

Commentary

Abbreviations and Sigla

ABB *Andreas-Bach-Buch*. Leipzig, Städtische Bibliotheken, Musikbibliothek, Sammlung Becker, III.8.4

a.c. *ante correcturam*

BG *J. S. Bachs's Werke. Gesamtausgabe der Bach-Gesellschaft*, Leipzig, 1855–1899

BJ Bach-Jahrbuch

NA Present new edition

P Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus. Ms. Bach P* (sigla for scores)

p.c. *post correcturam*

Ped Pedal

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

When not otherwise noted, comments pertain to the differences between the principal source for the music and the present edition. Musically relevant alternative readings are taken into account in the individual comments.

Detailed information on the sources is to be read in the Critical Reports of the New Bach Edition (NBA – KB): NBA, series IV, volume 5 (*Präludien, Toccaten, Fantasien und Fugen*) – Critical Report by Dietrich Kilian, Kassel, etc., 1978/79; NBA, series IV, volume 11 (*Freie Orgelwerke und Choralpartiten aus unterschiedlicher Überlieferung*) – Critical Report by Ulrich Bartels and Peter Wollny, Kassel, etc., 2003; NBA, series V, volume 9.2 (*Einzelne überlieferte Klavierwerke I und Sechs kleine Präludien*) – Critical Report by Uwe Wolf, Kassel, etc., 2000; NBA, series V, volume 12 (*Werke zweifelhafter Echtheit*) – Critical Report by Ulrich Bartels and Frieder Rempp, Kassel, etc., 2006.

All the libraries, in particular, the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz and the Bach-Archiv Leipzig, are to be cordially thanked for providing the sources as well as for granting permission for publication.

Fantasia in C BWV 570

Principal source: **ABB**, fols. 95v–96r: *Fantasia. di J. S. B.* (scribe: Johann Christoph Bach [1671–1721], before 1715).

Comparison source: **P 804**, pp. 65–66 (= fascicle 13): *Fantasia. di Bach* (scribe: Johann Peter Kellner [1705–1772], after 1730).¹

Sources not consulted for the editorial work (all from the 19th century and based on **ABB**): **P 279**, **P 308/1** and Berlin *Mus. ms. 30069*.

Measure	Part	Comment
12	I 1	2nd note <i>b</i> (<i>b</i> lacking probably due to the – also lacking – tie).
23	II 2	8th note <i>B</i> .
24	II 2	2nd note <i>B</i> ; corrected as per P 804 .
33	II 1	Rhythm: eighth note–two sixteenths–dotted quarter–eighth–quarter.
40	I 1	Ornamentation from P 804 .
41	I 2	First note <i>e</i> ¹ (causing parallel octaves in the bass).
	I 2	Last note <i>e</i> ¹ ; corrected as per P 804 .

Fantasia in c BWV 1121

Unique source: **ABB**, fols. 72v–73r: *Fantasia. | ex C dis | adagio*. (scribe [written in tablature]: Johann Sebastian Bach, c. 1705).

Measure	Part	Comment
40	I 1	Beats 3–5 with superfluous tie between <i>e</i> ¹ and <i>d</i> ² .
46	I 2	Beat 2, 1st note <i>g</i> ¹ ; due to the present ties between the 1st and 2nd beat, it is assumed that Bach forgot to raise it to <i>g sharp</i> (tablature notation!).
54		Fermatas on all six notes occur somewhat beside the pertinent notes, due to a lack of space.

Fantasia in c BWV 562/1

Principal source: **P 490**, single manuscript: *Fantasia pro Organo a 5 Vocum, cum pedali obligato, per | Job: Seb: Bach*. (scribe: Johann Sebastian Bach, start of 1740s).²

Further sources: **P 288/11**, fols. 3v–4r (= fascicle 11): *Fantasia pro Organo a 5. Voc. cum pedale obligato per Job: Seb: Bach* (scribe: Johann Peter Kellner, between 1727 and 1740; corrections by Johann Christian Westphal [1773–1829]).

P 533, single manuscript: *Fantasia à 5 Voc. per l'Organo con ped: oblig: | del Sigre Giovanni Sebastiano Bach* (scribe: Johann Friedrich Agricola [1720–1774], c. 1738–1740).³

Sources not consulted for the editorial work: **P 277** (Kuehn?, 2nd half of the 18th c.), **P 290** (C. P. E. Bach's copyist [= Anonymus 303], before 1768), **P 320** (J. N. Gebhardi, start of the 19th c.), **P 557** (F. A. Grasnick, 1st half of the 19th c.), Leipzig *Ms. 1/ 10* (J. A. G. Wechmar, 2nd half of the 18th c.), *Go.S. 318a* (E. A. Grell, 1819), *Go.S. 28* (G. Hohlstein, 1848), Oxford *MS M. Deneke Mendelssohn c. 55* (F. X. Gleichauf, 1st half of the 19th c.), Warsaw *RM 5951* (1st half of the 19th c.), Gotha *Mus. 8° 43p/6* (G. Hohlstein, 1847).

The edition is based exclusively on the principal source.

¹ Russell Stinson, „Ein Sammelband aus Johann Peter Kellners Besitz“: *Neue Forschungen zur Berliner Bach-Handschrift P 804*, BJ 1992, pp. 45–64 (here p. 63).

² On the dating, cf. Yoshitake Kobayashi, *Zur Chronologie der Spätwerke J. S. Bachs*, BJ 1988, pp. 7–72 (here p. 59).

³ Alfred Dürr, *Zur Chronologie der Handschriften Johann Christoph Altnickols und Johann Friedrich Agricolas*, BJ 1970, pp. 44–65 (here pp. 49, 56, and 64).

Measure	Part	Comment
11	I 1	Last note: natural sign lacking.
14	II	Beat 1, mordent above II 2 instead of I 2.
18	Ped	Whole note notated as two tied over half notes due to accolade change.
49	I 2, II	See m. 18.
53	Ped	See m. 18.

Fantasia in c BWV 562/1 – Early Version

Principal source: *P 1104*, single manuscript: *Fantasia pro organo cum pedali obligato* (scribe: “a student, assistant or son” of Bernhard Christian Kayser’s [1705–1758], who also made corrections, c. 1750).⁴ On the coupling of the fantasia with the fugue BWV 546/2 in this manuscript, cf. the Introduction, p. 22.

Sources not consulted for the editorial work: *P 519* (19th c.), Göttweig *Ms. 4666* (A. Fuchs, 1839/40).

P 1104 is the only source evidently reflecting an earlier autograph of BWV 562/1 – thus before *P 490*. This version shows a differing, earlier reading at the following places: Measures 46 I 1, 50 I 2, 51 I 1, 58 I 3, 61–62, 65 II 2, 68 I 1, and 76–end. The very reliable copy can be reproduced here without emendation with two modifications:

1. In mm. 1–40, Kayser added to every tone the name of the scale degree [*Stufenbezeichnung*]; these are not adopted.

2. *P 1104* shows, unlike *P 490*, only very little ornamentation. This is limited to the appoggiaturas in mm. 1, 13, and 25 II, the cadential trill in mm. 37 and 55, as well as the turn in m. 79. The important appoggiatura before the subject’s 3rd note is indicated in m. 1 (only repeated again at the piece’s restart in the dominant, m. 13) and was then obviously supposed to be added at every subject entry. Since this appoggiatura forms an integral part of the theme, it was continuously added. The same situation exists with the double appoggiatura in m. 25 and the parallel places (mm. 27 and 29).

Measure	Part	Comment
46	I 1	2nd note g^2 ; corrected from <i>P 490</i> .

Fantasia et Fuga in c BWV 537

Principal source: *P 803*, pp. 213–225 (= fascicle 15): *Fantasia con Fuga | pro Organo | di | J. S. B.* (title page), *Fantasia pro Organo* (scribe: Johann Tobias Krebs [1690–1762, title page, fantasia, fugue, mm. 1–89] and Johann Ludwig Krebs [1713–1780, fugue, mm. 90–the end], concluded in 1751).

Comparison source: *Körner, Musikalische Aehrenlese*, volume I, no. 1, ed. Georg Wilhelm Körner (c. 1840–45): *Fantasia e Fuga in C moll.*

Sources not consulted for the editorial work: (all from the 19th c. and as per *P 803*): Oxford *MS M. Deneke Mendelssohn c. 55* (F. X. Gleichauf) and *MS M. Deneke Mendelssohn e.10/1* (C. A. Reichardt?), Fulda *Ms. M 9 (234)* (C. A. Gleitz).

⁴ Cf. Andrew Talle, *Nürnberg, Darmstadt, Köthen – Neuerkenntnisse zur Bach-Überlieferung in der ersten Hälfte des 18. Jahrhunderts*, BJ 2003, pp. 143–172 (here p. 163).

Fantasia

Measures 1, 3, 21, 23, 31, 38: Half-note rests each without prolongation dot.

Measure	Part	Comment
4	I 1	Beats 4–5 <i>a.c.</i> Rhythm: three eighths–two 16ths (the correction was done in pencil); <i>Körner</i> shows the correct reading. The irregular beaming of <i>P 803</i> is analogously corrected here to m. 24.
8	II 2	Beats 5–6: only c^l as 16th(!); likely misinterpretation of the (probably autograph) model, where the quarter rest was read as a 16th flag.
14		From the 2nd half of m. 24 the eighths (sighing motive) no longer show any slurs. NA omits adding these, but undoubtedly the articulation pattern given in mm. 11–14 is to be retained up to the fantasia’s close.

Fuga

Measure	Part	Comment
25-35		The rather interesting fingerings are reproduced from <i>P 803</i> .
30	I 2	Version <i>a.c.</i> : e^{flat^l} instead of e^l (the correction is done in pencil); <i>Körner</i> shows the correct reading.
90		Beginning of Johann Ludwig Krebs’ writing contribution. On the possibility of reflecting the (autograph?) model, cf. the Introduction, p. 23.
102	II	Wavy line for the trill after m. 101 not continued; added analogously to I 1.
130		At the end of the notation: <i>Fine Soli Deo Gloria. d 10 Januarij. 1751.</i>

Fantasia in G BWV 571

Principal source: *P 287*, pp. 95–100 (= fascicle 10): *FANTASIA. clamat in G♯ | di | Johann Sebastian Bach.* (scribe: Johann Peter Kellner, after 1727).

Comparison sources: *Fétis 2960*, Brussels, Bibliothèque Royale Albert 1^{er}, *Fétis 2960 (Ms. II 4093 Mus.)*, fols. 49r–53r (= no. 9): *Partita.* (scribe unknown, c. 1750; title page by Johann Jakob Heinrich Westphal [1756–1825]).⁵

Peters IX, Johann Sebastian Bach’s Compositionen für die Orgel, volume IX, ed. Ferdinand Roitzsch, Leipzig: C. F. Peters, 1881, based on “a very old manuscript from the F. K. Griepenkerl estate,” there with the piece’s heading “Concerto.”

