA specifies notes 3–4 (and notes 1–2 in m. 51) as 8th notes following <i>Dröbs, Grasnick</i> .	46 I 1 <i>P 290</i> , last note: c^2 not b^1 ; NA follows <i>AmB 60, Dröbs, Grasnick, P 803, Kellner, LM 4839g</i> .
51	I 2	<i>Kellner, LM 4839g</i> , beat 3: $a^1-c\#^2$ (dotted 8th note–16th note) not a^1-a^1 (8th note–8th note).	I 2 All sources lack the tie (g); NA reads by analogy to mm. 44, 45, etc.
52	I 1	Note 7: all sources have b^2 not a^2 , but there is no reason for the successive dissonances ($c^2/b^2-b^1/g\#^2$); reading of NA is by analogy to bass ($a-g-a$), etc.	50 I 1, 2 Note 3 ($d\#^2, f\#^1$): trills from <i>P 803, Kellner, LM 4839g</i> .
Fugue			52 I 2 <i>P 803</i> , note 1: originally = NA, changed to $f\#^1$ (quarter note), $f\#^1-d\#^2$ (16th notes, the 1st tied to the previous note).
14	I 2	<i>P 803</i> : fingerings 3–4–5–4–3–2 on the six 16th notes in this measure (further fingerings added in a later foreign hand in m. 15).	53 I 2 <i>AmB 60, Dröbs, Grasnick</i> , last note: $f\#^1$ not a^1 ($\#$ not clear in <i>Dröbs</i> , possibly a later addition as also in <i>Grasnick</i>). <i>P 803</i> : f^1 (without $\#$) originally present beneath a^1 (?); erased. <i>Kellner</i> : reading of NA changed to that of <i>AmB 60</i> et al.
16	I	<i>P 290, AmB 60, Kellner</i> , beats 4–6: upper voice e^2 (8th note), $d^2-c^2-b^1-a^1$ (16th notes), all beamed together; lower voice a^1 (dotted quarter note); no tie. Only <i>Dröbs</i> and <i>LM 4839g</i> give the reading of the NA, which reverses the voice-crossing earlier in the measure (between beats 1 and 2) and avoids direct motion to a perfect fifth. <i>Grasnick</i> reads as <i>Dröbs</i> and <i>LM 4839g</i> apart from a superfluous dot that follows the 8th note a^1 [sic]; this suggests that the other sources follow a reading <i>ante correcturam</i> from a lost autograph that was not entirely legible at this point. The voice-crossing in the 1st half of the measure is indicated in all sources by the absence of a beam connecting notes 1 and 2. All sources join the notes e^2 (8th note)– $d^2-c^2-b^1-a^1$ (16th notes) together on a single beam on beats 4–6.	62 I 1 <i>P 290, Grasnick</i> , note 2 (b^1): short trill sign; <i>AmB 60, Dröbs</i> : “tr”. NA follows <i>Kellner, LM 4839g</i> .
21	I 2	<i>P 290, AmB 60, Dröbs, Grasnick, Kellner, LM 4839g</i> : no tie (b^1); NA follows <i>P 803</i> .	80–81 I 1 <i>P 290, AmB 60, Grasnick, P 803</i> , note 3 (f^2, e^2): mordent; <i>Dröbs</i> “tr” (m. 81 only); <i>LM 4839g</i> : no ornament (see above).
24	I 2	<i>Dröbs, Grasnick</i> , note 4 (g^1): $\#$. In <i>P 803</i> a small sign, imperfectly legible, precedes the note; if a $\#$, it is in a foreign hand.	94 I 1 <i>P 290, AmB 60, Grasnick, P 803, Kellner, LM 4839g</i> , note 3 (d^2): short trill sign; <i>Dröbs, Grasnick</i> : “tr”. Long trill sign of NA is conjectural.
27	I 1	<i>P 290, P 803, Kellner, LM 4839g</i> , beats 1–3: dotted quarter-note rest, not quarter-note rest, $f\#^2$ (8th note); <i>AmB 60</i> : same, but no dot follows rest. NA follows <i>Dröbs, Grasnick</i> .	95 I 2 <i>P 290, AmB 60, Dröbs, Grasnick</i> , last note: e^1 not c^1 ; NA follows <i>P 803, Kellner</i> (before correction), <i>LM 4839g</i> .
	Ped	<i>Kellner</i> , beat 2: $B-f\#$ (16th notes) in place of B (8th note); this conforms with the original form of the subject, but no other	96 II <i>P 290, P 803</i> , beat 1: half-note rest, not dotted quarter-note rest; NA follows <i>AmB 60, Kellner. Dröbs, Grasnick, LM 4839g</i> : no rest.
			100–101 I 2 <i>P 290, AmB 60, Dröbs, Grasnick, Kellner, LM 4839g</i> : no tie (e^1); NA follows <i>P 803</i> .
			103 I 1 <i>P 290, AmB 60, Grasnick, P 803</i> (?), note 6: d^1 not e^1 ; <i>Dröbs</i> : note altered, probably from e^1 to d^1 . Reading of <i>P 803</i> also possibly altered, from d^1 to e^1 . NA follows <i>Kellner, LM 4839g</i> .
			105–106 II <i>P 290, AmB 60, Dröbs, Grasnick, Kellner, LM 4839g</i> : no tie (d^1); NA follows <i>P 803</i> .
			108 II <i>P 290, AmB 60, Dröbs, Grasnick</i> : no tie (b); NA follows <i>P 803, LM 4839g</i> .
			108–112 <i>P 803</i> : originally = NA (?), revised as follows (some readings uncertain):

