## Commentary

## Abbreviations and Sigla

a.c. ante correcturam

P Staatsbibliothek zu Berlin-Preußischer Kulturbesitz, Musikabteilung, Mus. Ms. Bach (shelf number for scores)
Ped Pedal system
St Staatsbibliothek zu Berlin-Preußischer Kulturbesitz, Musikabteilung, Mus. Ms. Bach (shelf number for parts)

In the individual notes, voices are indicated by Roman numerals for the system and, if necessary, Arabic numerals for the individual voices within the system, each in increasing order (I $2=$ first system, second voice). These designations pertain to the notation of the present edition.
Unless otherwise noted, the individual notes are concerned with differences between the respective primary source and the notation of the present edition.
Detailed information on the sources can be found in the Critical Report of the Neue Bach-Ausgabe (NBA): NBA, series IV, volume 7 (Sechs Sonaten und verschiedene Einzel-werke)-Critical Report by Dietrich Kilian, Kassel [etc.], 1988, and NBA, series IV, volume 8 (Bearbeitungen fremder Werke)-Critical Report by Karl Heller, Kassel [etc.], 1980.

All libraries, particularly the Staatsbibliothek zu Berlin-Preußischer Kulturbesitz, and the Bach-Archive Leipzig are to be sincerely thanked for making sources available and for granting permission to prepare this edition.

Six Sonatas"à 2 Clav. et Ped."
Principal source: P 271, pp. 2-55 (scribe: Johann Sebastian Bach, around 1730). Comparison source: P 272, pp. 1-36 (scribe: Wilhelm Friedemann Bach, around 1731-1733), pp. 37-86 (scribe: Anna Magdalena Bach, around 1731-1733).

## Dating of the Primary Source

The autograph P271 (first part) can be dated to the period of 1727-1731 on the basis of paper condition and features of handwriting. The paper with the water mark "M A mittlere Form"-known also through the autograph of the great Preludes and Fugues BWV 544 and 548-appears only once in the year 1727 and otherwise only from June 1729 through December 1731, and largely in the year 1731. ${ }^{1}$ Further indication of a later dating are copies of earlier versions of individual trio movements (BWV 527/1 and BWV 529/2-the latter as middle movement to Prelude and Fugue in C major BWV 545) through Bach's Weimar student and second successor Johann Caspar Vogler (1696-1763), which may stem from December 1729 during Vogler's visit to Leipzig.'

1 Alfred Dürr, Zur Chronologie der Leipziger Vokalwerke J. S. Bachs, Kassel, 1976 (Dürr 1976), p. 138 fff.
2 Hans-Joachim Schulze, Studien zur Bach-Überlieferung im 18. Jabrbundert, Leipzig, 1984, p. 65.

To proclaim this date as terminus post quem for the conception of the sonata collection including the revision of the two named movements appears to be premature in light of the possibility that Bach did not intend to make the sonatas available to his students for copying. It is unlikely that Bach left Vogler a three-part organ work for copying at the end of 1729 (BWV 545 with BWV 529/2) when at this point the second movement had already found its definitive designation as the middle movement of the fifth sonata. A date of around 1731 thus stands out. The time signature 中in BWV 526/3, seldom-used by Bach, also points to $1731 .^{3}$ Perhaps the origin of the sonata collection stands in direct connection with Bach's appearance as organist in Dresden in September 1731; ${ }^{4}$ an organ concert in the Dresden Sophienkirche on September 14 is evidence. ${ }^{5}$

Origin of the Primary Source
Although P271 is a pure copy, corrections and small modifications common to Bach during the work of transcription are recognizable. In a few cases these are clearly compositional interventions (see the Introduction, p. 21). An original title for the whole is missing, although the first page (recto) was left free for this. The sonatas were numbered by Bach and supplied with the same inscription. A "framing" of the work with the formula "J. J." at the beginning and "Il Fine dei Sonate" at the end proves the series to be a closed Opus.
The ordering of the sonatas was apparently first definitively fixed during the work of copying. ${ }^{6}$ Evidence for this, next to a few corresponding corrections, is the notable organization of the folded sheets. The folia (large sheets, folded once which together produce four pages) are organized as follows:

| Folio* | Page | Sonata |
| :--- | :--- | :--- |
| 1 | $1-4$ | Blank title page, BWV 525/1 |
| 1 | $5-8$ | BWV 525/2-3 |
| 5 | $9-28$ | BWV 526-528/1 (to m. 25) |
| 3 | $29-40$ | BWV 528/1 (at m. 26) - BWV 529/2 (to m. 34) |
| 1 | $41-44$ | BWV 529/2 (at m. 35) - BWV 529/3 (to m. 116) |
| 3 | $45-56$ | BWV 529/3 (at m. 117, on p .45 ) - BWV 530 |

*The numeral refers to the number of sheets folded together

3 See above all BWV 29/2 and 7 (August 1731) as well as BWV 1068 and BWV 1067.
4 Bach-Dokumente, Vol. II: Fremdscbriftliche und gedruckte Dokumente zur Lebensgeschichte Jobann Sebastian Bachs 1685-1750, ed. Werner Neumann and Hans-Joachim Schulze (Leipzig/Kassel, 1969) (Doc. II), 294a. According to this report, "the famous virtuoso and organist Bach skilfully ... performed several times." See also Peter Wollny (ed.), Johann Sebastian Bach. Die Achtzehn großen Orgelchoräle BWV 651-668 und Canonische Veränderungen über "Vom Himmel hoch" BWV 769. Facsimile of the original manuscript, Laaber, 1999, p. VI.
5 Doc. II, 294; Bach-Dokumente, Vol. III: Dokumente zum Nachwirken Johann Sebastian Bachs 1750-1800, ed. Hans-Joachim Schulze (Leipzig/Kassel, 1972) (Doc. III), pp. 653ff.
6 On this see above all John Butt, "Bach's Organ Sonatas BWV 525-530: Compilation and Recomposition", in: The Organ Yearbook 1988 (Butt 1988), pp. 80-90

From this overview it is apparent that two sonatas were written as autonomous units: BWV 525 on two single folia, BWV 530 on three folia folded together; both have (BWV 525) or originally had (BWV 530) a blank first page. Because BWV 530, on the basis of handwriting and ruling, clearly represents the first developmental layer, ${ }^{7}$ its blank page which was probably intended as a "title page", points possibly to Bach's original intention to begin the cycle with this piece. It is also possible to imagine this sonata as a single work (by leaving the first page blank, the outer movements require only one page turn, the middle movement, none), which gave the impetus for the creation of a complete sonata collection. That BWV 525 is notated on two individual sheets with one or two movements respectively instead of two sheets folded together (which would have been much more logical) has doubtless something to do with its individual development, but no longer affects the question of the entire collection's development. Judging by the generous space between "Sonata" and "a 2 Clav: et Ped.", Bach apparently entered the numbers only after penning the notes and title, which also points to a relatively late establishment of the order. An intentional tonal order as in the Partitas BWV 825-830, completed only a short time earlier, is nevertheless not to be found here. ${ }^{8}$ It is notable that the first sonata with its thematic allusions in the Bass in all three movements, appears most strongly committed to a "proper" sonata and otherwise functions unmistakably as a manner of didactic model at the beginning of the collection, owing to its clear form and use of thematic inversions in all three movements. The closing sixth sonata, however, functions as the most modern representative of the new sonata "in concerted style".

## The Comparison Source

The most important comparison source is $P$ 272, a copy stemming from the Bach household. Two scribes appear, but apparently not in the order given in the manuscript. ${ }^{9}$ It seems that Anna Magdalena Bach prepared a complete copy relatively soon after finishing P271, of which roughly one half survives (Sonatas 4-6, with the exception of mm. 1-15 of Sonata 4). Wilhelm Friedemann's portion (Sonatas 1-3 and the first fifteen measures of Sonata 4) was apparently completed as a replacement for the already mislaid first part of Anna Magdalena's copy (the pagination of 4-6 does not correspond exactly with those of 1-3) and was joined with its second part. The watermark of both parts is consistently "M A große Form" which is traceable to Bach and his copyists from July 1732 to February $1735 ;{ }^{10}$ on the basis of features of handwriting ${ }^{11}$ and

7 Butt 1988, pp. 88ff.
8 See the thoughts on this in Hans Eppstein, "Chronologieprobleme in Johann Sebastian Bachs Suiten für Soloinstrument", in: Bach-Jabrbuch 1976, p. 38; Dietrich Kilian, "Uber einige Aspekte zur 978 (Kili uch, ed. Konrad Küster, Kassel, 1999 (Breig 1999), p. 681ff
9 Walter Emery, Notes on Bach's Organ Works - Six Sonatas for Two Manuals and Pedal, London, 1957 (Emery 1957), pp. 7-20; Dietrich Kilian, Critical Notes to NBA IV/7, Kassel, 1988 (Kilian 1988), pp. 66 ff.