Sources not consulted for the editorial work: Leipzig *Poel. Mus. Ms. 28* (after *P 287*, end of the 18th c.).

⁵ Ulrich Leisinger, Peter Wollny, *Die Bach-Quellen der Bibliotheken in Brüssel – Katalog*. Leipziger Beiträge zur Bachforschung 2, Hildesheim, 1997, pp. 85–89 and 214f.

Ties lacking in *P 287* and added following the comparison sources: mm. 72–73, 77 I 1 (on e^2 and d^2), 77–78, 79 I 1 (on e^2), 83–84 I, 91 II, 100–101, 106–107 I 2, 126–127 I 2, and Ped, 127 Ped 1.

Measure	Part	Comment
1	I, II	Time signature C in <i>Fétis 2960</i> .
4	I 1	Last note lacking due to loss of paper; added as per <i>Fétis 2960</i> .
7	II 2	<i>Ped</i> directive lacking; added as per <i>Peters IX</i> (cf. also the analogous spot, m. 46).
13	II 1	9th note c (without \sharp); corrected as per <i>Fétis 2960</i> .
15	I 1	6th note c^2 in all sources.
25	II	8th note lacking due to folio loss; added as per <i>Fétis 2960</i> .
37-39	II	Notation of each 1st and 3rd beat (up to the beginning of m. 39) inconsistent. <i>P 287</i> has three quarters–two eighths–eighth rest; <i>Fétis 2960</i> has quarter–eighth with eighth rest–quarter–two eighths–eighth rest. (<i>Peters IX</i> has quarters continuously.)
46	II 2	Playing directive, “ p :[edal].”
48	II 1	1st note with added 16th a in <i>P 287</i> as well as also in <i>Fétis 2960</i> ; corrected as per <i>Peters IX</i> .
50	I 1	Penultimate note in <i>Peters IX</i> e^2 (less dissonant).
60	II	6th–8th notes d^1 – c^1 – b ; corrected as per <i>Fétis 2960</i> and <i>Peters IX</i> .
64-66	I	The hand allocation given here as per <i>Peters IX</i> (given there as “s.” and “d.”)
66	I	4th note d^2 ; corrected as per <i>Fétis 2960</i> and <i>Peters IX</i> .
67	I 2	<i>Fétis 2960</i> shows in beats 1–2 a plausible variant (parallel thirds instead of sixths): e^2 – d sharp ² – f sharp ² – e^2 – f sharp ² – d^2 – e^2 .
68	I 2	2nd note d^2 ; corrected as per <i>Fétis 2960</i> and <i>Peters IX</i> .
69	I 1	14th note a^1 ; corrected as per <i>Peters IX</i> (the much better c sharp ² there in fact part of a hardly credible variant on beat 3: g^1 – c sharp ² – g^1 , e^2 – f sharp ¹ – b^1 – f sharp ¹).
70	II 1	4th note c (without \sharp); corrected as per <i>Fétis 2960</i> and <i>Peters IX</i> .
71	II 1	2nd note c^1 (without \sharp); corrected as per <i>Peters IX</i> .
73-74	II	Voice crossing thematic entry reconstructed from T and B.
75	I 1	Beat 4, eighth e^2 , 16th a^1 – g^1 .
	I 2	Beat 4 quarter e^1 .
76	I 1	4th note c^2 in all sources (but probably error of a third).
81	I 2	Quarter rest lacking, added as per <i>Fétis 2960</i> .
	II 2	3rd note c (without \sharp); corrected as per <i>Peters IX</i> .
82	II	Thematic entry with voice-crossing between T and B reconstructed.
85	I 2	Beat 1 in <i>P 287</i> not clear, but confirmed by <i>Fétis 2960</i> , reading of NA.
87	I 1	1st note g^2 instead of g sharp ² ; corrected as per <i>Fétis 2960</i> and <i>Peters IX</i> .
88	II 1	Last note lacking; corrected as per <i>Fétis 2960</i> and <i>Peters IX</i> .

89	Ped	<i>Ped</i> directive lacking in all sources, although present in all further pedal entries (mm. 100, 106, and 112) in <i>P 287</i> .
	I 2	Last note with added 16th g^1 ; corrected as per <i>Fétis 2960</i> and <i>Peters IX</i> .
90	II	Beat 3 half note instead of quarter; corrected as per <i>Fétis 2960</i> and <i>Peters IX</i> .
92	II	1st note lacking.
97	II	1st note c^1 (without \sharp); corrected as per <i>Fétis 2960</i> .
100	II	Last note c^1 in all sources.
103	I 2	4th note c^2 (without \sharp); corrected as per <i>Fétis 2960</i> and <i>Peters IX</i> .
110	II	1st note c^1 in all sources.
113	I	Beat 4 with added quarter g^1 .
115	I	Beat 3 with added eighth d^1 .
116	II	5th note d^1 ; corrected as per <i>Peters IX</i> .
119	I 1	Third-from-last note a^2 ; corrected as per <i>Fétis 2960</i> and <i>Peters IX</i> .
121	I 1	Third-from-last note f sharp ² ; corrected as per <i>Fétis 2960</i> and <i>Peters IX</i> .
124-125	II	Last note, m. 124, 1st and 3rd notes, m. 125, f sharp ¹ ; corrected as per <i>Fétis 2960</i> and <i>Peters IX</i> .


Fantasia in g BWV 542/1

Principal source: *AmB 531*, Berlin, Staatsbibliothek Preußischer Kulturbesitz, Musikabteilung, *Am. B. 531*, fols. 3v–5v: *Fantasia* (scribe: unknown, 2nd half of the 18th c.). Comparison sources: *P 595*, pp. 1–16 (= fascicle 1): *Fantasia. con Fuga | con pedale. | Gb. | Del Sign: Job: Sebast: Bach.* (scribe: unknown, 2nd half of the 18th c.). *P 288/9*, pp. 63–77 (= fascicle 9): *Fantasia | e | Fuga in Gm: | Per l’Organo pieno, col Pedale | Obligato. Dell Sig^{re} Giovanni | Sebast: Bach.* (scribe: “Krüger,” c. 1800). *P 1071*, pp. 23–26: *Fantasia pour l’Orgue | Bach.* (scribe: probably Ambrosius Kühnel [1770–1813], c. 1800). *Ms. III.8.20*, Leipzig, Städtische Bibliotheken, Musikbibliothek, *Ms. III.8.20*, pp. 20–22: *Fantasia.* (scribe: Johann Andreas Dröbs [1784–1826], beginning of the 19th c.). *Rara II 134*, Leipzig, Bach-Archiv, *Rara II 134, Fantasia. || Fuga.* (scribe: unknown, 1st quarter of the 19th c.). *10788/2*, Berlin, Staatsbibliothek Preußischer Kulturbesitz, Musikabteilung, *N. Mus. ms. 10788*, fascicle 2: *No. 10. Fantasia | di Giov. Seb. Bach.* (scribe: Friedrich Schneider? [1786–1853]).⁶ *Oxford*, Bodleian Library, *MS M. Deneke Mendelssohn c. 103*, pp. 15–24 (= fascicle 3): *Fantasia | di | Giov: Seb: Bach* (scribe: Eduard Ritz [1802–1832], c. 1823–1825). *Peters IIa*, *Johann Sebastian Bach’s Compositionen für die Orgel*, volume II (version in the principal text), eds. Friedrich Conrad Griepenkerl and Ferdinand Roitzsch, Leipzig: C. F. Peters, 1844, pp. 20–22: as per an “old copy of the fantasia from my collection.”

⁶ Cf. on this William H. Bates, *J. S. Bach’s Fantasy and Fugue in G Minor, BWV 542: A Source Study for Organists*, *BACH: Journal of the Riemenschneider Bach Institute* 39/2 (2008), p. 12, note 16.

Main feature of the transmittal of BWV 542/1 is its pronounced posthumous character – in this respect the fantasia differs considerably from the fugue (cf. on this the Introduction, p. 28). Moreover, the copyist identifications are available only for sources from about 1800, and probably none of the extant copies is based directly on an autograph model. *AmB 531*, probably the earliest of the anonymous sources, serves as the basis for NA. When not individually recorded, the corrections listed below go back to one or several of the comparison sources.

Lacking ties in *AmB 531*: mm. 9, Ped (on *d*¹), 13 II 2, 14–15 II 2, 17–18 I 2, 19–20 II 2, 22 II 2, 23 I 2 (2nd slur), 23–24 I 2, and II 1, 34–35, 37 I 2 and 3, beats 2–3, 38–39 I 1, 44–45 I 2 and 3, 44–45 II 2, 45 I 1.

Measure	Part	Comment
1	I 1	Mordent on the 1st note only in <i>P 288/9</i> and <i>Peters Ila</i> ; the other sources have a trill sign (<i>tr</i>) here. The two trill signs in beats 2 and 4 here consistently as per <i>P 288/9</i> (thus also in <i>10788/2</i>).
4-7	I-II	In <i>Peters Ila</i> the following beaming is found for this passage:
		
<p>Although this practical hand division is not found in any of the extant sources, it appears quite “Bachian;” cf., e.g., BWV 1057/1, mm. 191–208 (autograph <i>P 234</i>).</p>		
8	I	Beat 2, dotted eighth without 2nd prolongation dot; added as per <i>10788/2</i> .
14	I	Beat 3, 64th instead of 32nd.
	II	Last eighth in all sources with added <i>g</i> . But at the parallel places, mm. 15–16, 19–20 and 44–45, Bach writes strictly in six parts. The note must be considered a corruption – also, because the tie to m. 15 (as, e.g., in <i>10788/2</i>) actually results in parallel octaves.
15	I 1	3rd beat, 1st note <i>e flat</i> ² (thus, also in <i>P 595</i> , <i>P 1071</i> , and <i>Ms. III.8.20</i>); <i>P 288/9</i> and <i>Peters Ila</i> : <i>e</i> ² , <i>10788/2</i> : <i>f</i> ² , <i>Rara II 134</i> : <i>d</i> ² .

From these versions *e flat*² and *e*² can be ruled out as evident corruptions. However, even the reading of the manuscript *10788/2*, only recently made available, is questionable. Although *f*² has made its way editorially into two editions (including NBA), the reference to the alleged analogous spot, m. 44,⁷ is problematic. There the *b flat*¹ on the 3rd beat still remain within the diminished seventh chord established on beat 1. In m. 15, on the other hand, the anticipation of the harmonic change (from B minor to the secondary dominant of C minor) on beat 4 with a single tone *f*² on beat 3 has to be rated as unfavorable. The only remaining possibility, therefore, is *d*², though this is supported only by the rather late source *Rara II 134*. Ornamentation from *10788/2* (*tr* sign analogous to m. 1).