119	Ped	<i>P 290, AmB 60, Dröbs, Grasnack</i> , note 1 (B): dotted quarter note (no rest follows); NA follows <i>P 803, LM 4839g</i> .
123	II 2	<i>P 290, AmB 60</i> : no tie (<i>e</i>); NA follows <i>Dröbs, Grasnack, P 803, Kellner, LM 4839g</i> . Only <i>P 803</i> has an accidental on note 4 (<i>g</i>), but alterations make the reading uncertain; NA reads \sharp in view of accidentals on g^1 , g , and G elsewhere within m. 123.
126–127	I 1	<i>P 290, AmB 60, Grasnack, P 803</i> , each note: mordent; no ornaments in <i>Dröbs, LM 4839g</i> (see above).
128	II	<i>P 803</i> : fingerings 5–4–1–4–3–2, 1–3–2–1–3–2 on the twelve 16th notes in this measure.
135	II	<i>P 290, AmB 60</i> : last note <i>d</i> not <i>e</i> ; <i>P 803</i> : $d\sharp$. Kellner: apparently <i>c</i> (possibly altered from <i>d</i>). NA follows <i>Dröbs, Grasnack, LM 4839g</i> .
140	II 1	<i>P 290, Grasnack, P 803, Kellner, LM 4839g</i> , note 1: e^1 not d^1 ; NA follows <i>AmB 60, Dröbs</i> .
146	I	No source has any accidental on the penultimate note (g^2).
146–149	I	Letters “s” and “d” from <i>P 803</i> , which places most letters “d” beneath the notes; the NA places them above, as in BWV 535.
148	I	No source has any accidental on note 3 (g^2).
	Ped	<i>P 290, P 803, LM 3957g</i> : <i>E</i> (quarter note) and both rests absent. <i>AmB 60, Kellner</i> : <i>E</i> present, but no rests. NA follows <i>Dröbs, Grasnack</i> .

Textual commentary: BWV 543a/1 (early version of the prelude)

Passages in BWV 543a/1 are related to those in the prelude of BWV 543 as follows (see CD-ROM for a synoptic view comparing the two versions):

BWV 543a/1	BWV 543/1	Comment
mm. 1–6	1–9	Different except for beats 1–3 of m. 1.
7–12	10–20	Note values doubled in BWV 543/1.
13–16	22–25	Essentially the same.

17–18	26–28	Distinct from beat 2 of the 1st measure listed through beat 1 of the 2nd.
19–43	29–53	Essentially the same; small variants in mm. 26, 31, and 43 of BWV 543a/1 (= mm. 36, 41, and 53 of BWV 543/1).

Below are listed all departures from *P 803*. A few variant readings in passages common to BWV 543 are listed above in the textual commentary for the prelude of BWV 543.

P 803 has pedal markings in mm. 7, 16 (beat 3), and 21 (beat 3). The indication in m. 21 is placed beside the eighths *A–e–a–b*; as this source lacks the tie between the half notes (*a*) in mm. 21–22, it would not be impossible to play the eighths *A–e–a–b* on the pedals.

Measure	Part	Comment
1		<i>P 803</i> : ♩ ; NA follows <i>Kellner, LM 4839g</i> .
7, 9, 10, 12	II	<i>P 803, Kellner, LM 4839g</i> , notes 1–3: upward stems (cf. BWV 543, mm. 10ff.).
7	II	<i>P 803</i> , last note (<i>b</i>): \sharp [sic]; NA follows <i>Kellner, LM 4839g</i> .
11	I + II	<i>P 803</i> , note 9: d^1 not e^1 ; NA follows <i>Kellner, LM 4839g</i> .
12	II	<i>P 803</i> , note 7 (<i>f</i>): no \sharp ; NA follows <i>Kellner, LM 4839g</i> .
13	I	<i>P 803</i> , beat 3, notes 6–7 (f^2 – g^2): sharps added later in foreign hand. No source has \flat on f^2 (beat 4, note 2); reading is editorial conjecture based on 18th-century convention.
13–14	I	Letters “s” and “d” from <i>P 803</i> , which places them above the notes; the NA moves letters “s” beneath, as in BWV 535.
15–16	I, II	<i>P 803</i> : only one tie, probably on a^1 ; NA follows <i>Kellner, LM 4839g</i> .
17	Ped	<i>P 803</i> , beat 4: $g\sharp$ – <i>A</i> – <i>d</i> – <i>A</i> , each <i>A</i> subsequently altered (by main copyist?) to <i>B</i> ; <i>Kellner, LM 4839g</i> : $g\sharp$ – <i>A</i> – <i>c</i> – <i>A</i> .
18	Ped	All sources have <i>G</i> for note 4 (not <i>A</i> as in BWV 843/1), with explicit \flat in <i>Kellner, LM 4839g</i> .
19	I 1	<i>P 803</i> , note 2: c^2 not d^2 (no tie); NA follows <i>Kellner, LM 4839g</i> .
19, 22	Ped	All sources: note 1 (<i>f</i>) written as half note tied to quarter note (tie is probably a later addition in <i>P 803</i>).
21–22	Ped	<i>P 803</i> : no tie (<i>a</i>); NA follows <i>Kellner, LM 4839g</i> .
22	I 1	<i>P 803</i> , note 6: f^2 not e^2 ; NA follows <i>Kellner, LM 4839g</i> .
23	I	<i>P 803</i> , beat 3, notes 5–8: a^1 – g^1 – $f\sharp^1$ – g^1 (not c^2 – a^1 – g^1 – a), the 1st note subsequently changed to c^2 (?); NA follows <i>Kellner, LM 4839g</i> .
24	I + II	<i>P 803</i> , note 1: <i>b</i> not <i>a</i> ; NA follows <i>Kellner, LM 4839g</i> . <i>P 803</i> has fingering “4” on notes 21 (eb^1) and 25 (<i>a</i>); note 29 (<i>d</i>) bears a symbol that initially appears to be “5” but is set between two dots (\bullet s \bullet), probably to signify the letter “s” (= NA).