11 See NBA IX/3, Die Kopisten Johann Sebastian Bachs - Text volume, ed. Yoshitake Kobayashi and Kirsten Beißwenger, Kassel, 2007, p. 17.
in consideration of Friedemann's move to Dresden in July 1733, the origin can be established "around 1732". In Anna Magdalena’s part the title and tempo markings were added by her husband. ${ }^{12}$ Whether the many additional ornaments and articulation markings stem from Bach's hand, as Emery and Kilian suggest, ${ }^{13}$ can hardly be determined graphologically. There are three cases of compositional intervention:

1. BWV 528/3: the rhythmic "adjustment" of the sixteenth notes of the theme (m. 7; see also m. 66) by means of dotting wherever these are combined with sixteenth-note triplets (mm. 15, 42, 50, and 74).
2. BWV 529/2: in m. 7 and in the parallel passages $\mathrm{mm} .23,43$, and 47 the melody is enriched with a suspension (see below, pp. 206ff.).
3. BWV 530/1: m. 167 is adjusted to match m. 7 (see below, p. 207).

These alterations could be judged as the "last autograph version", ${ }^{14}$ but there is no certainty that the additions stem from Bach himself. Furthermore the three cases cannot inherently be reduced to a single common denominator. Alteration 3 could be understood as a correction, 2 as a Bach-like enrichment. Alteration 1, on the other hand, appears more questionable. The theme in $P 271$ and $P 272$ ante correcturam show undotted sixteenths- musically an entirely more sensible contrast and a subtle differentiation. This musical effect is broken in $P 272$ post correcturam (the theme here appears illogically in two different forms), whereby the refined "two against three"which also appears in BWV 527/1 and 3-is eliminated. The musical image of these interventions is thus divisive, and furthermore the fact remains that Bach did not carry these modifications into P271, too, even though this manuscript remained in his possession until his death.

Assessment of the Sources and Editorial Practices
From this reflection it follows that the present edition must be fair to the meaning of the autograph. Accordingly, the readings in P271 are principally followed. The copy $P 272$, contrarily, is raised only exceptionally to clarify questionable places. Articulations and ornaments follow $P 271$ exclusively. Additional marks from $P 272$ are indicated graphically through dotted lines, smaller type, or square brackets. In order not to obscure the image of these two layers, editorial additions are omitted entirely. Limitation to P271-with noted consideration of P272-is not only possible, but from the state of the sources, imperative. None of the other surviving copies ${ }^{15}$ offers a new text-critical perspective on the ideal relationship between the autograph and one copy made under the eyes of the composer. Moreover, it is remarkable that the first copies only surfaced several decades after Bach's death. ${ }^{16}$

12 Kilian 1988, p. 28
13 Emery 1957, p. 72; Kilian 1978, p. 68; Kilian 1988, pp. 31ff.
14 See Breig 1999, p. 682.
15 See Kilian 1988, pp. 47-55 and 89f. A complete list of these posthumous "dependent" sources is omitted here.
16 Kilian 1988, p. 90.

## Sonata 1 in E-flat major BWV 525

P 271, pp. 2-8: Sonata 1. à 2 Clav: et Pedal. di J. S. Bach.
P 272, pp. 1-10: Sonata 1. à 2 Clav: ed Pedal.
First movement: no tempo marking


11 Cautionary accidental on note 9 (e-flat ${ }^{l}$ ) follows the autograph.
9 II Fourth beat: slur a.c. probably only above the last two notes ( $c^{2}-$ $f$-sharp ${ }^{2}$ ); $P 272$ has a slur above $c^{2}-g^{2}$.
13 I Half rest not dotted.
16 Ped Cautionary accidental on note 2 (d) follows the autograph.
20 I Fourth beat: the slur could also be read as including only $b^{1}-c^{2}$; our interpretation rests on the analogous place in m .9 where the slur arises over three eighths in two steps (see above).

Third movement: Allegro
Measure Voice Note

17 I Penultimate note clearly $b^{1}$ (also in P272), analogy with mm. 21, 49 , and 53 though would be $b-$ flat $^{1}$.
53 II Note $7 d^{1}$ (without accidental).
Ped Last $b$ in front of the last note $(f)$ instead of in front of the first note of the next measure ( $d$ ), corrected according to P272.

## Sonata 2 in C minor BWV 526

P 271, pp. 9-19: Sonata 2. à 2 Clav. © Pedal. diJ. S. Bach
P 272, pp. 11-24: Sonata 2. a 2 Clav: et Pedal.
First movement: Vivace
Measure Voice Note

| 6 | I | Analogous to m. 76 (and 36), the first beat could be completed with $c^{2}$. |
| :---: | :---: | :---: |
| 7 | II |  |
|  |  | 37 and 77 . |
| 20 | I | First half of the measure notated with four eighths tied in the middle because of a system break. |
|  | Ped | Beams in the first half of the measure are split because of a system break. |
| 23 | Ped | Beams in the first half of the measure are split because of a system break. |
| 30 | I | Note 7 a-flat ${ }^{2}$. |
| 36 | Ped | Quarter rest is missing (corrected following P 272). |
| 41 | I | Note 4 missing natural. |
| 43 | I | Beams in the second half of the measure are split in the middle because of a system break. |
|  | Ped | Because of a system break, dotted half note is notated with a tied quarter note. |
| 44-45a | I | Placement of the slur is not entirely clear and could be interpreted as encompassing a half measure (four eighths); see the facsimile on p. 29, third system ( $P 272$ shows here paired slurs). |
| 50 | II | Naturals on notes 3 and 4 are unclear or missing; correction analogous to m .49 , first system, fourth beat, and follows P 272. |
| 52 | II | Placement of the slur is not entirely clear and could be interpreted as encompassing a half measure (every four eighths); see the facsimile on p . 29, fifth system ( $P 272$ here partially shows paired slurs). |


| Second movement: <br> Meargo <br> Measure |  |  |
| :--- | :--- | :--- |
| 13 | Voice | Note | | Beats 1-2 notated as four eighths with a tie in the middle be- |
| :--- |
| cause of a system break (see m. 5/II). |
| 17 |$\quad$ II $\quad$| Because of a system break, Bach's slur is, strictly speaking, only |
| :--- |
| for beats 1-2; however, see the parallel passages mm. 16 and 18. |

Third movement: Allegro
Measure Voice Note

| 71 | I | Penultimate note $a$-flat ${ }^{l}$ (missing natural). <br> 139 |
| :--- | :--- | :--- |
| Ped | Final note a.c. $B$-flat, Bach's correction is not clear (corrected <br> following $P 272)$. |  |
| 170 | I | Note 4 a-flat $t^{l}$ (corrected following m. 56). |

## Sonata 3 in D minor BWV 527

P 271, pp. 20-27: Sonata 3 a 2 Clav. et Pedal. di J. S. Bach.
P 272, pp. 25-35: Sonata 3. a 2 Clav: et Pedal.

## First movement: Andante

Because the da capo, as is customary, is not written in the source, two measures are given in the notes for the A section.

| Measure | Voice | Note |
| :--- | :--- | :--- |
| $8 / 120$ | Ped | Beam is split in the middle because of a system break. |
| $26 / 138$ | I | Note $5 f^{1}$ (all parallel passages as leading tone). |
|  | Ped | Beam is split in the middle because of a system break. |
| $31 / 143$ | II | Beam is split in the middle because of a system break. |
| $38 / 150$ | I | Beam is split in the middle because of a system break. |
| $41 / 153$ | I | Notes 3 and 7 b-flat ${ }^{1}$ (missing natural). |
| $46 / 158$ | Ped | Note $4 c$ (missing accidental). |
| 52 | Ped | Note $4 B$-flat (missing natural). |
| 61 | I | Note 3 : this difficult to read passage is perhaps $e^{2}$ (with natural). |
| 75 | I | Penultimate note $e^{2}$ (missing accidental). |
| 100 | I | Notated with two tied quarter notes because of a system break. |
|  | Ped | Beam is split in the middle because of a system break. |

Second movement: \begin{tabular}{l}
Adagio è dolce <br>
Measure <br>
\hline 14

 Voice I 

Note
\end{tabular}

II
Because of a system break, beaming is divided into four and eight thirty-second note groups.
Ornament is closer to the last note, but without a doubt intended for the penultimate note (see mm. 2, 8, 10, 14, 16 etc.).