19	II	Beat 2 lacking. The notes appear only in <i>10788/2</i> , <i>Peters Ila</i> , <i>Oxford</i> , as well as in <i>Rara II 134</i> (here obviously as addendum).
20	II 2	Beat 1 lacking; added as per <i>P 288/9</i> .
24	I 1	Penultimate note in all sources actually <i>d</i> ³ ; however, the possibility of a corrupted reading for <i>c</i> ³ cannot be ruled out. Only here would the otherwise usual keyboard range up to <i>c</i> ³ observed in the fantasia [and fugue] be exceeded. Furthermore, the spot appears harmonically odd: a wide open-fifths sound, with doubling of the tone <i>d</i> at the (open) distance of two octaves.
37	II 1	3rd beat, 1st note without accidental; added as per <i>P 1071</i> , <i>10788/2</i> , and <i>Oxford</i> .
38	I 2	Beat 4 lacking; added as per <i>P 288/9</i> .
42	I 1	2nd beat, 6th note: All manuscript sources read <i>c</i> ³ . But an erroneous third is likely, all the more so as <i>P 288/9</i> shows as the subsequent 7th note a completely improbable <i>a sharp</i> ² instead of <i>f sharp</i> ² . Viewed melodically as well as harmonically, only <i>a</i> ² seems possible here.
44	I 1	Ornamentation as per <i>1078/2</i> (<i>tr</i> signs analogous to m. 1).
48	II 2	Beat 2 lacking (also in <i>P 1071</i>).
49	I 3	Closing chord with minor third (<i>b flat</i> ¹) only in <i>P 288/9</i> ; cf. Introduction, p. 29.

Fuga in g BWV 542/2

[1] Principal source: *P 803*, pp. 173–183 (= fascicle 12): *Fuga J. S. Bach* (scribe: Johann Tobias Krebs, after 1717).

[2] Comparison sources (before 1750): *P 598*, single manuscript: *Fuga con Pedale del Sig^{re} J. S. Bach* (scribe: Johann Friedrich Agricola, c. 1740).

P 288/5, pp. 37–42 (= fascicle 5): *Fuga ex Gmol. pro Organo | pleno cum Pedale obligato | per | Johann Sebast: Bach.* (wrapper title), *Fuga. ex Gmol. di J.S. Bach* (scribe: Johann Peter Kellner, after 1730; corrections by Johann Christian Westphal – cf. the website).

⁷ NBA IV/5–6 KB (Dietrich Kilian), p. 470.

Le 21081, Sächsisches Staatsarchiv, Staatsarchiv Leipzig 21081 *Breitkopf & Härtel Leipzig*, Nr. 7382, single manuscript: *Fuga. ex G.moll. del Sig. Bach.* (scribe: unknown, c. 1740).⁸ [3] Sources from the second half of the 18th c.: **P 1100**, fols. 1r–4r: *FVGA ex Gmoll. | con Pedale pro Organo pleno | a. | Johann Sebastian Bach.* (wrapper); *Fuga. J. S. Bach* (scribe: Johann Christoph Oley [1738–1789], c. 1755–1762).

ND VI 3327e, Hamburg, Staats- und Universitätsbibliothek, Musikabteilung, *ND VI 3327e*, single manuscript: *Fuga. ex G:b. di Giov: Sebast: Bach.* (scribe: Johann Ernst Bernhard Pfeiffer [1703–1774],⁹ c. 1770).

P 290, pp. 36–39: *Fuga* (C. P. E. Bach's copyist [= Anonymus 303], before 1768).

Ms. 4, Leipzig, Städtische Bibliotheken, Musikbibliothek, *Ms. 4*, pp. 9–11 (= fascicle 4): without title (scribe: Johann Anton Gottfried Wechmar [1727–1799]?, 2nd half of the 18th c.).

AmB 531: Berlin, Staatsbibliothek Preußischer Kulturbesitz, Musikabteilung, *Am. B. 531*, fols. 9r–12v: *Fuga.* (scribe: unknown, 2nd half of the 18th c.).

P 595, pp. 1–16 (= fascicle 1): *Fantasia con Fuga | con pedale. | Gb. | Del Sign: Job: Sebast: Bach.* (scribe: unknown, 2nd half of the 18th c.).

P 287, fascicle 8, fols. 1r–4r: *Orgel Fuga | Das allerbeste Pedal.Stück | von | Herrn Johann Sebastian | Bach. | ehmaliger fürstlich Anhalt Cötmischer Capelmeister | wie auch | Musick Director | zu | Leipzig.* (wrapper title), *Thema.* (scribe: Johann Stephan Borsch [c. 1744–1804]) – Version in f-minor (cf. the website).

Hahn 1, Leipzig, Bach-Archiv, *Ms. Hahn 1*, fascicle 1: *Fuga di J. Seb. Bach* (Christian Benjamin Klein [1754–1825], c. 1800).

[4] Sources from the early 19th c.: **P 1071**, pp. 20–25: *Fuga.* (scribe: Ambrosius Kühnel).

10788/1, Berlin, Staatsbibliothek Preußischer Kulturbesitz, Musikabteilung, *N. Mus. ms. 10788*, fascicle 1, pp. 28–35: *No:5. Fuga* (scribe: Friedrich Schneider [1786–1853]?).

Rara II 134, Leipzig, Bach-Archiv, *Rara II 134, Fantasia.* || *Fuga.* (scribe: unknown).

Peters IIb, *Johann Sebastian Bach's Compositionen für die Orgel*, volume II (appendix), eds. Friedrich Conrad Griepenkerl and Ferdinand Roitzsch, Leipzig: C. F. Peters, 1844, pp. 93–96: “Variant ... after the copy stemming from the J. L. Krebs estate.”

P 803 serves as principal source for NA, on the one hand, because this manuscript is the closest source to Bach (the copyist is his direct pupil), and on the other, because it probably documents the fugue's latest stage. The same is true also of **P 598** (Johann Friedrich Agricola), but this source appears as whole somewhat less reliable. Together with two other contemporaneous sources – **P 288/5** (Kellner), as well as the recently-surfaced anonymous manuscript **Le 21081 – P 598** therefore serves as comparison source for the Krebs copy. The beaming follows the principal source with the exception of the theme's twice times four eighths: **P 803** shows a clear tendency to beam these four eighths; NA tacitly normalizes these groups.

⁸ Cf. Christine Blanken, *Ein wieder zugänglich gemachter Bestand alter Musikalien der Bach-Familie im Verlagsarchiv Breitkopf & Härtel*, BJ 2013, pp. 79–128 (here pp. 105f.). The editor wishes to thank Christine Blanken for sending a copy of this source.

⁹ Cf. Jürgen Neubacher, *Der Hamburger St. Petri-Organist Johann Ernst Bernhard Pfeiffer (1703–1774) und die Organistenproben unter Mattheson (1725) und Telemann (1735)*, in: *Critica musica: Studien zum 17. und 18. Jahrhundert. Festschrift Hans Joachim Marx zum 65. Geburtstag*, Stuttgart, 2001, pp. 221–232.

In addition to the printed version, NA offers two other versions of the work online:

A reproduction of the earliest available version as per Kellner (**P 288/5 a.c.**) with the variants from the above cited sources.

An edition of the f-minor version as per its principal source **P 287/8**.

Measure	Part	Comment
17	I 1	Ornamentation as per P 288/5 .
24	Ped	Beat 4, quarter <i>E</i> ; corrected as per P 598 and Le 21081 .
33	II 1	8th note <i>a</i> ; corrected as per the comparison sources.
37	I 2	Tie lacking; added as per P 288/5 and Le 21081 .
49	I	Last two notes <i>g²-b²</i> ; corrected as per P 598 and P 288/5 .
56	Ped	3rd–4th note <i>E flat-e flat</i> ; corrected as per the comparison sources.
64	I 1	6th note <i>a²</i> ; corrected as per P 598 and Le 21081 .
81-82	II	Tied over <i>e</i> without accidental; corrected as per the comparison sources.
106	II 1/I 2	Beat 4 only 16th <i>d</i> (cf. the many variants at this spot on the website); but the <i>f sharp</i> ¹ appears mandatory as the leading tone. The version reproduced here that appears the most “Bachian” is to be found among the manuscripts only as a reading <i>p.c.</i> in P 288/5 and P 287 .
107	II	6th note <i>a flat</i> ; corrected as per P 598 and Le 21081 .
110	I and II	Ornamentation as per P 288/5 .
113-114	II	M. 113, penultimate note, and m. 114, 3rd note <i>a.c.</i> always <i>b flat</i> (as in all other sources). The change to <i>d¹</i> , extant only in P 803 , can in its distinctiveness probably only stem from Bach (in any case, an intervention by J. T. Krebs is highly unlikely).
115		Closing measure as per P 803 (the dotted quarter corresponds to the rests in m. 1). The same applies to most sources, often with a fermata (cf. the website).

Fantasia in b BWV 563

Principal source: **ABB**, fol. 109r: *Fantasia | di | Joh. Seb. | Bach.* || *Imitatio.* (scribe: Johann Christoph Bach, before 1715).

Comparison source: **P 804**, p. 67 (= fascicle 13): [without indication] (scribe: Johann Peter Kellner, after 1730); = mm. 1–24; pp. 341–344 (= fascicle 48): *Fantasia in H moll. | di | J. S. Bach* (scribe: Wolfgang Nikolaus Mey, after 1730)¹⁰ = mm. 25–136.

¹⁰ Dating after Stinson 1992 (see note 1), pp. 63f., whereby his dating of Mey's share at “after 1727” in the light of the fact that Mey's share forms a continuation of Kellner's copy of the first section, (which Stinson dates at “after 1730”) should be rectified.

Sources not consulted for the editorial work (all directly or indirectly as per *ABB*): *P 279* (1st half of the 19th c.), *P 308* (1st half of the 19th c.), *P 1091* (end of the 18th c.), Berlin *Mus. Ms. 30069* (F. A. Grasnick, 19th c.).

Measure	Part	Comment
5	II 2	Penultimate note: lacking the repeated sharp.
7	I 1	Penultimate note: lacking the repeated sharp.
9	I 2	4th note <i>fsharp</i> ¹ (but cf. the form of the motive in mm. 9 I 1 and 13–14).
11	I 2	2nd note <i>csharp</i> ¹ .
15	II 1	Last note <i>e</i> .
16	I 1	2nd note <i>b</i> ¹ (octave error; possibly tablature model?)
27	I 1	2nd note lacking; added as per <i>P 804</i> .
68	I 2	2nd note <i>a.c. gsharp</i> ¹ ; 3rd note <i>g</i> ¹ (<i>P 804</i> has <i>a¹-gsharp</i> ¹).
93	I 2	1st note lacking (quarter rest instead); corrected as per <i>P 804</i> .
108	II 1	Last note with redundant octave doubling <i>fsharp</i> ¹ .
135-136		<i>P 804</i> shows the following variant:



Fuga in C (after Tomaso Albinoni) BWV 946

Principal sources: *Ms. 1*, Leipzig, Städtische Bibliotheken, Musikbibliothek, *Ms. 1*, fascicle 10: *Fuga in C# di J. S. Bach* (scribe: Johann Anton Gottfried Wechmar, c. 1760–1790). *Go.S. 11*, Leipzig, Bach-Archiv, *Go.S. 11*, single manuscript: *Fuga ex C. di Sigr. Bach. Sebast.* (scribe: Friedrich Wilhelm Rust [1739–1796], c. 1770).