27	I 3	<i>P 803</i> : reading of note 1 uncertain, possibly <i>b</i> not <i>d</i> ¹ ; NA follows <i>Kellner, LM 4839g</i> .
29	I 1	<i>P 803</i> , notes 1–2: tie (<i>d</i> ²); NA follows <i>Kellner, LM 4839g</i> .
	II 2	All sources, note 2 (<i>f</i>): #; NA follows BWV 543/1.
29–30	II 1	<i>P 803</i> : no tie (<i>e</i> ¹); NA follows <i>Kellner, LM 4839g</i> .
30	I 1	No source has tie (<i>c</i> ²); editorial conjecture (as in BWV 543).
31	I 2	<i>P 803</i> , note 2 (<i>g</i> ¹): no #; NA follows <i>Kellner, LM 4839g</i> .
	Ped	All sources, note 2: <i>f</i> # not <i>F</i> # (as in BWV 543, m. 41); NA reads by analogy to mm. 32, 33.
37–38	Ped	<i>P 803</i> : no tie (<i>E</i>); NA follows <i>Kellner, LM 4839g</i> .
38	I	No source has ties on both <i>a</i> ¹ and <i>e</i> ¹ (<i>P 803</i> and <i>Kellner</i> place tie on <i>a</i> ¹ , <i>LM 4839g</i> on <i>e</i> ¹); reading of NA is editorial conjecture (cf. BWV 543, m. 48).
39	II	<i>P 803</i> , notes 1–2: <i>c</i> # ¹ (quarter note), not <i>c</i> ¹ – <i>c</i> # ¹ (8th notes); NA follows <i>Kellner, LM 4839g</i> .
39–40	I 2	No source has a tie (<i>a</i> ¹); NA follows BWV 543/1.
40, 41	I 2	<i>P 803</i> : each <i>a</i> ¹ on same stem as upper voice. Likewise <i>Kellner</i> and <i>LM 4839g</i> except at beat 3 of m. 41 (see entry above for m. 51 in BWV 543/1). The NA interprets the notes on beat 3 (and on beat 1 of m. 40) as 8th notes, following <i>Dröbs, Grasnick</i> .
42	I 1	On note 7 (<i>a</i> ²), see above on BWV 543/1, m. 52.

Praeludium et Fuga in b BWV 544

Sources

Principal Source: *JSB* (autograph fair copy), current location unknown. Title page: *Praeludium pro Organo | cum pedale obligato | di | Joh: Seb: Bach*. Headings: *Praeludium in Organo pleno, pedale di Joh: Seb: Bach*. (p. 3); *Fuga* (p. 7).

Secondary Source: *P 290* (SBB, *Mus. ms. Bach P 290*), pp. 83–91. Movement titles: *Preludio 12*. (p. 83); *Fuga* (p. 88). Copyist: Anonymus 303, 2nd half 18th century.

Additional Sources: *Kellner* (SBB, *Mus. ms. Bach P 891*). Copyist: Johann Peter Kellner, after 1727⁵¹; *Dröbs* (Leipzig, Städtische Bibliotheken, Musikbibliothek, III.8.21), pp. 1–9. Copyist: probably J. A. Dröbs.

Evaluation of sources

Bach's handwriting in the autograph has been dated to the period 1727–1732.⁵² The title page includes the later entry “Christel” in a hand identified as possibly that of Anna Magdalena Bach, indicating that the manuscript was meant to pass to Johann Christian Bach after J. S. Bach's death.⁵³ Although its present whereabouts are unknown,

51 Date from Stinson (note 2), p. 24.

52 Stinson (note 2), p. 26, following Yoshitake Kobayashi (note 5), p. 20; a slightly narrower range (1727–1731) is given in NBA IV/5–6, KB, p. 37.