Third movement: Vivace

| Measure | Voice | Note |
| :--- | :--- | :--- |
| 42 | I | Note 3 b-flat ${ }^{l}$ (missing natural). |


| 60 | Ped | Because of a system break, notated as eighth note and two <br> beamed eighths. |
| :--- | :--- | :--- |
| 110 | I | Note $6 f^{2}$, last note $d^{2}$ (missing accidentals). |
| 111 | II | Note $5 f^{2}$, note $6 d^{2}$ (missing accidentals), last note $b$-flat ${ }^{1}$ (miss- <br> ing natural). |
| 112 | I | Note $6 b-$-flat $t^{1}$ (missing natural). <br> 114 |
| II | Last note $c^{2}$ (missing accidental). <br> The fermatas primarily referring to the da capo indication are <br> here understood also as final fermatas. |  |

## Sonata 4 in E minor BWV 528

P 271, pp. 28-35: Sonata 4 a 2 Clav: et Pedal. di J. S. Bach
P 272, pp. 36-49 (pp. [36]/49-61 after Anna Magdalena Bach's numbering, see above): Sonata 4. a 2 Clav: et Pedal.

First movement: Adagio / Vivace
Measure Voice Note

| 5 |  | The new tempo marking Vivace as printed here and thus first <br> valid at the second eighth note of this measure. |
| :--- | :--- | :--- |
| 20 | I | Note $4 f$ fsharp ${ }^{1}$ (also in $P 272$. |



Third movement: un poc' allegro
Measure Voice Note

| 36 | Ped | Because of a system break, the beam is split after the first eighth note. |
| :---: | :---: | :---: |
| 41 | Ped | Because of a system break, the beam is split after the second eighth note. |
| 68 | Ped | Because of a system break, the beam is split after the first eighth note. |
| 72 | II | Last note $e^{1}$. |
| 84 | Ped | Because of a system break, the beam is split after the first eighth note. |
| 90 | II and |  |
| 95 | I | Note Bach's hemiola notation! |
|  | Ped | Because of a system break, the beam is split after the second eighth note (however, compare with m .90 ). |

## Sonata 5 in C major BWV 529

P 271, pp. 35-45: Sonata 5. a 2 Clav: et Ped. di J. S. Bach.
P 272, pp. 49-68 (pp. 61-80 after Anna Magdalena Bach's numbering): Sonata 5. à 2
Clavier et Pedal di J. S. Bach
First movement: Allegro
Because the da capo, as is customary, is not written in the source, two measures are given in the notes for the A section.

| Measure | Voice | Note |
| :---: | :---: | :---: |
| 10/114 | Ped | Notated as half note with tied quarter note because of a system break. |
| 12-13/116 | -117 II | Following the parallel passage mm. 46-47 I perhaps not only the second note of m .13 , but also the last note of $\mathrm{m} .12 f^{1}$. |
| 25/129 | II | Note $3 f^{1}$ (missing accidental). |
| 28/132 | Ped | Because of a system break, the beam is split after the fourth eighth note. |
| 33/137 | Ped | Because of a system break, the beam is split after the second eighth note. |
| 36/140 | I | Notes 4 and $8 b^{2}$ (missing accidental). |
| 52 | II | Because of a system break, the rests are notated as three quarter rests. |
| 56 | Ped | Because of a system break, the third last note is without a beam. |
| 59 | II | Note 3 is written as two tied eighth notes (probably because of a page change in Bach's copy which is not kept here). |
| 60 | II | Notated as half note with tied quarter note because of a system break. |
| 64 | II | Notated as half note with tied quarter note because of a system break. |
| 90 | I | Notes 2-8 $c^{2}-b^{1}-a^{1}-g^{1}-f^{1}-e^{1}-d^{1}$. |
| 94 | II | Note $8 f^{1}$ (missing accidental). |
| Second movement: Largo |  |  |
| Measure | Voice | Note |
| 5 | I | Note $5 f^{2}$ (missing accidental). |
| 7 | I | Second beat (and analogous to parallel passages in mm. 23, 27, 43, and 47) $P 272$ a.c. presents the same reading as $P 271$, but was later enriched by a syncopated version: |
|  |  |  |
|  |  | P272 (p.c) |

Although we also follow $P 271$ here (see p. 203), it is not impossible that this alteration stems from Bach's hand.
Because of a system break, the beam in the second half of the measure is divided after two sixteenths.
I See note for m. 7 .
II Final note $f^{2}$ (also in P272); corrected following m. 21 and the early version of this movement (on the sources of this version see p. 11, note 30 ).

See note for m . 7 .

| 31 | I | Note $4 b^{1}$ (missing accidental). |
| :--- | :--- | :--- |
| 33 | I | Note $11 c^{1}$ (missing accidental). |
| 34 | I | Note $11 c^{2}$ (missing accidental). |
| 43 | II | See note for m. 7. |
| 47 | I | See note for m .7. |
| 51 | I | Note $3 c^{2}$, corrected following m. 11. |
| 54 |  | Bach (probably deliberately) did not write fermatas here. |


| Third movement: Allegro |  |  |
| :---: | :---: | :---: |
| Measure | Voice | Note |
| 36 | Ped | Beaming is split in the middle because of a system break. |
| 93/94 | I | The unclear position of the slur in $P 271$ is interpreted as beginning at note 2 which seems to be confirmed in $P 272$. |
| 119-131 |  | The trill-like figure is consistently missing the second accidental after the auxiliary note, as is necessary in Bach's manner of notation. |
| 159 | Ped | Note $2 B$ (corrected following mm. 19 and 69). |

## Sonata 6 in G major BWV 530

P 271, pp. 46-55: Sonata 6. à 2 Clav: e ped. di J. S. Bach.
P 272, pp. 68-86 (pp. 80-98 after Anna Magdalena Bach's numbering): Sonata 6. ̀̀ 2 Clavier \& Pedal di J. S. Bach

First movement: no tempo marking [P 272: Vivace]
Measure Voice Note

| 7 | I, II | See m. 167. <br> 76 |
| :--- | :--- | :--- |
| II Note $2 g^{1}$ (correcting following the parallel passage m. 128). <br> 163 IIFinal note $g^{1}$ (corrected in neither source!). <br> 167 | I, II | The second half of the measure is strikingly different from the <br> parallel passage in m. 7. Although m. 7 seems to be musically <br> more consistent, Bach's notation is employed here. The player <br> may wish to decide to keep the variation or to perform an as- <br> similation. |
| 180 | II | With an extra half note $g^{1}$ (probably an indelible remnant of a <br> simpler reading a. c. of the preceding measure: either eighth note <br> $g^{1}$, quarter $g^{1}$, eighth $f-s h a r p^{1}$ or sixteenth $g^{1}-b$, eighth $d^{2}$, quarter | $f$-sharp ${ }^{1}$ [with ornament?]).