Oxford, Bodleian Library, *MS M. Deneke Mendelssohn c. 55*, pp. 223–224: *Fuga* (scribe: Franz Xaver Gleichauf [1801–1856], c. 1820–1839).

Comparison source: *Peters VIII*, *Johann Sebastian Bach's Compositionen für die Orgel*, volume VIII, ed. Ferdinand Roitzsch, Leipzig: C. F. Peters, 1852, pp. 80–81, based on “three copies, an earlier and two more recent ones, among the latter one by Herr Gleichauf from Schelble’s collection.” Schelble’s copy has meanwhile been lost.

Sources not consulted for the editorial work: *Schubring estate* (as per *Go.S 11*), Berlin, *N. mus. Ms. 10787* (F. Schneider?, 1st half of the 19th c.).

Model for the subject: Tomaso Albinoni, *Presto* (4th movement) of the Sonata XII in B-flat major from *Suonate à tre, doi violini, e violoncello col basso per l'organo ... opera prima*, Venice: Giuseppe Sala, 1694 (reprint, Amsterdam: Estienne Roger, 1697).

The notation follows *Ms. 1*, with an important exception: The subject is notated mostly (as, for example, in mm. 1–2) without ties with four syncopated quarter notes, which corresponds to Albinoni’s notation. Where this is not the case (mm. 7, 8, 9, 15, 39, 43) it has been appropriately adapted.

Ornamentation (subject’s cadential notes) as per *Go.S. 11*; it pertains only to the exposition (with the exception of the tenor entry which in m. 9 would otherwise be difficult to play), as well as the fifth entry (m. 13). It could possibly be added in other subject entries.

Measure	Part	Notation
5	I 2	3rd beat, 2nd note <i>a</i> in <i>Ms. 1</i> .
8	I 2	The last two notes are lacking in <i>Oxford</i> ; penultimate note <i>c</i> ¹ in <i>Go.S. 11</i> .
	II 2	Tie for m. 9 lacking in <i>Go.S. 11</i> .
9	I 2	2nd note <i>a</i> ¹ in <i>Ms. 1</i> , rest lacking in <i>Oxford</i> .
10	I 2	Penultimate note <i>f</i> ¹ in <i>Oxford</i> .
14	I 1	Beats 3–4, dotted quarter <i>g</i> ² , eighth <i>a</i> ² in <i>Ms. 1</i> and <i>Oxford</i> .
15	I 2	2nd subject half, corrupt in <i>Go.S. 11</i> and <i>Oxford</i> .
	II 1	Beat 1, dotted eighth <i>g</i> ¹ , 16th <i>g</i> ¹ in <i>Ms. 1</i> ; reading as per <i>Go.S. 11</i> .
16	I 1	2nd note <i>b</i> ¹ in <i>Ms. 1</i> .
17	I 2	Both ties lacking in <i>Ms. 1</i> ; beats 3–4 in <i>Go.S. 11</i> corrupt reading (clarity between soprano and alto lacking).
19	I 2	Beat 4: <i>Ms. 1</i> and <i>Go.S. 11</i> have an eighth <i>a</i> instead of two 16ths <i>d</i> ¹ – <i>c</i> ¹ .
20	II 1	Lacking in <i>Oxford</i> .
24	I 2	2nd note, quarter in <i>Ms. 1</i> ; beats 2–3, dotted quarter <i>a</i> ¹ , eighth <i>g</i> ¹ in <i>Oxford</i> .
	II	2nd note <i>d</i> ¹ in <i>Ms. 1</i> and <i>Go.S. 11</i> .
25	I 1	Beats 1–2, third too low in <i>Go.S. 11</i> .
	I 2	Beat 2, third too low in <i>Go.S. 11</i> ; 3rd beat, 1st note <i>f</i> ¹ in <i>Ms. 1</i> and <i>Go.S. 11</i> .
	II	3rd beat, 1st note <i>d</i> ¹ (without tie) in <i>Ms. 1</i> and <i>Go.S. 11</i> .
28	I 1	1st note <i>b flat</i> ¹ in <i>Oxford</i> , 3rd note <i>b</i> ¹ in <i>Ms. 1</i> and <i>Go.S. 11</i> .
	I 2	2nd note <i>e flat</i> ¹ in <i>Ms. 1</i> and <i>Go.S. 11</i> .
	II	Lacking in <i>Ms. 1</i> .
29	I 1	1st tie lacking in <i>Go.S. 11</i> .
30	I 2	Tie lacking in <i>Go.S. 11</i> .
32	I 1	Last note <i>fsharp</i> ² in <i>Ms. 1</i> and <i>Go.S. 11</i> .
34	I 1	Tie lacking in <i>Ms. 1</i> and <i>Go.S. 11</i> .
	I 2	Beats 3–4, quarter <i>b</i> , quarter <i>e</i> ¹ (with tie for m. 35) in <i>Oxford</i> .
36	I 2	Eighth in <i>Oxford</i> .
38	I 2	Beats 3–4, eighth <i>d</i> ¹ , dotted quarter <i>g</i> ¹ in <i>Ms. 1</i> and <i>Go.S. 11</i> , <i>Oxford</i> has as last eighth <i>f</i> ¹ ; reading (with tie for m. 39) here as per <i>Peters VIII</i> .
	II 2	2nd–3rd notes <i>d-e</i> in <i>Go.S. 11</i> ; last note <i>d</i> in <i>Oxford</i> .
39	II	Beats 3–4 <i>e-g-a-A</i> [= m. 40, beats 1–2] in <i>Ms. 1</i> and <i>Go.S. 11</i> .
40	I 1	Tie lacking in <i>Go.S. 11</i> .
42	I 2	Beats 3–4 lacking in <i>Oxford</i> .
	II 2	Tie for m. 43 lacking in <i>Oxford</i> .

- 43 I 2 Half note without prolongation dot in *Ms. 1*.
 II 2 Half note c^1 (with prolongation dot in *Go.S. 11*), eighth c^1-b in *Ms. 1* and *Go.S. 11*.
- 44 I 2 Beats 1–2, two quarters g^1-a^1 in *Ms. 1*. *Go.S. 11*: quarter g^1 , two eighths a^1-f^1 , last note lacking.
 II 1 1st note without prolongation dot, 2nd note lacking, 3rd note e^1 in *Go.S. 11*.
 II 2 1st tie lacking in *Oxford*.
- 45 I 1 Last note e^2 in all sources.
 I 2 and II 1 Ties for m. 46 lacking in *Go.S. 11* and *Oxford*.
- 46 I 2 Tie lacking in *Go.S. 11*; beat 4 lacking in *Ms. 1* due to trimming, 1st note g^1 in *Go.S. 11*.
- 47 II 2 Quarter $e-g$ lacking in *Ms. 1*.
 48–51 Variants in *Oxford*:



- 51 II c^1 lacking in *Ms. 1* and *Go.S. 11*.

Fuga in c (after Giovanni Maria Bononcini) BWV 574

Principal source: *Gotha*, Forschungsbibliothek der Universität Erfurt, *Mus. 4^o 43/1*, Bl. 1r, single manuscript: *Fuga in C.b pro Organo. | di J. S. Bach*. (scribe: unknown, c. 1750–1770).

Comparison sources: *P 247*, fascicle 3, fols. 4v–6r: *Fuga di J. S. Bach* (scribe: unknown, c. 1730).

P 1093, single manuscript: *Fuga ex Cmol | di J. S. Bach* (wrapper title), *Fuga di J. S. Bach* (scribe: Johann Gottlieb Preller [1727–1786], c. 1750.)¹¹

Peters IV, *Johann Sebastian Bach's Compositionen für die Orgel*, volume 4, eds. Friedrich Conrad Griepenkerl and Ferdinand Roitzsch, Leipzig: C. F. Peters, 1845, pp. 40–45, “Engraved after the autograph [?] in the possession of the Herr Kapellmeister Guhr.”

Sources not consulted in the editorial work: Leipzig *Ms. 1*, fascicle 18 (J. A. G. Wechmar, 2nd half of the 18th c.), *Rara 1b 105* (L. Scholz, 2nd half of the 18th c.), *Poel. mus. Ms. 13* and *355* (J. G. Weigand, c. 1815–20), *P 207*, *P 1220* (C. Voigt, 19th c.).


Model of the subject: Giovanni Maria Bononcini, *Allegro* (4th movement) of the Sonata X in c minor from *Sonate da chiesa a due violini ... opera sesta*, Venice: Francesco Magni detto Gardano, 1672.

11 On this dating, cf. Thomas Synofzik, *Johann Gottlieb Preller und seine Abschriften Bachscher Clavierwerke – Kopistenpraxis als Schlüssel zur Aufführungspraxis*, in: *Bach und seine mitteldeutschen Zeitgenossen*, ed. Rainer Kaiser; *Schriften zur mitteldeutschen Musikgeschichte*, vol. 4, Eisenach, 2001, pp. 45–64 (here pp. 48–51; the source information on p. 49 should be rectified).

The only ascertained contemporaneous source, *P 247*, is a small composite manuscript containing besides two fugues and a prelude by Johann Pachelbel also three fugues by Bach (BWV 574, 575 and 955a). The scribe is unknown, but the watermark (otherwise unknown in the Bach tradition), suggests that he was living in the Saxon area (Dresden?) around 1730–1732.¹² Among the three Bach copies, the “Bononcini” fugue is the most important, not only because of the relatively good text quality (in comparison with the other fugues), but also because here appear many readings to be classified as “late.” However, clearly superior to *P 246* is the recently surfaced manuscript *Gotha*. Since it is not certain whether the model for *Peters IV* was in fact an autograph, this new source can now be considered as the principal one for BWV 574. It is altogether reliable, much more accurate with respect to the positioning of rests and ties and in addition imparts several new, singular readings, and it probably comes closest to the original of BWV 574; cf., above all, mm. 9 (I 2, beats 2–3), 10 (II, beat 4), 69 (I, beat 2), 78 (II, beat 3), 96 (II, beats 3–4), and 98 (I 2, beat 1). However, *P 247*, *P 1093*, and *Peters IV* also remain important for several details; cf. mm. 21, 29, 52, 73, 74, 88, 92, 111, and 117. Despite several singular, evidently very late readings (cf. mm. 21, 109, and 111), *P 1093* still remains close to BWV 574b, whereas *Peters IV* comes close to *Gotha*.

Gotha (as also *P 247*, *P 1093*, and *Ms. 1*) completely eschews ornamentation, whereas *Peters IV* only shows four ornaments that are reproduced here in normal type (mm. 3, 66, 70, and 118). In m. 118 the turn (∞) probably constitutes a corruption of a simple mordent (as in BWV 574b). Following mm. 66 and 70 analogous cadential trills have been added in small type.