53 NBA IV/5–6, KB, p. 35.

a “photographic copy” of the autograph in the Fitzwilliam Museum, Cambridge, was the basis of a facsimile published in 1942.⁵⁴ At that time the manuscript was in New York, in the possession of Gisela Selden-Goth, a pianist and pupil of Busoni. An earlier facsimile (not seen here) was reportedly inferior from a technical point of view.⁵⁵ Corrections or alterations in the autograph are few; if any involved compositional changes, the latter were limited to small adjustments in the values of notes, rests, and the like.⁵⁶

The earliest copy, by Kellner (see above under BWV 548), gives the impression of deriving its text directly from the surviving autograph, as is already suggested by the use of the same somewhat unusual heading for the first movement.⁵⁷ Whether the other copies also descend from the surviving autograph, directly or indirectly,⁵⁸ is less clear. The copy written or owned by Dröbs is the first of four pieces in a manuscript that later passed to his pupil Carl Ferdinand Becker.⁵⁹ As with other manuscripts that belonged to Dröbs, its text has been traced to a lost manuscript of Kittel,⁶⁰ but this too is uncertain. On the other hand, the text of *P 290* has been plausibly traced to a lost exemplar formerly in the possession of C. P. E. Bach, although a number of unique readings, including fingerings, appear to have been added by a later hand.⁶¹

The copies give correct readings in a few passages where the existing autograph reveals minor oversights. In such cases the copies must reflect correct or revised readings in a lost autograph. But a number of more substantive variants, including several ornaments in *P 290* and *Kellner* as well as altered readings in *P 290*, are probably products of arbitrary editing by copyists.⁶² Accidentals added in *P 290* in mm. 1/41 and 83 are clearly erroneous, and a necessary accidental is omitted in m. 16 from the source's unique *Anschlag*, an ornament less characteristic of J. S. Bach than of C. P. E. Bach.⁶³ Clearly the surviving autograph must serve as principal source, supplemented by the copies only where the autograph is faulty.

54 So described in a brief postface by Otto Erich Deutsch to the facsimile edition (London, 1942). The *Göttinger Bach-Katalog* describes the subsequent provenance of the manuscript as “A[lbi] Rosenthal, London? - ? (Zürich).”

55 Edited by Georg Kinsky, Vienna, 1923, see NBA IV/5–6, KB, p. 39.

56 NBA IV, 5–6, KB, p. 38, distinguishes ten alterations as “Verbesserungen”; the most significant of these involve prelude, mm. 17 (I 1), 57 (II 2), and 69 (II 2), where Bach appears to have originally notated small note values on the downbeat as single (unbeamed) notes, only subsequently beaming them together with the following notes. The copies, however, show no evidence of the unbeamed notation.

57 In *Kellner: Praeludium in Organo pleno, pedale di Johanne S: Bach* (p. 2).

58 As shown in Kilian's stemma (NBA IV/5–6, KB, p. 727).

59 Becker added his name beneath Dröbs's possessor's mark on the title page (“C. F. Becker | 1830”).

60 As argued by Kilian in NBA IV/5–6, KB, p. 485, where *Dröbs* is grouped together with a 19th-century copy by Grasnick (SBB, *Mus. ms. Bach P 922*). But the two copies diverge occasionally; for instance, in m. 1/53, *Grasnick* shares the variant reading of *P 290* (8th notes *g*¹–*b*¹), not *Dröbs* (quarter note *g*¹).

61 On this copy's unique variants, see below. Fingerings occur in m. 1/75 (I 1, notes 10–12: 1–2–1).

62 Suspicious readings in *P 290* include those reported in mm. 1/68, 2/27, and 2/60, as well as the *Anschläge* in mm. 1/16 and 42.

63 The term refers to a so-called double appoggiatura, described in C. P. E. Bach, *Versuch*, I.3.6 (pp. 103–106).

Textual commentary

The autograph contains pedal markings in 1/4, 30, 50, 79; 2/8, 18, 24, 61, 75.

In the prelude, the notated value of the appoggiatura first seen in m. 10 (Ped) varies in the sources, as does the presence of a slur connecting it to the main note. Like all appoggiaturas in the piece, however, it originally was probably interpreted as a “short” or “invariable” (*unveränderliche*) appoggiatura, rather than according to rules for “long” or “variable” (*veränderliche*) appoggiaturas that were promulgated later by Quantz and C. P. E. Bach. The slur was doubtless understood (implying performance of both notes with a single foot, using heel and toe) and therefore is omitted from the NA.