## Second movement: Lente

Third movement: Allegro

## Trios (Sonata movements) „à 2 Clav. e Ped."

Trio in D minor BWV 527/1-early version
Principal source: P1089 [fol. 6v-7v]: Trio à 2 Clav: et Pedal diJ. S. Bach (scribe: Johann Caspar Vogler [1696-1763], December 1729 [?]).
Comparison sources: Leipzig, Städtische Bibliotheken, Musikbibliothek, Ms. 7, fascicle 14: Title page: Trio. Ex. D b. / di / J. S. Bach. / / Poss: / J. N. Mempell. (scribe: unknown, circa 1735).
Bethlebem (Pennsylvania), Lehigh University, Library, single page without shelf number (scribe: Johann Caspar Vogler), circa 1730-fragment; remaining are mm. 91-112.
In all three sources, the notation is written on two staves instead of three as was common in the Trios and Sonatas. Although P1089 represents the primary source because of its origins (see the Introduction, pp. 21f.), Leipzig (as well as the Bethlehem fragment) presents a completely identical text. Therefore it is unclear if Leipzig was written from Bach's original or Vogler's copy (as is frequently assumed).
Because the da capo, as is customary, is not written in the source, two measures are given in the notes for the A section.

| Measure | Voice | Note |
| :--- | :--- | :--- |
| $17 / 129$ | Ped | Note $2 c$. <br> $18 / 130$ |
| II | Notes 2 and $6 f^{1}$ (through the preceding measures clearly $f$ - <br> sharp $^{1}$ ). |  |
| $24 / 136$ | I | First beat notated dotted eighth, three thirty-seconds. Note $3 b$ - <br> flat $^{1}$ (also in the comparison sources). |

## Trio in D minor BWV 528/2-early version

Principal source: Leipzig, Bach-Archiv, Go. S. 311/2, cover title: Trio a doi Clavier / et / Pedal / J.S.B.; movement heading: Andante (scribe: unknown, circa 1750).
Comparison source: Peters I, Johann Sebastian Bach's Kompositionen für die Orgel, volume 1, ed. Friedrich Conrad Griepenkerl and Ferdinand Roitzsch, Leipzig 1844, Appendix (after a lost manuscript source).
The text at hand offers the oldest stage of this movement after Leipzig (see the Introduction). Dotted slurs and parenthetical ornaments are taken from the comparison source, whose notations is identical with the principal source with the exception of mm . 21-24, which apparently represents the next stage in the work's genesis.

| Measure | Voice | Note |
| :--- | :--- | :--- |
| 1 |  | Time signature $\phi ;$ corrected following Peters $I$. |
| $21-24$ |  | Ossia version follows Peters $I$. |
| 40 | II | Note 2 b-flat ${ }^{1}$; corrected following Peters $I$. |
| 42 | II | Note $1 f^{1} ;$ corrected following Peters $I$. |

## Trio in D minor BWV 528/2-middle version (first print)

Principal source: Groenland. Copenhagen, Det Kongelige Bibliotek, Weyse Samling, mu. 9210.2685. Cover title: VII / Trios / für zzeey Claviere und Pedal / ... von / Hrn. Joh. Sebast. Bach, pp. 10-11: Trio a 2 Clav: © Pedal. (scribe: Peter Groenland [1761-1825], 1795).

Comparison source: P 1115: cover title: 35 / Orgeltrio's / von / Sebastian / Bach, pp. 48-50: Trio a 2 Clav: et Pedal (scribe: Ambrosius Kühnel [1770-1813], circa 1800).
Dependent source: Orgel-Trios von J. S. Bach-Heft 2, ed. Georg Wilhelm Körner (Sämmtliche Orgel-Compositionen von Joh. Sebastian Bach, number 51; Körner \& Kühmstedt, Erfurt/Leipzig, 1850), pp. 4-5: [No.] 6.
P 1115 proves to be relatively error-ridden whereas Groenland offers an error-free text and therefore is used as the primary source. Dotted slurs are taken from the comparison source.

| Measure | Voice | Note |
| :--- | :--- | :--- |
| 11 | I | Note 3 a.c. $b^{1}\left[\right.$ P 1115 has an uncorrected $\left.b^{1}\right]$ |
| 38 | Ped | Third beat, note 3 a.c. $g[$ P 1115 has an uncorrected $g]$ |

## Trio in D minor BWV 583

Principal source: P 286, fascicle 15: cover title: D moll / Choral Vorspiel / auf der Orgel. / mit / 2 Claviere / und Pedal. / von / Johann Sebastian Bach; header title: Trio / Adagio 2 Clav: / Pedal. (scribe unknown [from the circle of C. P. E. Bach; "Anon. 300"?], second half of the eighteenth century).
Comparison sources: Am. B. 501,4: Staatsbibliothek zu Berlin-Preußischer Kulturbesitz, Musikabteilung, Am. B. 501,4: Trio. (scribe: unknown, second half of the eighteenth century).
P 1115: cover title: 35 / Orgeltrio's / von / Sebastian / Bach, pp. 21-24: Trio a 2 Clav. et Pedal (scribe: Ambrosius Kühnel [1770-1813], circa 1800).
Groenland, Copenhagen, Det Kongelige Bibliotek, Weyse Samling, mu. 9210.2685. Cover title: VII / Trios / für zwey Claviere und Pedal / ...von / Hrn. Joh. Sebast. Bach, pp. 7-9: Trio a 2 Clav. et Pedal. (scribe: Peter Groenland [1761-1825], 1795).
Peters IV, Jobann Sebastian Bach's Kompositionen für die Orgel, Vol. 4, ed. Friedrich Conrad Griepenkerl and Ferdinand Roitzsch, Leipzig, 1845, Appendix (after two lost manuscript sources).
Körner, Orgel-Trios von J. S. Bach-Erstes Heft, ed. Georg Wilhelm Körner (Sämmtliche Orgel-Compositionen von Joh. Sebastian Bach, vol. 51; Körner \& Kühmstedt, Erfurt/ Leipzig, 1850), pp. 7-9: [No.] 3.
As the oldest copy, P 286 presents the principal source; its text, though, cannot stand without emendation from the comparison sources. A particular problem is presented by the ornamentation. Without a doubt, the lost original offered relatively rich ornamentation which is reflected in the surviving text. The present picture, though, is disparate. The ornaments, particularly the trills on the main motive (which is doubtless an important part of this "Inventio") are very fragmentary in P286 and are not suitable
for the basis of an edition. The editor has decided to present ornaments which are given in one or more sources in normal typeface; editorial additions appear in small type.-The copy $A m$. B. 501,4 which until now has not been evaluated, presents a few riddles, above all due to its antiquated notation of two soprano clefs (instead of two treble clefs as in the other sources); a few errors appear to point to a transposed copy (from E minor?). In any case, it is the only manuscript source which includes m. 25.

| Measure | Voice | Note |
| :---: | :---: | :---: |
| 1 |  | Tempo marking "Adagio" in P286, Am. B. 501, 4 and P 1115; see also the Introduction, p. 23. |
| 1-2 | II | Missing tie; given following the comparison sources. |
| 3-4 | I | Slur in the third beat missing respectively; given following the comparison sources (Am. B. 501,4 has an extra slur in the fourth beat). |
| 5 | I | Third beat note $2 c^{2}$; corrected following $A m$. B. 501,4 (see also the parallel passage m .17 II ). |
| 8 | II | Third beat slur is missing; given following Am. B. 501,4, P1115, Peters IV and Körner. |
| 10 | I | The ornament appears particularly strange and "un-Bach-like"; because it appears in all sources (note 2 in Groenland is $d^{2}$ ) it is kept. |
| 13-14 | I | Tie is missing; given following the comparison sources. |
| 18 | I/II | Ties are missing; given following Am. B. 501,4, Groenland, Peters IV and Körner. |
| 25 |  | Measure missing; corrected following Am. B. 501,4, Peters IV and Körner. |
| 27-28 | II | Tie is missing; given following the comparison sources. |
| 34 | I | Note $2 f^{2}$; corrected following Am. B. 501,4, Groenland, Peters IV and Körner. |
| 41 | II | First beat: intended here, without a doubt is eighth note $d^{1}$, tied thirty-second $d^{l}$, three thirty-seconds $d^{l}-e^{l}-$ f-sharp ${ }^{1}$. |
| 46 | I | Beat 3 slur is missing; given following Peters $I V$ and Körner. |
|  | II | First beat slur is missing; given following Peters IV and Körner. Beats 3-4 tie missing; given following the comparison sources. |
| 48 | I | Notes 3 and 6 b-flat ${ }^{l}$; note 3 is this in all of the sources (see, though, the parallel passage in $\mathrm{m} .10 / \mathrm{II}$ ), note 6 is corrected following the comparison sources. |
| 49 | I | Tie is missing; given following the comparison sources. |
| 52 | II | Last note $b$-flat ${ }^{2}$; corrected following Am. B. 501,4 and Groenland. |
| 53 | I | First beat rhythm three thirty-seconds, two sixty-fourths, two sixteenths; corrected following Am. B. 501,4, P 1115, and Körner. |

## Concertos "à 2 Clav. e Ped."

Disposition of the Manuals
In the (principal) sources, the indications "O" ("O.", "Ob." etc.) and "R" ("R." etc.)which are occasionally written out as "Oberwerk" or, less commonly, "Rückpositiv"predominate. The present edition uniformly uses " O " and " R ". A sole exception is the first movement from BWV 596 (autograph P 330), where next to "Oberw.", Bach uncharacteristically used the indication "Brustpos.". Without a doubt this reflects the particular relationship between the disposition of registers in this movement and the organ of the Weimar Schlosskapelle (see the Introduction, p. 26), which, instead of a Rückpositiv, did have a Brustpositiv (Nebenwerk). Where this particular reference is no longer included, as in the last movement of the same concerto, Bach returned to the standard (North German) indications " O " and " R " (this is also the norm in Wilhelm Friedemann Bach's copy of BWV 594). "R" does not, in this practice, refer absolutely to "Rückpositiv", but may refer to a solo "Nebenmanual".