Ties lacking in *Gotha* and added from the comparison sources are: mm. 32–33, 34 II, 55–56, 66–67, 69 I beats 3–4, 90 II beats 1–2, 110–111, 117 II beats 2–3.

Measure	Part	Comment
7	Ped	“Ped:” directive not here, but only in m. 11 where the entry is unthematic; corrected as per BWV 574b (<i>ABB</i>).
13	I 2	Beat 2 e flat ¹ instead of g ; corrected as per <i>P 1093</i> and BWV 574b.
21	I 1	Beats 1–2 after <i>P 1093</i> ; simpler (but also singular) reading in <i>Gotha</i> : 
29	Ped	Beat 2, rest instead of quarter C; added from the comparison sources.
44	Ped	Beat 2, two not dotted eighths; corrected as per the comparison sources.
52		I 2 and II beats 3–4, parts interchanged; corrected as per <i>Peters IV</i> .
63	I 1	On beat 1, two quarters d^2/b^1 ; corrected as per <i>P 247</i> and <i>Peters IV</i> .
67	II	2nd note, accidental lacking; added as per <i>Peters IV</i> .
69	I 1	Beat 2, rhythm in the comparison sources, three 16ths, two 32nds.
	II 1	Beat 4 (together with tie for m. 70) lacking; added as per <i>Peters IV</i> .

12 Cf. NBA IV/5–6 KB (Dietrich Kilian), p. 46.

73	II	Beat 3, eighth <i>g</i> , two 16ths <i>b flat-c¹</i> (= BWV 574b); richer version as per the comparison sources.
74	I	Last note without accidental; added as per <i>Peters IV</i> .
78	II	Beat 3, quarter rest instead of eighth <i>a</i> ; added as per <i>Peters IV</i> .
79	I 1	3rd note without accidental; added as per <i>P 1093</i> and <i>Peters IV</i> .
88	II	1st note <i>b flat</i> ; <i>g</i> as per <i>Peters IV</i> and BWV 574b.
92	II	Last two notes <i>a-c¹</i> (= BWV 574b); NA follows <i>Peters IV</i> .
105	I	beats 2–3: in <i>Gotha</i> and <i>P 1093</i> continuously <i>e²</i> (= BWV 574b), <i>Peters IV</i> , on the other hand, continuously <i>e flat²</i> ; <i>P 247</i> has on beat 2 <i>e flat²</i> , on beat 3 <i>e²</i> .
109	I	Beat 1: 16th <i>b flat¹</i> lacking; added as per <i>P 247</i> .
	I 1	Beat 3: <i>d flat²</i> as per <i>P 1093</i> (<i>d²</i> in all other sources as well as in BWV 574b). This note and its resolution in the next beat into <i>b/d</i> has a correspondence in m. 113, beats 2–3. Above all, the Neapolitan harmony in m. 109 strongly recalls the Toccata in C BWV 564/1, mm. 47ff. – perhaps a reference to the revision period of the “Bononcini” fugue? ¹³
111	II	Beat 2: <i>Gotha</i> (as also <i>Peters IV</i> and BWV 574b) has the trill on the third, inverted, (beginning with <i>d¹</i>); The probably later version that avoids the quadruple doubling of note <i>d²</i> can be found in <i>P 247</i> and <i>P 1093</i> .
	Ped	Beats 1–2, half rest; corrected as per <i>P 1093</i> .
114	I 2	Last note lacking; added as per the comparison sources.
117	I 1	Beat 4: seven 32nds and two 64ths (instead of seven 64ths and two 128ths); corrected as per <i>P 1093</i> and <i>Peters IV</i> .
	I 2	Beat 3, eighth rest instead of eighth <i>c¹</i> ; added from <i>P 1093</i> and <i>Peters IV</i> .
118	II	None of the extant sources (for BWV 574 as well as also for BWV 574b) clarify whether the final octave leap is supposed to be played in the manual or in the pedal. <i>Peters IV</i> allocates these two notes to the manual and the context also suggests manualiter execution: The low pedal C sounds a half bar long shortly beforehand, and in its echo the manual C as a short closing note is especially effective. Cf. also the close of BWV 564.

Fuga in c (after Giovanni Maria Bononcini) – Early version BWV 574b

Principal source: *ABB*, fols. 105v–107r: *Thema Legrenzianum. Elaboratum per Joan Seb. Bach | cum subjecto. Pedaliter.* (scribe: Johann Christoph Bach, before 1715).

Comparison sources: *P 805*, single manuscript: *Fuga J. S. B.* (scribe: Johann Gottfried Walther [1684–1748], writing stage II, c. 1708–1710).¹⁴


Fétis 2960, Brussels, Bibliothèque Royale Albert 1^{er}, *Fétis 2960 (Ms. II 4093 Mus.)*, fols. 53v–58v (= no. 10): *Capriccio Thema Legrenzianum | elaborat: a G. S. Bach.* (scribe: unknown, c. 1750, work title by Johann Jakob Heinrich Westphal).

Sources not consulted for the editorial work (all datable as c. 1800): *P 279*, Leipzig *Ms. III.8.29* (J. A. Dröbs, without coda), Vienna *S. m. 5015* (S. Sechter), *S. m. 5177*.

On the new title of the work differing from *ABB*, cf. the Introduction, p. 24.

The most important shortcoming in Johann Christoph Bach’s otherwise reliable copy is the lack of ties. Tacitly added as per the comparison sources were the following ones: mm. 9 Ped, 27–28, 28 beats 2–3, 30, 32 beats 2–3, 34 I 2, 40–41, 54–55, 55 beats 2–3, 55–56, 67 I, 85–86, 98–99, 99 II.

ABB reveals only very little ornamentation (mm. 3, 116, and 117). Therefore, the ornamentation signs from Walther’s copy, which is almost as closely related to Bach, were added in small type. However, this source of information also largely peters out from about the middle (m. 52), and the player is supposed to add thereafter liberally following the first half.

Measure	Part	Comment
20-21	I 1	<i>P 805</i> shows the following singular, but interesting variant: 
42	I 2	6th note <i>e flat¹</i> ; corrected as per <i>P 805</i> .
48	I 1	Third-from-last note <i>a²</i> ; corrected as per <i>P 805</i> .
52	I 2, II	<i>P 805</i> has two eighths <i>f sharp¹-d¹</i> , quarter <i>d¹</i> on beats 1–2 instead of a rest, also 16th rest instead of the 1st note in II.
63	I 1	Beat 1 lacking; added as per <i>P 805</i> and <i>Fétis 2960</i> .
68	I 2	Third-from-last note and last note, respectively, <i>f¹</i> ; corrected as per <i>P 805</i> and <i>Fétis 2960</i> .
89	II	Last note <i>e flat¹</i> ; corrected as per <i>P 805</i> .
90	I 2	Beat 3 last note <i>b flat¹</i> ; corrected as per <i>P 805</i> and <i>Fétis 2960</i> .
110	I 2	Beat 2 lacking; added as per <i>P 805</i> .
111	I 1	Last note eighth (despite adjoining 16th rest); corrected as per <i>P 805</i> and <i>Fétis 2960</i> .
112	I 1	Beats 2–3: 16th rests lacking (corrected as per <i>Fétis 2960</i>); penultimate note <i>a¹</i> ; corrected as per <i>P 805</i> .
115	II 2	2nd beat, 3rd note <i>a</i> ; corrected as per <i>P 805</i> and <i>Fétis 2960</i> .
118		Cf. BWV 574.

13 Jean-Claude Zehnder, *Zu Bachs Stilentwicklung in der Mühlhäuser und Weimarer Zeit*, in: *Das Frühwerk Johann Sebastian Bachs*, eds. Karl Heller and Hans-Joachim Schulze, Cologne, 1995, p. 336) dates BWV 564 “c. 1712–1714.”

14 Kirsten Beisswenger, *Zur Chronologie der Notenhandschriften Johann Gottfried Walthers*, in: *Acht kleine Präludien und Studien über BACH*, Festschrift für Georg von Dadelsen, ed. by the Kollegium des Johann-Sebastian-Bach-Instituts Göttingen, Wiesbaden, 1992, pp. 11–39 (here p. 26).

Fuga in c BWV 575

Principal sources: *Go.S. 310*, Leipzig, Bach-Archiv, *Go.S. 310*, fols. 6v–7v: *Fuga en C. b. J. Sebastian Bach.* (scribe: unknown, c. 1750).

Scholz, Leipzig, Bach-Archiv, *Rara Ib 30*, single manuscript (scribe: Leonhard Scholz [1720–1798], 2nd half of the 18th c.).

Comparison sources: *P 247*, fascicle 3, pp. [5–6]: *Fuga di Bach* (scribe: unknown, c. 1730).

P 213, pp. 17–20 (= fascicle 2): *Fuga. 1. – del Sig^{re} J. S. Bach* (scribe: Ludwig August Christian Hopff [1715–1798], after 1760).

LM 4839, New Haven, Yale University, *LM 4839*, fascicle 3, fols. 3v–4v: *Fuga* (scribe: Michael Gotthard Fischer [1773–1829], end of the 18th c.).

Sources from the 19th c. not consulted for the editorial work: *P 536* (beginning of the 19th c.), *P 820* (F. A. Grasnick, 1819), Götting *Ms. 4667* (A. Fuchs, c. 1840), Fulda *Ms. M 9 (236)* (C. A. Gleitz, c. 1850), Leipzig *Ms. Varia 3* (c. 1800).

The characteristic of *P 247* as the earliest available, and probably the only source originating in Bach's lifetime does not correlate, unfortunately, with a high text quality; in this aspect it does not reach that of BWV 574 (see above). The edition was based, therefore, on two coequal, later sources. The differing readings, which are recorded in the following, are more often plausible variants (cf., above all, mm. 20, 25, 29, 36, 38, 40–41, 44, 49, and 55). However, the source situation of this fugue is not especially good, which is why the requisite source synthesis can probably offer here only an approximation to the Bach original. Nearly all ornaments stem from *Go.S. 310* (*Scholz* is, on the other hand, unornamented). The subject is only ornamented in its four exposition entries (mm. 1–18); the players themselves may decide whether they would like to continue this.