Measure	Part	Comment
Prelude		
1	I 1	No source has the staccato dot found on the last note in some editions, but cf. the entry below for m. 28.
2	I 1	No source has slur on notes 1–2 (nor in m. 28).
9	I 2	<i>JSB</i> , note 1 (e^1): 16th note (probably; the facsimile of the lost source is unclear), not 8th note; this appoggiatura is slurred to the following note. NA follows <i>P 290</i> , <i>Kellner</i> , <i>Dröbs</i> .
10	Ped	<i>JSB</i> , <i>Dröbs</i> , note 1 (appoggiatura <i>B</i>): 16th note, not 8th note; NA follows <i>P 290</i> , <i>Kellner</i> . No source has slur.
15	I 1, 2	All sources, note 2: $g\sharp^1/b^1$ not $a\sharp^1/c\sharp^2$; NA reads by analogy to mm. 41, 81.
16	I 1	<i>P 290</i> : note 1 preceded by <i>Anschlag</i> (g^1-b^1 [sic], small 16th notes); possibly a misreading of a \sharp as in <i>JSB</i> at m. 42 (see below).
20–21	I 1	<i>JSB</i> : no staccato dots after the middle of m. 20 (page turn); NA follows <i>Kellner</i> .
28	II	<i>JSB</i> : dot above last note ($c\sharp^1$) is absent from parallel passages and from <i>P 290</i> , <i>Kellner</i> , and <i>Dröbs</i> ; probably a stray mark, excluded from NA.
29	II	No source has slur on notes 1–2 ($b-a$); cf. m. 3.
33	Ped	No source has slur on last two notes; NA adds by analogy to m. 7.
35–36	II	<i>JSB</i> , <i>Kellner</i> , <i>Dröbs</i> : no tie ($f\sharp$, b); NA follows <i>P 290</i> (cf. mm. 37–38).
41	I 1, 2	<i>P 290</i> , note 2: e^2/g^2 (with explicit naturals, probably added by foreign hand), not $e\sharp^2/g\sharp^2$; no accidentals in <i>JSB</i> , <i>Kellner</i> , or <i>Dröbs</i> , but sharps are implied by 18th-century convention.
41–42	I 1	No source has tie ($e\sharp^2$); in <i>JSB</i> (but not in <i>Dröbs</i>), where m. 42 begins a new line, note 1 in m. 42 bears an explicit \sharp .
42	I 1	<i>P 290</i> : note 1 preceded by <i>Anschlag</i> ($d^2-f\sharp^2$, small 32nd notes), possibly a misreading of a \sharp (as in <i>JSB</i> ; see preceding entry).
44	II	<i>JSB</i> , <i>Kellner</i> , <i>P 290</i> , last note (<i>G</i>): no \sharp ; NA follows <i>Dröbs</i> .
45	I 1, II	<i>JSB</i> , <i>Kellner</i> , <i>Dröbs</i> : no staccato; NA follows <i>P 290</i> .

53	I 2, II	The inner voices were apparently unclear on beats 2–3 of this measure in the lost composing autograph, and the intended reading is not entirely certain. <i>P 290</i> shows II as a single voice, g^1 , b^1 (8th notes, without beam). <i>Dröbs</i> omits b^1 (8th note) and gives e^2 (I 2) on beat 3 as a quarter note [sic].
56	I 1	No source has a tie on d^2 (notes 2–3).
58	I 2	On beat 4, all sources have an 8th note (e^2) in place of the grammatically correct dotted 16th note adopted in the NA.
59	I 3	Note 6 (c^2 , doubling I 2) is absent in all sources, probably because there was no space for extending the beams of notes 1–5 to a 6th note, nor for an additional downward note stem on c^2 . In <i>Dröbs</i> , the preceding note (b^1) is an 8th note; in <i>P 290</i> the value of the latter is indeterminate as it bears a short stem of its own without flag or beaming.
67	I	<i>JSB</i> : ornament sign (a^1) drawn indistinctly, but longer than the short trill sign in <i>P 290</i> and <i>Dröbs</i> . <i>Kellner</i> : “Triller von unten”.
68	I 1	<i>JSB</i> : ornament sign ($a\sharp^1$) again unclear, but distinctly longer than in m. 67; <i>Kellner</i> : probably an ordinary long trill sign (indistinct, possibly another “Triller von unten” intended). NA follows <i>P 290</i> , <i>Dröbs</i> .
83	I 2	<i>JSB</i> , <i>Kellner</i> , note 2 ($a\sharp^1$): no accidental, but \sharp on a^1 is implied by 18th-century convention. <i>P 290</i> : \natural (probably in foreign hand).
84	I 2	<i>Kellner</i> , <i>Dröbs</i> , note 1 ($a\sharp^1$): tied to previous note (<i>P 290</i> lacks the <i>Anschlag</i> found in the corresponding mm. 16 and 42).
Fugue		
27	I 2	<i>JSB</i> , note 6 (d^1): 8th not 16th note [sic]; NA follows <i>Kellner</i> , <i>P 290</i> , <i>Dröbs</i> .
	II	<i>P 290</i> , note 6: a not b , corrected (in pencil?) to $a\sharp$; \sharp also added on note 2, and note 7 changed to b .
60	I 2, II	<i>P 290</i> : d^1 (8th note) and rest, $d^1-c\sharp^1$ (8th notes) and b (quarter note) omitted; added later, but as a single voice $d^1-c\sharp^1$, d^1-b (8th notes).
88	I 1	<i>JSB</i> , note 5 ($a\sharp^1$): ornament sign drawn indistinctly, could be interpreted as “Triller von oben” or “tremblement appuyé”. <i>P 290</i> : short trill; <i>Kellner</i> : “Triller von unten”; <i>Dröbs</i> : “tr”.

Appendix

Praeludium et Fuga in e BWV 533a

Sole Source

Preller (Leipzig, Städtische Bibliotheken, Musikbibliothek, *Ms.* 7), fascicle 19, pp. 83–86. Heading (p. 84): *Praeludium et Fuga in E moll di Sig^{re} | J. S. Bach.* Copyist: J. Preller.

Preller, the sole source of the alternate version BWV 533a, is part of a convolute manuscript belonging to the Mempel-Preller collection (described in volume 1 under BWV 532). The copyist is thought to have studied with Mempel, who may in turn have been a pupil of Kellner. Preller's unique versions of a number of Bach works, often with otherwise unknown ornament signs and other performance markings, appear as appendices in several volumes of the NBA.