## Concerto in C after Antonio Vivaldi BWV 594

Principal source: P 400c: Concerto / del Sigre Ant. Vivaldi / accomodato / per l'Organo à 2 Clav. e Ped. / dal Sigre / Giovanni Sebastiano Bach. (scribe: Johann Friedrich Agricola [1720-1774], circa 1740).
Comparison sources: Leipzig N.I. 5138: Leipzig, Universitätsbibliothek, Ms. N.I. 5138: Concerto à 2 Clav: è Ped: di J. S. Bach. (scribe: Wilhelm Friedemann Bach, circa 1730), incomplete; surviving are movement $1 \mathrm{~mm} .1-172$ and movement 3 mm . 157-242.
Leipzig N.I. 5137: Leipzig, Universitätsbibliothek, Ms. N.I. 5137: Concerto / à 2 Clavier / et Pedal. / di / Johann Sebastian Bach (scribe: Johann Peter Kellner [1705-1772]), incomplete; missing solo cadenza in first movement mm. 137-173.
Dependent sources: P 286: copy after Leipzig N.I. 5137. (scribe: unknown, second half of the eighteenth century), P 502: copy after P 400c (scribe: Friedrich August Grasnick, 1835), P 600: copy after P400c (scribe: unknown, beginning of the nineteenth century).
Model: Antonio Vivaldi, Concerto in D major RV 208 for violin, strings and basso continuo.
The fragmentary condition of the copy by Wilhelm Friedemann Bach excludes it from consideration as the principal source. Only Agricola's copy transmits the complete work. Because this student of Bach also provided a better text throughout than Kellner, his copy serves as the principal source.
Bach's model must have been closely related to a source from Schwerin (Landesbibliothek Mecklenburg-Vorpommern, Mus. 5565, parts; scribe: Peter J. Fick, here with the title "Grosso Mogul") which is also the only one to include a solo cadenza consistent with Bach's version. The connection goes as far as the absence of a continuo part (violoncello) in both sources which also encompasses the solo passages. ${ }^{17}$ Bach either

17 See Luigi Ferdinando Tagliavini, "Bach's Organ Transcription of Vivaldi’s ‘Grosso Mogul’ Concerto", in: J. S. Bach as Organist, ed. George Stauffer and Ernest May, London, 1986, pp. 242-246.
did not perceive the resulting voids as such (movement $1, \mathrm{~mm} .51-57$ and $64-77$; movement $3, \mathrm{~mm} .158-159$ ) or filled them, as is only to be expected, by coming predominantly to different solutions (movement 1, mm. 93-111 and 118-125; movement 3 , mm. 32-62, 76-81, 89-111, 126-129, 141-142, and 159-163). Thus only mm. 76-81 of the third movement in Bach's version are less convincing and clearly inferior to Vivaldi's original. Bach simply harmonized the solo voice, while RV 208 shows here a harmonically incomparably richer continuo line in contrary motion. A realization of Vivaldi's complete original in a Bach manner might have looked like the following:


First movement: no tempo marking [RV 208: Allegro]
Measure Voice Note
34 Ped Missing; corrected following Leipzig N.I. 5137 and analogous

64 I Indication " O " is superfluous, thus given in brackets.
$66 \quad$ I $\quad$ Note $1 d^{1}$ (corrected following Leipzig N.I. 5137).
125-126 I 2
See the note to m. 64 .
The sixteenths which are doubling the thirds to the middle of $m$. 126 have not been carried out, although room was left for them; corrected following the comparison sources.
157 I

Ornament follows the principal source; without a doubt a trill up to and including m. 163 is intended.

| Second movement: Recitativ adagio |  |  | 41 |  |
| :---: | :---: | :---: | :---: | :---: |
| Measure | Voice | Note |  |  |
| 1 | II | Larger indication piano following Leipzig N.I. 5137. | 52 | II |
| 4 | I | Second half of the measure in double note values; corrected following RV 208. | 65 | II |
| 6 | I | First beat: |  |  |
|  |  |  |  |  |
|  |  | corrected following Leipzig N.I. 5137 and RV 208 (Turin autograph source). Ornament follows Leipzig N.I. 5137. |  |  |
| 7 | I | Fourth beat: rhythmically incorrect notation with an extra eighth-note value which is, significantly, present also in Leipzig | 75 | I |
|  |  | N.I. 5137 and RV 208 (Turin autograph source); adopted be- | 113 | II |
|  |  | cause the metrically unbroken row of sixteenths presents a natu- | 126 | II |
|  |  | ral unit in performance. | 142 | II |
| 8 | I | Slurs over the triplets missing; second ornament missing; note 11 | 165 | II |
|  |  | dotted eighth (all corrected following Leipzig N.I. 5137). | 215-218 | II |
| 10 | I | Slur follows Leipzig N.I. 5137. | 258 |  |
| 15 | I | First ornament follows Leipzig NI 5137 | 262-263 |  |

This measure is completely missing; corrected following Leipzig N.I. 5137.

Note 2 c-sharp ${ }^{1}$; corrected following Leipzig N.I. 5137.
Indication " O " is missing; also in the analogous passages in mm . 112 and 165 . This points possibly toward the further playing of the left hand on the 4 ' manual $(\mathrm{R})$ which would correspond with the setting of the interwoven ripieno violins in RV 208. The opening tutti contradicts this for all instructions are missing and as a result an opening in which both hands play on the 8' principal manual is implied. The performer should test both performance possibilities!
First beat without the two eighth $d^{2}$; corrected following Leipzig N.I. 5137.

Indication " O " is missing; however, see the note to m. 65 .
Indication " R " is missing; corrected following Leipzig N.I. 5137.
Leipzig N.I. 5137 is missing the manual indication.
Indication " O " is missing; however, see the note to m. 65 .
Missing; completed following Leipzig N.I. 5137.
Notes 2, 6, 10, and $14 d$-flat ${ }^{2}$.
Notes $4,8,12$, and the last note are each b-flat (with only one b).

## Concerto in D minor after Antonio Vivaldi BWV 596

Primary source: P 330: Concerto a 2 Clav: et Pedale [di W. F. Bach / manu mei Patris descripsit] (scribe: Johann Sebastian Bach, [circa] 1714; additional title: Wilhelm Friedemann Bach).
Comparison source: P 289, fascicle 9: Concerto. ex D mol. del Sign : Ant : Vivaldi. appropriato al’ organo / à / 2. Clavier et Pedale / di / J. S. Bach (scribe: unknown, second half of the eighteenth century).
Model: Antonio Vivaldi, Concerto in D minor op. 3 No. 11, RV 565 for 2 violins, violoncello, strings, and basso continuo. L'Estro armonico ... Opera terza, Amsterdam: Estienne Roger, 1711 (parts).