Measure	Part	Comment
5	I 1	Last two notes <i>fsharp¹-a¹</i> in <i>Go.S. 310</i> .
6	I 2	Inverted trill lacking; added as per <i>P 213</i> .
7	I 1	Mordent as per <i>P 213</i> .
	I 2	3rd note <i>e¹</i> in <i>Go.S. 310</i> .
12	II 1	3rd beat, 2nd–3rd note <i>b-a</i> ; corrected as per <i>P 213</i> .
13	I 1	2nd note <i>e flat²</i> in <i>Scholz</i> .
15	II 1	2nd note: perhaps meant here is <i>e¹</i> ; cf. the parallel spot in m. 54.
18	II 2	3rd beat, 2nd–3rd note <i>fsharp-e flat</i> in <i>Go.S. 310</i> , <i>fsharp-e</i> in <i>Scholz</i> (and in <i>P 213</i>); corrected as per <i>LM 4839</i> .
19	I 1	Beat 1, dotted eighth <i>b flat¹</i> , 16th <i>b flat¹</i> in <i>Go.S. 310</i> .
	I 2	Beat 1, dotted eighth <i>g¹</i> , 16th <i>g¹</i> , quarter rest in <i>Go.S. 310</i> .
20	I 2	Penultimate note <i>d flat²</i> in <i>Scholz</i> .
23	II 2	Beat 4, eighth rest <i>b flat</i> in <i>Go.S. 310</i> and <i>P 213</i> (whereas <i>b flat</i> is undoubtedly wrong, an eighth <i>b</i> would be conceivable); quarter rest lacking in <i>Scholz</i> (added as per <i>P 247</i>).
25	II	2nd beat, 3rd note <i>b</i> in <i>Go.S. 310</i> .
29	I 1	4th note <i>d²</i> , beats 3–4, tie lacking in <i>Go.S. 310</i> .
	II	3rd beat, 1st note <i>d</i> in <i>Scholz</i> .
33	II	2nd–3rd note <i>b¹-a¹</i> in <i>Go.S. 310</i> and <i>Scholz</i> ; corrected as per <i>P 247</i> .

- 36 II 6th note *c¹* in *Scholz*.
 38 I 1 Penultimate note *fsharp²* in *Go.S. 310*.
 39 I 2 2nd–3rd note *fsharp¹-e flat¹* in *Go.S. 310*, *fsharp¹-e¹* in *Scholz*; corrected as per *LM 4839*.

40–41 II Variant in *Go.S. 310*:



- 42 II 2 Penultimate note *C* in *Go.S. 310*.
 43 II 2 Penultimate note *a flat* in *Go.S. 310*; variant in *Scholz*:



- 44 I 1st beat up to the 1st note of the 3rd beat: *a flat¹* instead of *a¹* in *Scholz*.

46 II 1 Beats 3–4 lacking in *Go.S. 310*.

49 II 2 Penultimate note *B* in *Go.S. 310*.

50 II 1 2nd–3rd note *b-a* in *Go.S. 310*.

52 II Tie lacking in *Go.S. 310*.

52–53 II Variant in *Go.S. 310*:



- 54 I 2nd–3rd note *fsharp¹-e flat¹* in *Go.S. 310*, *fsharp¹-e¹* in *Scholz*; corrected as per *LM 4839* and *P 213*.

55 I Beat 3 *b-g¹-f¹-e flat¹* in *Scholz*.

56 II 2 Penultimate note *A* in *Go.S. 310*.

57 II 1 Last note *f* in *Scholz*.

II 2 4th note *B* in *Go.S. 310*.

59 II 2 Penultimate note *B* in *Go.S. 310*.

63–64 On beats 2 and 4, respectively: the open parallel octaves between the outside parts are in all sources; they were evidently hitherto not yet noted, perhaps, because they are hardly audible!

65–66 I Variant in *Go.S. 310*:



66	I	Beat 1: g^1 is an eighth in <i>Scholz</i> .
67	I 1	Beat 1: eighth rest, eighth $b flat^1$ in <i>Go.S. 310</i> .
68	I 2	(eighth d^1) lacking in <i>Go.S. 310</i> .
	II 2	Beats 2–3: <i>Scholz</i> has here $B flat-B flat-g-g$.
69	I	Last note: single inverted trill in <i>Go.S. 310</i> between the two notes, evidently valid for both parts.
70	II	Last two notes $a-a$ in <i>Go.S. 310</i> .
71	I 1	4th beat, 3rd note a^1 in <i>Go.S. 310</i> .
	II	Last note c in <i>Scholz</i> .
71-73		The slurs, found in <i>Go.S. 310</i> , evidently indicate hand allocation.
72		4th note a in <i>Go.S. 310</i> .
73	I 1	1st note without prolongation dot in <i>Go.S. 310</i> .
75	II	7th note $b flat$ in <i>Go.S. 310</i> .
76	II 2	3rd note c in <i>Go.S. 310</i> and <i>Scholz</i> ; $B flat$ as per P 247. Beat 3, closing chord with fermata in <i>Scholz</i> .

Fuga in d BWV 539/2

Principal source: *AmB 606*: Berlin, Staatsbibliothek Preußischer Kulturbesitz, Musikabteilung, *Am. B. 606*, fols. 9v–11r: *Fuga* (scribe: Carl August Hartung [1723–1800], 2nd half of the 18th c.).

P 213, pp. 52–56 (= fascicle 4, no. 6): *Fuga* | 6 (scribe: Carl August Hartung, 2nd half of the 18th c.).

Comparison source: *Peters III*, *Johann Sebastian Bach's Compositionen für die Orgel*, volume 3, eds. Friedrich Conrad Griepenkerl and Ferdinand Roitzsch, Leipzig: C. F. Peters, 1845, pp. 50–53: “Still to be found besides the known aids [?] in my collection was an old good manuscript with which several passages could be rectified....”

Sources not consulted for the editorial work: *P 282* (c. 1800), *304/2* (c. 1800), *P 517*, (beginning of the 19th c.), Leipzig *Go.S. 318a* (E. A. Grell, 1819), Salzburg *MN 104/1* (J. G. A. Mederitsch, c. 1800), Oxford *M. Deneke Mendelssohn c. 70/1* (F. Hensel, c. 1830).

The most important transmittal of this piece is to be found in a collection of fugues generally attributable to J. S. Bach, which survived in several manuscripts and minimally differing compilations (five fugues, BWV 539/2, 944/2, 951, 951a, and Anh. [appendix] 177/2, are included in all these transmittals). It has become known recently that the collection goes back to the Cöthen/Braunschweig organist Carl August Hartung, from whom also stem the two earliest manuscripts *AmB 606* and *P 213*.¹⁵ Only in sources from the 19th c. is the fugue furnished with a prelude (BWV 539/1), cf. on this the Introduction, p. 29. *AmB 606* and *P 213* offer an almost completely identical and quite reliable music text.

Measure	Part	Comment
13	I 2	2nd note $g^1; f^1$ as per <i>Peters III</i> (and <i>P 517</i>).
13-14	I and II	Ties as per <i>Peters III</i> .

¹⁵ Peter Wollny, *Carl August Hartung als Kopist und Sammler Bachscher Werke*, BJ 2011, pp. 96–97.

18	Ped	Last note lacking in all sources.
23	I 2	5th note f^1 ; corrected as per <i>Peters III</i> .
33	I 2	2nd note f^1 in all sources; correction analogous to the violin version BWV 1001.
36	I	Ties as per <i>Peters III</i> .
39	II 1	5th note in all sources d^1 .
57	II	2nd–4th note beamed to $b flat$ (beat 1) of I 2.
84	II 2	1st note f (instead of $g sharp$) in all sources (although in all sources there is an otherwise superfluous natural sign in front of the 2nd note (g); correction analogous to the violin version BWV 1001/2.
89	Ped	Beats 3–4 lacking; added as per <i>Peters III</i> .
95	I 1	Beats 1–2: the tie in <i>P 213</i> could also be read as a fermata. Beats 2–3, eighth rests instead of quarter rests.
96	I 1	Rhythm, beat 1, differing in <i>P 213</i> : eighth, two 32nds, four 64ths.

Fuga in G BWV 577

Principal source: Private owner, Ms. *Esser 2* (single manuscript privately owned by Heribert Esser, Braunschweig): *Fuga | ex | G dur. | del Sig^{re}. | Giovanni Bast: Bach*. (wrapper title); *Fuga*. (scribe: unknown, 1st half of the 18th c.).

Comparison sources: Leipzig, Bach-Archiv, *Rara Ib 31* (*olim Ms. Scholz 4.9.1*): *Fuga Da Johann | Sebastian Bach*. (scribe: Leonhard Scholz, 2nd half of the 18th c.).

Peters IX, *Johann Sebastian Bach's Compositionen für die Orgel*, volume IX, ed. Ferdinand Roitzsch, Leipzig, 1881, based on *Esser 2* and “another early copy” (not *Rara Ib 31*).

Sources not consulted for the editorial work: Brussels *15142 MSM/2* (G. Wagener, c. 1870, as per *Esser 2*), Leipzig *Rara Ib 123* (Scholz, as per *Rara Ib 31*).

Measure	Part	Comment
18		<i>forte</i> indication lacking.
19	I 2	6th note $f sharp^1$; corrected as per <i>Rara Ib 31</i> .
24	I 2	2nd note d^1 .
25	2	Last note d^1 in all sources (parallel fifth to the next measure!).
31	I 2	Last note a^1 .
34	I 1	3rd note c^2 .
42	I 1	Last note c^1 .
44ff.		Further manual change analogous to mm. 12–18 and 40 could be imagined here: mm. 44–46, respectively, beat 1 <i>piano</i> , beat 3 <i>forte</i> ; m. 52, beat 4, <i>piano</i> ; mm. 53–54, respectively, beat 2 <i>forte</i> , beat 4 <i>piano</i> ; m. 55 beat 2 <i>forte</i> .
47	I 1	Quarter rest without prolongation dot (cf. m. 40).
57	Ped	“Ped” directive lacking here (cf. Introduction, p. 26).
58	Ped	5th note d , penultimate note c ; the normal form of the subject has been reinstated here.
60	Ped	Beat 3 $a-d-a$; corrected as per the accurate, analogous pedal spot, m. 28.
61	II	Beat 2 lacking.

63	Ped	Here with “Ped” directive (cf. Introduction, p. 26).
64	Ped	2nd note c^1 .
76	I	Beat 3, quarter $fsharp^1/b^1$, eighth b^1 ; corrected as per <i>Peters IX</i> .
85	Ped	5th note G .
86	II	1st note lacking; corrected as per <i>Peters IX</i> .

Fuga in g BWV 578

Principal source: *ABB*, fol. 65v: *Fuga in Gb* | *J. S. Bach* (scribe: Johann Christoph Bach, before 1715).

Comparison source: *P 803*, pp. 205–211 (= fascicle 14): *Fuga* | *J. S. Bach* (scribe: Johann Ludwig Krebs, c. 1730).

Ms. 11544, Berlin, Staatsbibliothek Preußischer Kulturbesitz, Musikabteilung, *Mus. Ms. 11544*, pp. 24–25 (= fascicle 12): *Fuga ex G moll.* (scribe: Johann Caspar Vogler [1696–1763], c. 1720–1739).

Peters IV, *Johann Sebastian Bach’s Compositionen für die Orgel*, volume 4, eds. Friedrich Conrad Griepenkerl and Ferdinand Roitzsch, Leipzig: C. F. Peters, 1845, pp. 46–49, “The copies on which our edition is based, . . . are by Kittel, by Krebs [= *P 803*] . . ., from the collection of Herr Kapellmeister Guhr and two from my collection, based on one by J. P. Kellner.” The sources “Kittel,” “Guhr,” and “Kellner” have in the meantime been lost.