The relationship between BWV 533a and BWV 533 is discussed above. Whatever Bach's role in the origin of BWV 533a, he is unlikely to have been responsible for the ornament signs and fingering numerals in this version of the fugue, which includes several instances of the long trill with closing turn, indicated by a sign that is common only in Bach's later works. Equally suspicious, given the high density of ornament signs early in the movement, is their disappearance after m. 14. Hence the ornament signs and fingerings, as in other copies by Preller, are probably later accretions to the text; indeed, some appear to be later additions to Preller's manuscript.

Textual commentary

Preller lacks pedal indications.

Measure	Part	Comment
Prelude		
9–11	I	Stem directions [sic], but possibly stems should go downward on the last three notes of m. 9 (signifying performance by the left hand), upward on notes 1–3 of m. 10 (signifying performance by the right hand), and downward on notes 2–3 of m. 11.
14	I 2	Last chord: no \sharp on d^1 (required by 18th-century convention).
30	II	Last note: placement of notehead for the middle part is ambiguous, could be read as either $f\sharp$ or e ; the latter is more likely, avoiding an unprepared 6/4-chord.
Fugue		
8	I 2	Beat 4 omitted; $e^1-d\sharp^1$ (8th notes) is editorial conjecture.
15	I 1	Note 2 (c^2): \flat added editorially.
22	I 1	Note 1 (g^1): \sharp ; NA follows BWV 533.
	II 1	Note 1 (g) omitted; NA follows BWV 533.
27	II 1	Beat 4 (8th-note rest, $d\sharp^1$ 8th note) omitted; NA follows BWV 533.
33	I 2	Note 1 ($d\sharp^1$): quarter note not 8th note.
36	II	[Sic]: no fermata, no \sharp on g .

Praeludium in a BWV 551

Sources

Principal source: **Ringk** (SBB, Mus. ms. *Bach P 595*), fascicle 7. Heading: *Praeludium con Fuga ex A Moll. | pedaliter di | J. S. Bach. sc: J. Ringk.* Copyist: J. Ringk, “after 1730?”⁶⁴ Upper staff in soprano clef.

Secondary source: **Mempel** (Leipzig, Städtische Bibliotheken, Musikbibliothek, *ms.* 7), fascicle 11, pp. 44–46. Heading: *Fuga in A mol di Bach.* Copyist: J. N. Mempel.

Evaluation of sources

Ringk is a single bifolio, now bound with other copies in his hand within the convolute *P 595*. *Mempel* occupies the last three pages of a fascicle that also contains copies of BWV 532/1 and 921 in the same hand. *Mempel* omits the initial eleven-measure preludial passage (hence the title in this source) but adds the beginning of a third fugue in the same key and in a similar style immediately after the conclusion of BWV 551. Although Ringk studied with Bach's acquaintance Kellner, Mempel's relationship with the latter is uncertain.⁶⁵ Neither is known to have had a direct connection to Bach, although they copied many of the latter's works, often in similar texts. This implies the use of common exemplars, likely obtained through Kellner, but it also raises the likelihood of common errors, including errors of attribution. Such errors are particularly likely to have occurred in copies such as the present ones, which both copyists appear to have made early in their careers. Both sources contain obvious errors, especially in the form of missing notes and ties. Ties and other entries in lighter script in *Ringk* are clearly corrections added at a time possibly long after the original entry of the text; they are absent in *Mempel*. Both copies use flats to cancel sharps, an archaic notational practice consistent with the work's early style.

Many readings common to the two copies appear to be compositional errors, e.g., in mm. 45, 46, and 51, where parts drop out inconsequentially, probably because the composer was unable to find a convincing continuation of each line. Such evidence of compositional inexperience is arguably a sign that BWV 551 is a tentative exercise by a very young J. S. Bach. But the style is sufficiently generic that the music might be traced to any fledgling composer – perhaps one of a previous generation, to judge from the old-fashioned style.

As the sources fail to provide a completely coherent text, the NA incorporates a greater number of editorial conjectures than in other works edited here. Ties, however, have been added more conservatively than in previous editions of this work.

Textual commentary

Pedal markings occur in *Ringk* in mm. 9, 18, 26, 31, 41, 48, 57, 60, and 82. In addition, an erasure at m. 24 in *Ringk* probably eliminated a “ped” marking there (*Mempel* indicates use of pedals at this point). It is unclear whether the bass entrances in mm. 44, 64, 68, 72, and 78 were intended for the pedals, as there is no indication of the same

⁶⁴ Date from Stinson (note 2), p. 37.

⁶⁵ Stinson (note 2), p. 9; Ringk is described as Kellner's pupil in Ernst Ludwig Gerber, *Historisch-Biographisches Lexicon der Tonkünstler*, vol. 2, Leipzig, 1792, p. 293.

nor any rests in the following measures to show that use of the pedals should cease. As the passages in question are playable on the pedals, and m. 79 requires the use of pedal *d* for performance as notated, the NA places these entrances in the bottom staff. The only ornaments in *Ringk* are the “tr” indications in mm. 10 and 77; m. 10 is absent from *Mempell*, which omits the ornament in m. 77. Indications in previous editions for trills on long notes in the pedals (mm. 34, 35) stem from misreadings of *Ringk*’s distinctive wavy ties.⁶⁶

In general, only errors in the principal source (*Ringk*) are listed below. Where both sources contain errors, the reading of the NA is an editorial conjecture unless otherwise indicated. Both copyists omitted essential ties; the NA adds these as follows: mm. 20–21 (I 2, *d*¹), 42 (I 2, *d*¹; cf. m. 49), 44 (I 2, *g*¹), and 61–62 (I 2, *e*¹; added subsequently in *Ringk*).