First movement: no tempo marking [RV 565: Allegro]
Bach's "doric notation" is kept in this movement (with a few errors, see mm. 21, 25, 30, and 31).
Measure Voice Note

| 11 | II | The canonic relation must here correspond to a quarter note (or <br> m. 10 right hand, an eighth), though both sources give an eighth <br> here. |
| :--- | :--- | :--- |
| 21 | II | Penultimate note $b$; corrected following P 289 . <br> 25 |
| Ped Notes $1-2 b$; corrected following P289. <br> 30 II | Note $5 b$. |  |
| 31 | II | Note $5 B$. |

## Second movement: Pleno. Grave [RV 565: Adagio e spiccato]

| Third movement: Fuga [RV 565: Allegro] |  |  |
| :---: | :---: | :---: |
| Measure | Voice | Note |
| 28 | Ped | Last note in the manuscript is not given, preceding note may be read as a quarter; corrected following P289. |
| 52 | I 1 | Note 9 quarter (eighth beam not extended). |
| 55 | I 2 | Note 4 b-flat ${ }^{1}$, penultimate note $b$-flat. |
| 66 | I 2 | Note $2 c^{2}$. |
| Fourth movement: Largo e spiccato |  |  |
| Measure | Voice | Note |
| 14 | II | Second beat: accidental above the top and middle notes. |
| Fifth movement: no tempo marking [RV 565: Allegro] |  |  |
| Measure | Voice | Note |
| 43-44 | I, II | The predetermined return of the lower voices on the Oberwerk as a result of the compositional structure is not given in the autograph; completed here following P289 (alto insertion). |
| 64-68 | I | Bach's octave placement of this solo passage, resulting from his highest pitch limit $\left(c^{3}\right)$, reduces the highpoint of Vivaldi's setting $\left(d^{3}\right)$; the ossia indication offers a logical alternative for the majority of modern organs. |

## Concerto in G major after Johann Ernst von Sachsen-Weimar BWV 592

Principal source: P 280, pp. 50-53: Concerto VIII a 2 Clav. et Ped. (scribe: Johann Bernhard Bach [1676-1749] 1715).
Comparison sources: P 804, pp. 195-198 (= fascicle 31): Concerto in G\# di J: S: Bach (scribe: Johann Peter Kellner [1705-1772], before 1725).
Leipzig Ms. 11: Leipzig, Städtische Bibliotheken, Musikbibliothek, Ms. 11: Concerto / di Giov. Ernest: appropriato / all' Organo. di Job: Seb: Bach: (Cover title); Concerto / del Principo di / Giov: Ernesto Ducca Sasso / Vinaria, appropriato / all' Organo. / di J. S. Bach. (scribe: unknown, 1739).
P 400a: Concerto. / à / 2 Clavier con Pedale / Composeè / del Signt Giov. Sebast: Bach. (scribe: unknown, second half of the eighteenth century).
P 289: Concerto. / à / 2 Clavier con Pedale / Compost: / Del Sig Giov: Sebast. Bach (scribe: unknown, second half of the eighteenth century).
Leipzig Poel. Mus., Leipzig, Städtische Bibliotheken, Musikbibliothek, Poel. Mus. Ms. 29: Concerto per il Cembalo Solo (scribe: unknown, second half of the eighteenth century) [= BWV 592a].
Model: Johann Ernst von Sachsen-Weimar, Concerto in G major for violin, strings, and basso continuo.

Johann Bernhard Bach's copy of twelve concerto transcriptions by Bach, which recent research places in the nearest temporal proximity, ${ }^{18}$ serves as the principal source. BWV 592 represents the only organ work in the collection; the other eleven concerto transcriptions for harpsichord are BWV 972-982.

First movement: Allegro (tempo marking only in Leipzig Ms. 11)

| Measure | Voice | Note |
| :---: | :---: | :---: |
| 2 |  | Ornaments follow $P 400 a$ and $P 804$ (here mordents; see, however, m. 23). |
| 6 | I | Last note $f$-sharp ${ }^{2}$; corrected following P 804, Leipzig Ms. 11, P 400a, P 289. |
| 8 | I | Last note $g^{2}$; corrected following P 804, Leipzig Ms. 11, P 400a, P 289. |
| 50 | I | Notes 2-8 a third higher (also in all the other organ sources); corrected following Leipzig Poel. Mus. |
| 72 | I, II | Ornaments follow Leipzig Ms. 11, P 400a. |
| 85 | II | Penultimate note $b^{1}$. |
| 101 | I | Note $3 e^{1}$; corrected following Leipzig Poel. Mus. |
| 123 | II 1 | Note $5 d^{1}$; corrected following P 804, Leipzig Ms. 11, P 400a, P 289. |
| 128 | II | Penultimate note $b$; corrected following P 804, Leipzig Ms. 11, P 400a, P 289. |
| 146 | I | Ornament follows Leipzig Ms. 11, P 400a, P 289. |
| Second movement: Grave |  |  |
| Measure | Voice | Note |
| 11 | II | Note 3 b; corrected following P 804, Leipzig Ms. 11, P 400a, P 289. |
| 16 | I | Ornament follows the comparison sources. |
| 21 | I | Ornament follows P 804, Leipzig Ms. 11, P 400a, P 289. |
| 22 | I | Last note $c$-sharp ${ }^{2}$; corrected following the comparison sources. |
| 26-27 | II 2 | No tie; corrected following Leipzig Ms. 11, P 400a, P 289. |
| 32 | II 1 | Third beat $g^{1}$ instead of $b^{1}$; corrected following P 804, Leipzig Ms. 11, P 400a, P 289. |
| 34 | I | Ornament follows P289. |
|  | I 2 | No tie; corrected following P 804, Leipzig Ms. 11, P 400a, P289. |
| 35 | I, II | First beat: without a doubt the first note is intended to be taken by the left hand, thus " $R$ " is given here for safety. |
| 40 | II | No dot; corrected following Leipzig Ms. 11, P 400a, P289. |

18 Rainer Kaiser, "Bachs Konzerttranskriptionen und das 'Stück in Goldpapier'. Zur Datierung der Bach-Abschriften P 280 und Ms. R 9", in: Bach-Jabrbuch 2000, pp. 307-312.

Third movement: Presto
Measure Voice Note

11 II First note in all sources is $g$.
41, 45, 55,
64, 72 These technically tricky passages are given following the principal source (also in P 804 and Leipzig Ms. 11); a simplified version in which the lowest notes of the chords of the right hand are dropped is found in P 289, P 400a and in the harpsichord version Leipzig Poel. Mus.
Slurs follow P804 (see also m. 53).
Slur follows Leipzig Ms. 11 (see also mm. 59-61).
Note $4 c^{2}$; corrected following P 804 and Leipzig Ms. 11.
Slur follows $P 804$ (see also m. 53).
Missing eighth rest; corrected following P 804, P 400a, P 289.

## Concerto in A minor after Antonio Vivaldi BWV 593

Principal source: P 400b: Concerto / del Sigre Ant. Vivaldi / accomodato / per l'Organo a 2. Clav. e Ped. / dal Sigre / Giovanni Sebastiano Bach. (scribe: Johann Friedrich Agricola [1720-1774], circa 1740).
Comparison source: P 288, pp. 113-124: Concerto ex A. moll. /=Compesal p: Mons Tele mann/ pour les Violons et transposé/ par / Mons: J: Sebastian Bach. (scribe: unknown, second half of the eighteenth century).
Dependent source: P599 (copy of P 400b, scribe: unknown, beginning of the nineteenth century).
Model: Antonio Vivaldi, Concerto in A minor op. 3 No. 8, RV 522 for 2 violins, strings, and basso continuo. L'Estro armonico ...Opera terza, Amsterdam: Estienne Roger, 1711 (parts).
P400b presents the only copy both dating to Bach's lifetime and probably based on his own autograph and thus is the main source.

| First movement: no tempo marking [RV 522: Allegro] |  |  |
| :---: | :---: | :---: |
| Measure | Voice | Note |
| 16 | I, II | The reach in the third beat can only be precisely realized by simultaneously playing the right hand; on some organs the highest note of the Oberwerk must at the same time be omitted. |
| 18 | I 1 | Ornament on the penultimate note. |
| 22 | II 2 | Missing last note (a); corrected following P 288. |
| 24 | II 2 | Missing note 3 (e); corrected following mm. 15 and 92. |
| 27 | I 1 | First note dotted quarter (without eighth rest), corrected following m. 26. |
| 31 | II | Note $9 d^{1}$. |
| 32 | II | Note $3 c^{1}$. |
| 46 | I 2 | Missing last note ( $e^{2}$ ). |
|  | II 1 | Last note $g^{1}$; corrected following P288. |