Sources not consulted for the editorial work:

From the 2nd half of the 18th c.: *P 288/6*, *P 501*, Berlin *mus. Ms. 30377*, Leipzig Bach-Archiv, *Ms. Varia 3*, *Rara Ib 27*, *Rara Ib 104* and *Rara Ib 106* (L. Scholz); New Haven *LM 4842/7* and *LM 4941*.

From the early 19th c.: *P 279*, *P 320* (J. N. Gebhardi), *P 557* (F. A. Grasnack), Berlin *Ms. 10788/1* (F. Schneider?), Leipzig *Ms. Gebser 1* (J. E. Gebser), *III.8.22*, *Poel. mus. Ms. 20* (J. G. Weigand), Vienna *S.m. 5669* (L. E. Schmidt).

ABB indicates trill with *tr*, *t*: or *t*; in analogous spots these were added in small type (*P 803* shows no ornamentation, *Ms. 11544* hardly any). The beaming is reproduced as per *ABB*, whereby three subject entries (mm. 1, 17, and 50) were aligned to the prevalent form (six of nine entries).

Measure	Part	Comment
11	I 1	2nd note a^2 , 5th note g^2 in all sources. Although this reading is the well-established one, it must be viewed in harmonic and melodic respects as most problematical, if not erroneous. Cf. the parallel passage mm. 37–40, as well as the only in the NA version logical development towards the (third) leap of a sixth c^2-a^2 in m. 12 (beat 2).
19	I 1	Beat 2, eighth a^2 , eighth rest in <i>ABB</i> ; corrected as per <i>P 803</i> and <i>Ms. 11544</i> (cf. also the parallel spots mm. [27,] 34, 43, and 65).
21	II	8th note d^1 in <i>P 803</i> and <i>Ms. 11544</i> .
	Ped	Penultimate note F in <i>ABB</i> ; corrected as per <i>P 803</i> and <i>Ms. 11544</i> .
24	I 1	1st tie lacking; added as per <i>P 803</i> and <i>Ms. 11544</i> .
27	Ped	2nd measure half, eighth $D-d$, quarter d (with tie to m. 28) in all sources. But this results in a highly improbable dominance of the

		note d . A comparison with all the parallel spots (mm. 19, 34, 42, 52, and 65) suggests that one is indeed dealing here with a plain corruption, despite transmittal in <i>ABB</i> . The ornament was accordingly shifted from m. 27 beat 4 to m. 28 beat 1.
28	Ped	<i>t</i> : directive repeated due to line break.
33	I 1	2nd–4th note $g^2-e flat^2-d flat^2$ [sic]; corrected as per <i>P 803</i> and <i>Ms. 11544</i> .
34	II 1	Last note d in <i>ABB</i> ; corrected as per <i>P 803</i> and <i>Ms. 11544</i> .
35	I 2	Ties between two half notes f^1 and to the next measure lacking in <i>ABB</i> ; added as per <i>P 803</i> and <i>Ms. 11544</i> .
37	I 2	Lacking in <i>ABB</i> ; added as per <i>Peters IV</i> .
41	II	Beat 3 last note d^1 in <i>ABB</i> ; corrected as per <i>P 803</i> and <i>Ms. 11544</i> .
44	II	Last note b^1 in <i>ABB</i> ; corrected as per <i>Ms. 11544</i> .
48	II	Beat 3 e in <i>ABB</i> ; corrected as per <i>P 803</i> and <i>Ms. 11544</i> .
51	I 2	Beat 4 $a flat^1-g^1-f^1-a flat^1$ (parallel fifth with upper part); corrected as per <i>P 803</i> and <i>Ms. 11544</i> .
52	I 2	5th note, natural sign lacking in <i>ABB</i> ; corrected as per <i>P 803</i> and <i>Ms. 11544</i> .
53	Ped	3rd beat, 1st note b lacking in <i>ABB</i> ; corrected as per <i>P 803</i> and <i>Ms. 11544</i> .
55	I 2	1st note half note in <i>ABB</i> ; corrected as per <i>P 803</i> and <i>Ms. 11544</i> .
58	II 1	Rest lacking in <i>ABB</i> ; corrected as per <i>P 803</i> and <i>Ms. 11544</i> .
59	II 1	3rd note $fsharp$ and
	II 2	2nd note d in <i>ABB</i> ; corrected as per <i>P 803</i> and <i>Ms. 11544</i> .
60	I 2	Middle tie lacking <i>ABB</i> ; added as per <i>P 803</i> and <i>Ms. 11544</i> .
61	I 2	Beat 3 as in the sources (including <i>ABB</i>); but harmonically and melodically better would be $g^1-a^2-g^2-fsharp^2$ (this reading can be found, though, only in the two Scholz arrangements of this fugue, <i>Rara Ib 27</i> and <i>Rara Ib 106</i>).
62-63	I 1	Tie lacking in <i>ABB</i> ; added as per <i>P 803</i> and <i>Ms. 11544</i> .
	II	m. 62, 3rd beat, 1st note $b flat^1$, m. 63, 1st note a^1 in <i>P 803</i> and <i>Ms. 11544</i> . This reading could indeed go back to Bach, however the line to the goal tone g in m. 63 (beat 3) is lost. Conceivable and logical in this conjunction (although not supported by any source) would be an octave transposition on the 1st note of m. 62.
64	I 1	4th beat, four 16ths: $fsharp^2-g^2-fsharp^2-g^2$ in <i>P 803</i> and <i>Ms. 11544</i> .
67	I 1	8th 16th g^1 in <i>P 803</i> .
	I 2	Tie lacking in <i>ABB</i> ; added as per <i>P 803</i> and <i>Ms. 11544</i> .

Fuga in A BWV 949

Principal source: *ABB*, fols. 53v–55r [original foliation]: *Fuga ex a c*. | *Joh. Seb. Bach* (scribe: Johann Christoph Bach, before 1715).

Sources not consulted for editorial work (all as per *ABB*): *P 804*, fascicle 37 (W. N. Mey, after 1727); *Adnex zu ABB*, two leaves (2nd half of the 18th c.); *P 279* (1st half of the 19th c.), *P 308* (1st half of the 19th c.).

Measure	Part	Comment
18	II	Beat 3 with superfluous quarter <i>e</i> .
23	I	Beat 4 without accidental (but mandatory due to the <i>g</i> ¹ in II 1 beat 3).
36	I	Beat 3 reading <i>a.c. a</i> ¹ (this reading is actually just plausible; but then with tie to beat 4).
55	I 2	1st note <i>e</i> .
60	II 1	Last note <i>c</i> ¹ (with natural sign), reading <i>a.c. (?) d sharp</i> ¹ .
69	II	1st note <i>G sharp</i> .
70	II 1	Beat 1 <i>g-e-f sharp</i> . Beats 2–4 consistently <i>g sharp</i> ¹ instead of <i>g</i> ¹ .
80	I	Half note <i>d</i> ¹ instead of <i>d sharp</i> ¹ ; corrected as per <i>P 804</i> .
87	I	<i>a</i> ¹ / <i>e</i> ¹ half instead of whole notes.
	II	Fermata over 1st/2nd beats instead of over 3rd beat.

Fuga in A (after Tomaso Albinoni) BWV 950

Principal source: *P 288/10*, pp. 80–84 (= fascicle 10): *Thema Albinonium Elaboratum per Jeanem Sebastian | Bachium*. (scribe: unknown, 1st half of the 18th c.).

Comparison sources: *P 595*, pp. 25–32 (= fascicle 3): *Fuga ex A. Dur. | Manualiter | di | Job: Sep. Bach*. (wrapper title), *Fuga*. (scribe: Johannes Ringk [1717–1778], c. 1750).

P 804, pp. 361–364 (= fascicle 51): *Fuga* (scribe: Johann Peter Kellner, probably before 1725), version transposed to G major by copyist.

Peters, *Compositions pour clavecin seul par J. Seb. Bach*, volume I/13, eds. Carl Czerny, Friedrich Conrad Griepenkerl, and Ferdinand Roitzsch, Leipzig: C. F. Peters, 1844. Contains the first edition of BWV 950 and transmits a measure towards the end of the work, lacking in other sources, which is evidently based on the since-lost manuscript by Johann Nepomuk Schelble (1789–1837); cf. the commentary for mm. 93–94.

Sources not consulted for the editorial work: *P 287/4* (as per *P 804*, 2nd half of the 18th c.); *P 534* (as per *P 595*, F. A. Grasnack, c. 1820–1840).

Model of the subject: Tomaso Albinoni, *Allegro* (2nd movement) of Sonata III in A major from *Suonate à tre, doi violini, e violoncello col basso per l'organo ... opera prima*, Venice: Giuseppe Sala, 1694, (reprint, Amsterdam: Estienne Roger, 1697).

The transmittal of this fugue is rather problematic, however it is probably no coincidence that the source, transmitting the subject model in the title, also turns out to provide the most reliable musical text¹⁶ and thus forms the basis for the present edition. Ringk's version in *P 595* is characterized by the cancellation of most of the syncopations, including those of the subject's opening, whereby an important aspect of Bach's composition is eradicated. Kellner did not only transpose, he also altered and/or simplified. The corrections as per *P 804* appear here transposed back to A major.

Ornamentation is almost entirely lacking in *P 288/10* (exceptions: mm. 38 and 67). Added were the following ones as per *P 595*: mm. 2, 13, 17, 29, 31, 56, 63, 74, and 98,

¹⁶ Thus, the assumption of writing errors by thirds in NBA V/9.2 KB (Uwe Wolf), pp. 306 and 310, in mm. 38–39, is based on a reading error.

and as per *P 804* (in small type): mm. 4, 40, 44, 48, 61, 65–67 (up to 67, 2nd beat), 72, 73, and 82.