Measure	Part	Comment
1–11		<i>Mempell</i> : these measures absent; the copy begins in m. 12, in which the initial dotted quarter note (<i>a</i> ¹) is replaced by quarter note and 8th-note rests and the lower voices are silent (no rests or notes).
8	I 2	<i>Ringk</i> , last note: superfluous <i>g</i> ¹ (quarter note; error in copying from tablature?).
14	I 1	<i>Ringk</i> , <i>Mempell</i> , note 2: <i>g</i> (#) ² not <i>a</i> ² ; no accidental on note 3 (<i>g</i> ²).
15–16	I 1	<i>Ringk</i> : tie (<i>e</i> ²) added in light ink (?).
20–21	I 2	Tie (<i>d</i> ¹) is editorial conjecture.
22–23	I 1	<i>Ringk</i> : these measures span a page break; in m. 23 a tie extends backwards from note 1 (<i>a</i> ¹), but there is no corresponding tie in m. 22 and none in <i>Mempell</i> , where these measures fall within a single system.
24–25,		
25–26, 27	I 1	<i>Ringk</i> : ties (all on <i>e</i> ¹) added in light ink (?).
26	II 2	<i>Mempell</i> , beat 2: <i>e</i> – <i>a</i> (8th notes) omitted; <i>Ringk</i> : 1st note <i>d</i> not <i>e</i> . <i>Ringk</i> , <i>Mempell</i> , last note: <i>g</i> not <i>a</i> .
28	II 2	<i>Ringk</i> , <i>Mempell</i> , beats 1–2 blank; reading of NA (8th-note rest, <i>e</i> 8th note, <i>d</i> quarter note) is conjectural.
	Ped	<i>Ringk</i> , note 1 (<i>F</i> #): no #; NA follows <i>Mempell</i> .
29	Ped	<i>Ringk</i> , <i>Mempell</i> : <i>e</i> not <i>c</i> .
31	I 1	<i>Ringk</i> , <i>Mempell</i> , notes 11–12 (<i>f</i> ¹ – <i>f</i> ¹): no #; cf. m. 32.
34	II 1	<i>Ringk</i> : no <i>d</i> ¹ (whole note); NA follows <i>Mempell</i> .
36	I 1	<i>Ringk</i> , <i>Mempell</i> : <i>d</i> ² (whole note) in place of <i>e</i> ² , <i>f</i> # ² (half notes), which are editorial conjectures.
37	I 1	<i>Ringk</i> , <i>Mempell</i> , note 2: <i>e</i> ² not <i>d</i> ² (conjecture).
39		<i>Ringk</i> : “Fuge” added in foreign hand in light ink (?) above beats 2–3.