| 47 | I 2 | Missing last note ( $d^{2}$ ) |
| :---: | :---: | :---: |
| 47, 51 | I | Ornaments only in P288. |
| 51 |  | Manual indication here "O. pleno". The indication "pleno" is likely an error for the necessary register change can hardly be realized and is not sensible for this short passage. Moreover, the indication "Organo pleno" within a movement is unthinkable for Bach. The analogous indication in m . 62, which is identical with m . 9ff., shows that "O[berwerk]" was intended here and probably also in m .51. |
| 52 | I | Notes 1-2 in P288 with articulation dots. |
| 62 |  | Manual indication here "pl. [eno] O."; see the note on m. 51 as well as the analogous passages mm . 9 ff ., 23ff., 84 ff ., and 90 ff . |
| 65 | I, II | See the note on m. 16. |
| 82 | I | Fourth eighth-note $a^{1 /} c^{2}$; corrected following P288. |
| 85 | I 2 | Note $1\left(e^{l}\right)$ not dotted; missing last note ( $e^{1}$ ). |
| 85 | II 2 | Missing note $3\left(e^{l}\right)$; corrected following mm. 15 and 92. |
| 90 | II | Missing indication "O"; completed following P288. |
| 92 | I 2 | Missing note $2\left(e^{1}\right)$. |
| Second movement: Adagio [RV 522: Larghetto] |  |  |
| Measure | Voice | Note |
| 8,12, 19, | 36, 40 | Ornaments only in P288. |
| 8 | I | Note 2 b-flat . |
| 22 | II | Note $2 a$; corrected following P288. |
| 33 | I | Note $2 \mathrm{~b}_{\text {-flat }}{ }^{\text {l }}$; corrected following P 288. |
| 35 | I 2 | Last note $c^{2}$. |
| 40 | I | The ornament which is only given in $P 288$ is likely intended for the middle voice. |
| Third movement: Allegro |  |  |
| Measure | Voice | Note |
| 7 | I 1 | Note $1 c^{3}$; corrected following m. 31. |
| 51 | I 2 | Dotted half-note without quarter rest; corrected following P288. |
| 63 | II | Chord with extra $c^{1}$. |
| 75-81 | I | Notated throughout with eighth rests instead of two sixteenth rests. |
| 87 | Ped 2 | $e($ instead of $A$ ); corrected following P288. |
| 89 | I | Slur and beaming follow P288. |
| 112 | I | Missing last slur. |
| 113 | I | Last note thirty-second (last three notes in P288 sixteenth and two thirty-seconds). |
| 114 |  | Manual indication here "O. pleno"; see the notes on movement $1, \mathrm{~m} .51$ as well as the analogous passages in mm . 82 ff . and 142 ff . |
| 118-124 | I | Notated throughout with eighth rests instead of two sixteenth rests. |

## Concerto movement in C major after Johann Ernst von Sachsen-Weimar BWV

 595Principal source: P 286, pp. 43-50: Concerto / del Illustrissimo Principe Giov=Ernesto / Duca di Sassonia, apropriato all / Organo / à 2. Clavier=et Pedal. / da / Giov=Seb. Bach. (scribe: unknown, second half of the eighteenth century).
Comparison source: P 832, pp. 1-5: Cdur / Concerto / del Illustrissime Principe / Giovanni Ernesto / Duca / di / Sassonia, / apropriato / all / Organo / à / 2. Clavier. et Pedal. / da / Giov. Seb. Bach. (scribe: unknown, second half of the eighteenth century).
Model: Johann Ernst von Sachsen-Weimar, Concerto [D major (?) for strings and basso continuo]-lost.
The question of provenance of the two sources has not been clarified and is not open to further differentiation, thus, the decision to use $P 286$ as the principal source rests entirely on the higher quality of its text.

| Measure | Voice | Note |
| :---: | :---: | :---: |
| 3 | Ped | Note 1 sixteenth; corrected following mm. 4-6. |
| 11 | Ped | Missing note 1. |
| 13 | II | Notes 11 and 15 missing accidentals. |
| 17 | II | Note 2 and the last note missing accidentals. |
| 18 | II | Note 10 missing accidental. |
| 20 | Ped | Beams in the first half of the measure split in the middle. |
| 25 | II | Note 11 missing accidental; corrected following P 832. |
| 26 | I | Fourth beat, last eighth $b^{1} / d$-sharp ${ }^{2} / g^{2}$ (two highest notes miswritten by a third); corrected following mm. 2, 11, 15, 18, etc. |
|  | I 2 | First beat missing $e^{2}$. |
| 30 | II | Notes 2 and 4 missing accidentals. |
| 31 | I 2 | First half of the measure missing; completed following mm. 7 and 15. |
| 40 | I | Instead of the first sixteenth-note rest a sixteenth-note $d^{2}$ (see also m. 41). |
| 41 | I | Note $8 f^{2}$. |
| 59 | II | Notes 5-6 $e^{1}-g^{1}$. |
| 63 | I 2 | First beat eighth $a^{1}$, eighth rest; corrected to be analogous with $\mathrm{mm} .1,9,18$, and 50 . |
|  | II | Note $1 a$; corrected to be analogous with mm. 1, 9, and 18. |
| 80 | I | Notes 5-8 $b^{1}-g^{1}-f^{1}-g^{1}$ (error of a third). |

## Appendix: Trio Reworkings of other Works

## Trio in c after Johann Friedrich Fasch BWV 585

Principal source: Leipzig, Städtische Bibliotheken, Musikbibliothek, Ms. 7, fascicle 1: Trio. ex. C mol. / di / Bach (title page) (scribe: unknown, circa 1735).
Comparison sources: P 289: Trio a 2 Clav è ped: J. S. Bach (scribe: Johann Christoph Westphal [1773-1828]; end of the eighteenth century), incomplete; first movement and second movement mm . 1-39 survive.
Lüneburg, Ratsbücherei, Mus. ant. pract. 44 (scribe: unknown, circa 1820).
Model: Johann Friedrich Fasch, Sonata for 2 violins and basso continuo in C minor.
Dresden, Sächsische Landesbibliothek, Mus. 2423-Q-10: Del. Sig. Fasch. (parts): [1] "Largo" and [2] "Allegro un poco".
The oldest and thus most authoritative source is the Leipzig copy.
On the authenticity of this reworking see the Introduction, p. 27.
First movement: Adagio
Measure Voice Note

| 1 | I | Third beat missing dot; corrected following P289. |
| :--- | :--- | :--- |
| 12 | II | Note $10 d^{2}$. |
| 21 | II | Penultimate note $g^{1}$; corrected following P 289 and Lüneburg. |
| 22 | I | First beat no dot; corrected following P289. |

Second movement: Allegro
Measure Voice Note

| 7 | Ped | Note 1 g ; corrected following P289 and Lüneburg. |
| :---: | :---: | :---: |
| 15 | I | Note $5 g^{2}$; corrected following P289. |
| 21 | I | Penultimate note a-flat ${ }^{\text {l }}$; corrected following Lüneburg. |
| 24 | II | Note $3 d^{2}$; corrected following P289 and Lüneburg. |
| 29 | I | Ornament only in P289. |
| 35 | Ped | Missing last note; corrected following P289. |
| 40 | II | Tie between notes 3-4 instead of mm. 40-41. |
| 43 | I | Note 4 a-flat ${ }^{2}$; corrected following Dresden. |
|  | II | Note 2 e-flat ${ }^{2}$; note 5 a-flat ${ }^{2}$. |
|  | Ped | Note 1 e-flat. |
| 57 | I | Last note e-flat ${ }^{1}$. |

## Aria [Trio] in F after François Couperin BWV 587

Principal source: Peters IX (Johann Sebastian Bach's Kompositionen für die Orgel, ed. Ferdinand Roitzsch, Leipzig, 1881) No. 8 (after a lost manuscript source).
Comparison source: Lüneburg, Ratsbücherei, Mus. ant. pract. 44: Aria [no indication of author] (scribe: unknown, first half of the nineteenth century).