66 As in SBB, *Mus. ms. Bach P 642*, by the early 19th-century copyist Krüger.

41	I 1	<i>Ringk</i> : apparent tie following note 3 (<i>c</i> ²) probably a misreading of a dot (sometimes drawn as a short or wavering horizontal line in both sources); nothing at this point in <i>Mempell</i> .
42	I 2	<i>Ringk</i> , <i>Mempell</i> , note 3: <i>d</i> ¹ not <i>e</i> ¹ ; note 5 (<i>g</i> ¹): #.
44	I 2	Tie (<i>g</i> ¹) is an editorial conjecture.
46		<i>Ringk</i> , <i>Mempell</i> : <i>c</i> ¹ (II, note 1) and <i>c</i> ¹ (Ped, note 4) are omitted.
49	I 2	<i>Ringk</i> , <i>Mempell</i> , last four notes a third lower (<i>a</i> ¹ – <i>g</i> ¹ – <i>a</i> ¹ – <i>e</i> ¹ not <i>c</i> ² – <i>b</i> ¹ – <i>c</i> ² – <i>g</i> ¹); cf. m. 39, etc.
	II	<i>Ringk</i> : <i>a</i> , <i>a</i> , <i>b</i> (three quarter notes), quarter-note rest; <i>Mempell</i> : <i>a</i> , <i>a</i> (quarter note tied to 8th note), then, on beat 3, <i>b</i> – <i>b</i> (8th notes); no intervening 8th-note rest as required by the meter. NA follows <i>Mempell</i> but beams together notes 2–3 (<i>a</i> – <i>b</i>), moving them to beat 2, and changes note 4 (<i>b</i>) from an 8th note to a quarter note.
50	I 1	<i>Ringk</i> , <i>Mempell</i> , note 7 (<i>c</i> ²): #; <i>Ringk</i> , notes 6–7: tie added.
	I 2	<i>Ringk</i> , note 5: <i>g</i> ¹ not <i>b</i> ¹ ; <i>Mempell</i> , notes 5–8 the same as 9–12 (<i>c</i> ² – <i>g</i> ¹ – <i>a</i> ¹ – <i>e</i> ¹ not <i>b</i> ¹ – <i>e</i> ¹ – <i>e</i> ² – <i>b</i> ¹). NA reads by analogy to m. 40, etc.
51	I	<i>Ringk</i> , <i>Mempell</i> : 2nd half of measure empty; rests and <i>a</i> (quarter note) are editorial conjectures.
	Ped	<i>Ringk</i> , <i>Mempell</i> , note 7: <i>F</i> not <i>D</i> ; NA follows m. 40, etc.
52	II	<i>Ringk</i> , <i>Mempell</i> , notes 7–10: <i>g</i> – <i>f</i> #– <i>g</i> – <i>d</i> not <i>g</i> – <i>d</i> – <i>g</i> – <i>f</i> ; NA reads by analogy to m. 54, etc.
	Ped	<i>Ringk</i> , <i>Mempell</i> , note 6 (<i>B</i>): no accidental; cf. beat 1.
57	I 2	<i>Ringk</i> , <i>Mempell</i> , note 2: <i>b</i> not <i>d</i> ¹ ; NA reads by analogy to m. 56, last three notes.
59	I	<i>Ringk</i> , <i>Mempell</i> , note 6 (<i>f</i> # ¹): no #.
	II	<i>Ringk</i> , <i>Mempell</i> , note 5: <i>f</i> # ¹ not <i>c</i> # ¹ .
61–62	I 2	<i>Ringk</i> : tie added (<i>e</i> ¹).
62	I 1	<i>Ringk</i> , <i>Mempell</i> , note 6: <i>g</i> ¹ not <i>c</i> ² , no tie; the reading of the NA avoids an unprepared dissonance on the 3rd beat.
	I 2	<i>Ringk</i> , <i>Mempell</i> , beat 2: <i>b</i> – <i>g</i> – <i>e</i> ¹ – <i>c</i> ¹ not <i>d</i> ¹ – <i>g</i> – <i>e</i> ¹ – <i>c</i> ¹ .
	Ped	Neither source has an accidental on note 4 (<i>f</i>); although a ♯ is possible according to 18th-century convention, a # is at least equally likely within the style.
63	I 2	<i>Ringk</i> , <i>Mempell</i> , note 9: <i>g</i> ¹ not <i>f</i> ¹ ; cf. I 1 on beat 1.
66	I 1	<i>Ringk</i> , <i>Mempell</i> , last note (<i>b</i> ¹): no ♯ (later addition in <i>Ringk</i>); cf. m. 67 (I 2).
67	I 1	<i>Ringk</i> , <i>Mempell</i> , note 4 (<i>c</i> ²): no #; cf. I 2.
68	I 1	<i>Ringk</i> : note 1 omitted (<i>g</i> ¹ , doubling I 2); <i>Mempell</i> : <i>e</i> ² .
	II	<i>Ringk</i> , note 9 (<i>b</i>): ♯, if present, is a later addition, inserted unclearly above the note; NA follows <i>Mempell</i> , where ♯ is clearly an original entry.
70	II	<i>Mempell</i> : note 1 (<i>d</i> ¹) omitted; probably a later addition in <i>Ringk</i> .

- 71 II 1 *Ringk*: note 4 (*a*) placed slightly ambiguously, might be read as *b*; NA follows *Mempell*.
- 73 II *Ringk, Mempell*, note 2: d^1 not *b*.
- 74 I 1 *Ringk, Mempell*, note 2: $f\sharp^1$ not $g\sharp^1$; in *Ringk* the 2nd notehead ($f\sharp^1$) may have been smudged out in an effort at correction.
- 75 I *Ringk, Mempell*, notes 10–11: e^2-f^2 not a^2-e^2 .
- 76 II 2 *Ringk, Mempell*, note 5 (b^1): no *b*.
- 78 Ped *Ringk, Mempell*, note 8 (*b*): no *b* (added in light script in *Ringk*); notes 10–11: *f-g*, not *e-f*.
- 79 II 2 *Ringk, Mempell*, note 3: d^1 not e^1 .
- 80 I 1 *Ringk, Mempell*, last note: d^2/e^2 not $c\sharp^2/e^2$.
- 81 I, II *Ringk, Mempell*: apparently corrupt; *Ringk* as example a, *Mempell* as example b below. Reading of NA is conjectural.

The image shows two examples of musical notation for measures 81 and 82. Example 'a' shows the melody in the right hand and the bass line in the left hand. Example 'b' shows the same melody and bass line but with a different reading of the notes in measure 81.

- 82 I 2 *Ringk, Mempell*: d^1/a^1 not d^1/f^1 .
- 84 I 2 *Ringk, Mempell*, note 4: d^1 not a^1 .
- Ped *Ringk, Mempell*: blank staff; *D* (whole note) is conjectural (neither source has a tie from the previous measure).
- 87–88 Ped *Ringk*: no tie; NA follows *Mempell*.
- 88 I 2 *Ringk, Mempell*, note 2 (c^2 , 8th note): no *#*.
- 89 I 2 *Ringk, Mempell*: last note ($c\sharp^2$, quarter note) and tie absent (these are editorial conjectures).
- II *Ringk, Mempell* (all three notes): half not whole notes. *Ringk*: no *#* (c^1); *Mempell*: *b* in place of $c(\sharp)^1$.

At the end of m. 89, both copies have ornamental final bars, signifying the end of the piece. Neither has a fermata, however, and, within the remaining space on the page, *Mempell* adds the following:

The image shows a continuation of the musical notation for measures 89, 90, and 91. The melody is in the right hand and the bass line is in the left hand. The notation includes various notes and rests, with some notes being half notes and others quarter notes.

Any continuation is lost as this music falls at the end of the page and the copy breaks off at this point.