Model: François Couperin, third movement of the "Sonnade La Convalescente": air gracieusement. Source: Dresden, Sächsische Landesbibliothek, Mus. 2162-O-2 (scribe: Johann Georg Pisendel, [circa] 1714?), pp. 3-4.
On the authenticity of this reworking see the Introduction, p. 28

| Measure | Voice | Note |
| :--- | :--- | :--- |
| 7 | II | No dots; corrected following Lüneburg and Dresden. |
| 12 | I | Last note $c^{2}$; corrected following Lüneburg and Dresden. |
| 23 | II | No dott; corrected following Lüneburg and Dresden. |
| 34 | Ped | Note $1 b$; corrected following Dresden. |
| 47 | I | Last note $g^{1} ;$ corrected following Dresden. |
| 48 | I | Note $2 b ;$ corrected following Dresden. |
| 58 | II | Note $2 a^{1} ;$ corrected following Dresden. |
|  | Ped | Note $4 b ;$ corrected following Dresden. |
| 59 | Ped | Note $2 e^{l} ;$ corrected following Dresden. |
| 86 | I | Last note $c^{2}$; corrected following Dresden. |

## Trio in G after an unknown model [Telemann?] BWV 586

Principal source: Leipzig, Städtische Bibliotheken, Musikbibliothek, Ms. 7, fascicle 2: Trio. Ex G. / 2. Clavier et Pedal / di / J.S. Bach (title page); Allegro (heading) (scribe: unknown; circa 1735).
Comparison source: Körner: Orgel-Trios von J. S. Bach-Erstes Heft, ed. Georg Wilhelm Körner (Sämmtliche Orgel-Compositionen von Joh. Sebastian Bach, number 51; Körner \& Kühmstedt, Erfurt/Leipzig, 1850), pp. 4-6: [No.] 2.
On the authenticity of this Trio see the Introduction, p. 27.

| Measure | Voice | Note |
| :--- | :--- | :--- |
| 7 | II | Note $3 c^{2}$. |
| 8 | Ped | Two half notes $d-c$-sharp; corrected following Körner. |
| 9 | Ped | Note $1 A$. |
| 12 | I und II | Two mordents; corrected following Körner. |
| 33 | Ped | No tie; corrected following m. 75 and Körner. |
| 40 | II | Under notes 2-3 additional eighths $e^{1}-d^{1}$. |
| 48 | I, II | Two mordents; corrected following Körner. |
|  | II | Note $3 g$-sharp ${ }^{1}$. |
| $61-63$ | Ped | In both sources: |
|  |  |  |
|  |  |  |

This bass movement is apparently a deterioration and is corrected to be analogous with $\mathrm{mm} .7-9$.
63 II Note $2 d^{1}$; corrected to be analogous with m. 9.
66 I, II Ornaments in Leipzig as mordents; corrected following Körner.

## Readings from BWV 525-530 in P271 ante correcturam

BWV 525/1
$15 \mathrm{I}(=\mathrm{m} .15, \mathrm{I}$. , top system), first half measure is the result of erasing another no longer reconstructable reading - 20 I , penultimate note $f^{1}-38$ Ped, final note e-flat - 42 Ped, note 3 e-flat - 53 I, note 1 quarter.
BWV 525/2
9 II, see Commentary, p. 3 - 21 Ped, note $4 g-21$ I, fourth beat notes $2-4 c^{2}-e-f l a t^{2}-g^{2}$. BWV 525/3

## BWV 526/1

7 II, see Commentary, p. 3 - 12 II, note 7 a-flat - 23 I, third beat tied eighth $g^{1}$, two sixteenths $e^{2}-c^{2}-24 \mathrm{I}$, first beat tied eighth $f^{1}$, two sixteenths $b$ - $f$ lat $t^{1}-d^{2}-29 \mathrm{II}$, note $6 g^{1}-$ 38 Ped, fourth beat quarter rest - 42 II, third beat $d^{2}-b-f l a t^{2}-c^{2}-d^{2}-45-46$ II, from note 10 in m .45 probably an octave lower - 56 II , first beat quarter $a$-flat ${ }^{l}$, two sixteenths $g^{1}-f^{1}$ (?), third beat $a-f l a t^{1}-g^{1}-a-f l a t^{1}-f^{1}-64-65 \mathrm{II}$, second beat m. $64 f^{1}-b^{1}-f^{1}-c^{2}$, from the second half of m .64 an octave higher -68 I , second beat $g^{1}-e-f l a t^{2}-f^{1}-d^{2}$. BWV 526/2
2 Ped, note 1 half note - 11 Ped, note $1 \mathrm{~g}-25$ Ped, notes 4-5 a-flat-g.
BWV 526/3
25 I, last note $c 2-45$ I, last note $g^{2}-57$ II, note 3 half note - 109 II, last three notes $b$-flat ${ }^{1}-a-$ flat $^{1}-g^{1}-111$ Ped, last note $B$-flat -139 Ped, see Commentary, p. $4-141$ I, ornament less than half as long.

BWV 527/1
87 I, first note $a^{2}$.
BWV 527/2
BWV 527/3
33/177 Ped, note $2 A-49$ II, note $4 b^{1}-102 \mathrm{I}$, last two notes $g^{2}-f^{2}$.

## BWV 528/1

9 Ped, last note $a$ (causes a parallel octave with the voice in the left hand) - 20
Ped, last note e-24 Ped, three quarter notes c-sharp-f-sbarp-f-sharp - 29 Ped, see Commentary, p. 4-35 Ped, last note $d$ (causes a parallel octave with the voice in the left hand) - 50
Ped, penultimate note e-57Ped, note $2 B($ ? $)-59 \mathrm{I}$, eighth note $d$-sharp ${ }^{2}$ instead of two sixteenths.

## BWV 528/2

13 I , note 1 quarter with a short slur - 13 II , last note $b^{1}-14 \mathrm{II}$, instead of notes 2-3 (thirty-second notes $a^{1}-b^{1}$ ) sixteenth $b^{1}-22$ II, note 6 -sharp ${ }^{1}-23$ II, note $2 e^{1}-26$ II, note $2 e^{l}-39 \mathrm{I}$, note $10 b-40 \mathrm{I}$, note $5 g-42 \mathrm{I}$, notes $2-3 e^{2}-d^{2}-45 \mathrm{I}$, last note quarter.

## BWV 528/3

31 II , note 1 quarter.

## BWV 529/1

36/140 I, notes $6-8 a^{2}-g^{2}-a^{2}-45 / 149$ I, last beat eighth $f^{2}$, two sixteenths $e^{2}-d^{2}-60$ II, note 1 quarter - 88 Ped, note $1 A$.
BWV 529/2
26 I, third-last and penultimate notes $c^{2}-b^{1}$.
BWV 529/3
38 I, notes $1-2 d^{2}-e^{2}-68$ Ped, second beat eighth rest, eighth note $A-94 \mathrm{I}$, last note probably $c^{2}-104 \mathrm{I}$, last note $f^{1}-105 \mathrm{I}$, note 1 probably $c^{1}$ (quarter) - 109 II , note 2 $c^{1}$ - 115 Ped, quarter - 116 II , last note $f^{1}-126-128$ Ped, each second note in this sequence is a third higher $(f, e, d)-149$ Ped, eighth rest instead of quarter rest -155 II , last note $g^{1}-157 \mathrm{II}$, last note $e^{1}-158 \mathrm{I}$, note $1 d^{2}-158 \mathrm{II}$, note $1 e^{1}-161 \mathrm{II}$, last note $d-162$ II, note $2 c^{1}$.

## BWV 530/1

38 I , note $4 c^{2}-74 \mathrm{I}$, second beat eighth $a^{1}-g^{1}-86 \mathrm{I}$, note $1 b^{2}$, because of system break notated eighth, two beamed eighths $-87 \mathrm{I}, g^{2}-e^{2}-c-s h a r p^{2}-87 \mathrm{II}$, last note $c^{1}-88 \mathrm{I}, e^{2}-$
$c$-sharp ${ }^{2}-a^{1}-91 \mathrm{I}, f$-sharp ${ }^{2}-d^{2}-b^{1}-92 \mathrm{I}, d^{2}-b^{1}-g^{1}-93$ II, note $3 c$-sharp ${ }^{1}-94$ II, notes 3 , 6, and the last note $b-95$ II, last note $c^{1}-96$ I, note 1 -sharp ${ }^{2}-96$ II, last note $c^{1}-98$ I, $d^{2}-b^{1}-f$-sharp ${ }^{1}-100$ II, note $1 f$-sharp ${ }^{1}-111$ II, half note $g^{1}-113$ II, two tied quarters $f$-sharp ${ }^{1}-116 \mathrm{I}$, last note $c^{2}$ (with cautionary accidental) -119 I , half note $c^{2}-121 \mathrm{I}$, half note $b^{1}-124 \mathrm{I}$, quarter - 127 II , first beat eighth $b-g^{1}-128$ I, note $2 c^{2}($ ?) -145 II, notes $6-7 b-d^{1}(?)-146$ I, note $3 e^{2}-166 \mathrm{I} / \mathrm{II}$, second beat eighth $a^{1}-g^{1}-167 \mathrm{II}$,

BWV 530/2
4 Ped, notes 4-5 $d-e-15 \mathrm{II}$, notes $3-6 g$-sharp ${ }^{1}-a^{1}-b^{1}-c^{2}$.
BWV 530/3
34 II, second quarter rest eighth rest - 44 I, note $8 c$-sharp ${ }^{2}-66$ II, fourth beat eighth rest, eighth note $f$-sharp ${ }^{2}-68 \mathrm{I}$, as in m .67 I .