Measure	Part	Comment
7	I 1	2nd note lacking; added as per <i>P 595</i> and <i>P 804</i> .
8	I 1	Beat 4, eight <i>d</i> ² - <i>c sharp</i> ² ; corrected as per <i>P 804</i> .
10	I 2	6th note <i>d</i> ¹ ; corrected as per <i>P 804</i> .
12	I 2	Beat 3, eighths <i>d sharp</i> ¹ - <i>e</i> ¹ , 4th beat lacking; corrected as per <i>P 595</i> and <i>P 804</i> .
13	I 2	5th note lacking, added as per <i>P 595</i> and <i>P 804</i> .
21	I	Penultimate note <i>d</i> ² corrected as per <i>P 804</i> .
22	I 1	Beats 3–4, dotted quarter <i>e</i> ² , eighth <i>d</i> ² .
25	I 2	1st and 5th notes without #; corrected as per <i>P 804</i> .
27	I 2	3rd beat, 3rd note <i>e</i> ² ; corrected as per <i>P 804</i> .
32	I 1	3rd beat, 1st note <i>d</i> ² ; corrected as per <i>P 804</i> .
	II	Last note <i>d</i> ¹ ; corrected as per <i>P 804</i> .
42	I 1	Tie lacking; added as per <i>P 595</i> and <i>P 804</i> .
43	I 1	1st note <i>a</i> ² ; corrected as per <i>P 804</i> .
44	I 2	7th note lacking; added as per <i>P 804</i> .
45	I 1	Quarter rest added as per <i>P 595</i> .
46	I 2	Quarter rest added as per <i>P 595</i> and <i>P 804</i> .
47	I 2	[1st note] lacking; added as per <i>P 595</i> (though quarter note there).
49	I 1	1st and 2nd notes <i>d</i> ² ; corrected as per <i>P 804</i> .
53	I 1	Beat 4, quarter <i>a</i> ² ; corrected as per <i>P 595</i> and <i>P 804</i> .
57	I 2	Last note lacking.
58	I 2	1st note <i>e</i> ² ; corrected as per <i>P 595</i> and <i>P 804</i> .
63	I 2	Last note <i>b</i> ; corrected as per <i>P 595</i> and <i>P 804</i> .
	II	4th beat, 1st note <i>d</i> ; corrected as per <i>P 595</i> and <i>P 804</i> .
64	I 2	[1st note] lacking.
67	I 1	Beat 4: <i>tr</i> in <i>P 288/10</i> a note earlier; corrected as per <i>P 595</i> and <i>P 804</i> .
	II	Beats 1–2 lacking; added as per <i>P 804</i> .
77	I 1	2nd note lacking, added as per <i>P 595</i> and <i>P 804</i> .
87	II	Penultimate note <i>e</i> ¹ ; corrected as per <i>P 595</i> and <i>P 804</i> .
88	I	9th note <i>d sharp</i> ² .
	II 2	1st note <i>b</i> ; corrected as per <i>P 595</i> and <i>P 804</i> .
89	I	Beat 3, 16th rest, and 16th <i>e</i> ¹ lacking along with tie.
91	II	Dotted eighth <i>A</i> lacking along with tie; added as per <i>P 804</i> .
93		This measure lacking in all manuscripts (and in all modern editions, including NBA); reproduction as per <i>Peters</i> .
94		Beat 1 as per <i>Peters</i> (smoother connection from m. 93 on).
95-98	II Ped	The pedal point <i>E</i> incomplete and irregularly placed in all mss.
98	I 1	Tie lacking; added as per <i>P 595</i> .
	II 1	Last note (<i>d</i> ¹) lacking; added as per <i>P 595</i> and <i>P 804</i> .
	II 2	Half note <i>d</i> (instead of <i>e</i>); corrected as per <i>P 804</i> .

100	I 2	Beat 2, 16th rest instead of tie and 16th d^1 ; the richer version as per <i>Peters</i> .
	II 2	Only a whole note.

Fuga in B (“Erselius”) BWV 955

Principal source: *P 804*, pp. 93–96 (= fascicle 17): *Fuga clamat ex B \sharp | di | Johann Seb: Bach*. (scribe: unknown, 2nd quarter of the 18th c.; title page: Johann Peter Kellner).

Comparison sources: *P 425*, pp. 9–16 (= fascicle 2): *Fuga ex B. | di | J. S. Bach*. (scribe: unknown, 1st half of the 18th c.).

Leipzig, Bach-Archiv, *Rara Ib 86* (*olim Ms. Scholz 5.9.5*): *Fuga di | Joh. Seb: Bach*. (scribe: Leonhard Scholz, 2nd half of the 18th c.);

Rara Ib 87 (*olim Ms. Scholz 5.9.6*): *Fuga I. Da Johann Sebastian Bach*. (scribe: Leonhard Scholz, 2nd half of the 18th c.).

The ornamentation follows the principal source. The richly ornamented version *P 425* (a source that like *P 804* stands probably close to Bach since its watermark also shows up in one of the parts for the first performance of the Cantata BWV 108 on 29. 4. 1725)¹⁷ is reproduced on the website.

Measure	Part	Comment
23	I 2	Beat 3, rhythm, eighth, two 16ths; NA follows <i>Rara Ib 87</i> ; beat 2 perhaps better as dotted eighth, 16th.
28	I 2	Beat 3 with additional quarter $e flat^1/c^1$.
35	I 1	Beats 2–4, rhythm, dotted quarter, two 16ths, eighth, two 16ths; the rhythmically more refined version as per the comparison sources.
39	I 1	tr on beat 4 as per <i>Rara Ib 87</i> .
43	I 2	Beat 2, eighth rest, g^1 ; the rhythmically more refined version as per the comparison sources.
44	I 1	Last note d^2 ; the harmonically richer version as per the comparison sources.
52	I 2	Beat 4, eighth rest, two 16ths c^2-e^2 ; richer version as per the comparison sources.
80-81		Hand allocation as per the comparison sources.
82		Fermatas as per the comparison sources.

Fuga in B (“Erselius”) – Early Version BWV 955a

Principal source: Berlin, *9172/3*, Staatsbibliothek Preußischer Kulturbesitz, Musikabteilung, *Mus. ms. 9172/3*, fols. 23r–25r: *Fuga | di Hendel* (scribe: unknown, 18th c.).

Comparison sources: *P 595*, pp. 65–68 (= fascicle 9): *Fuga ex B Dur. | di | Joh. Se: Bach* (scribe: Johannes Ringk, c. 1730–1735).

P 247, fascicle 3, fols. 7v–8r: *Fuga di Erselio* (scribe: unknown, c. 1730) – version in G major.

P 595 would be the obvious choice as primary source on the basis of the scribal identification and the dating, but it is too erroneous for this. The much more reliable “Händel” source additionally shows the pedal directive at the start, which is essential for the piece’s interpretation. For this aspect, as well as for the attribution question, cf. the Introduction, p. 25.

Ties lacking in *9172/3* and added as per the comparison sources: mm. 7–8, 13–14, 16–17, 19 I 2, 27 I 2, 28–29 II 1, 29–30, 30–31, 34, 39 I 1, 76 II 1. In this source (as incidentally also in *P 247*) ornamentation is entirely lacking, which is why the music text is also left unornamented here. For suggestions concerning this, cf. BWV 955, as well as its ornamented version (website).

Measure	Part	Comment
12	I 2	1st note c^1 .
13-14	II 1	Last note m. 13 and first note m. 14 a ; corrected as per <i>P 595</i> .
20	II 1	1st note lacking; added as per <i>P 595</i> .
23	II 1	Beat 3 lacking; added as per <i>P 247</i> .
27	I 2	Beat 4 lacking; added as per <i>P 595</i> .
31	I 1	Beats 2–3, $e flat^2$ instead of e^2 ; corrected as per BWV 955.
32	I 2	Last note without eighth flag.
41-42		Over the bar line a serious parallel octave between soprano and bass can be found (eliminated in BWV 955); the editor plays here m. 41, I 1, beat 4, $c^2-b flat^1-c^2$.
41	II 1	Lacking; added as per <i>P 595</i> .
45	II 2	Last note A .
46	I 2	Penultimate note c^1 ; corrected as per BWV 955.
	II 2	<i>9172/3</i> divides the whole note G into four quarters; corrected as per the comparison sources.
51	I 2	Beat 4 lacking; added as per the comparison sources.
52	II 1	5th note without accidental; corrected as per the comparison sources.
53	I 2	2nd note without accidental; corrected as per <i>P 595</i> .
55	II 1	Last note lacking; added as per <i>P 595</i> .
57	II 2	3rd note a ; corrected as per the comparison sources.
58	I 2	Beat 4 lacking; added as per the comparison sources.
65-67	I	Reconstructed crossing of the upper parts as per the compositional logic.
66	I 1	3rd note (d^1) lacking; added as per the comparison sources.
74	II 1	Last note $e flat$; corrected as per BWV 955.
76	II 1	1st note d ; corrected as per <i>P 595</i> .
79	II	4th beat, 1st–3rd notes, two 32nds; corrected as per <i>P 595</i> .
81	I	6th–7th notes c^1-b ; corrected as per <i>P 595</i> .

¹⁷ Cf. NBA V/12 (*Kantaten zum Sonntag Kantate bis zum Sonntag Exaudi*) KB (Alfred Dürr), p. 80.

Fuga in b (after Arcangelo Corelli) BWV 579

Principal source: *Ms. III.8.18*, Leipzig, Städtische Bibliotheken, Musikbibliothek, *Ms. III.8.18*, single manuscript: *Fuga* (scribe: Johann Andreas Dröbs, beginning of the 19th c.).

Comparison sources: *P 804*, pp. 53–55 (= fascicle 10): *Thema con Sugetto. Sig^{re} Correlli elabor. J. S. Bach. | Ped.* (scribe: Johann Nikolaus Mempell [1713–1747], 1730s); title page, fascicle 10: *SONATA. Clamat. | in D.#. | Fuga in H mol. | di | J. S. Bach.* (scribe: Johann Peter Kellner, 1730s).

Ms. 1, Leipzig, Städtische Bibliotheken, Musikbibliothek, *Ms. 1*, pp. 85–88 (= fascicle 16): *Fuga ex b mol | di | J S Bach* (scribe: [Johann Lorenz] Gutjahr [?], 18th c.).

Peters IV, *Johann Sebastian Bach's Compositionen für die Orgel*, volume 4, eds. Friedrich Conrad Griepenkerl and Ferdinand Roitzsch, Leipzig: C. F. Peters, 1845, pp. 50–53, “from a copy from my collection, probably stemming from W. Friedemann Bach’s own hand and containing a myriad of ornaments that we naturally edited out because they certainly did not come from the composer himself.”

Source not consulted in the editorial work: Frankfurt, *Mus. Hs. 1693* (19th c.)

Model of the subject: Arcangelo Corelli, *Vivace* (2nd movement) of Sonata IV in b minor from *Sonate à tre, doi violini, e violone, ò arcileuto col basso per l'organo ... opera terza*, Rome: Giacomo Komarek (Nicolaus Dorigny), 1689 (reprints, Amsterdam: Estienne Roger, 1697, 1706, c. 1709).

The contemporaneous copies by Mempell and Gutjahr (the latter probably from a lost Kellner copy)¹⁸, which are textually closely related to each other, show errors typical of this source circle. The far later copy by the Kittel pupil Johann Andreas Dröbs (*Ms. III.8.18*) is, on the other hand, much more reliable, because it is based on a tradition probably going back to Wilhelm Friedemann Bach. Griepenkerl’s version is also based on this tradition line.

The following ties lacking in *Ms. III.8.18* were added as per the comparison sources: mm. 18f., 38 Ped, 55, 56f., 57 I 2, 60 II, 61 I. The ornamentation present in *Ms. III.8.18* and *Peters IV* (except for m. 101 in *P 804*, this source, and *Ms. 1* are entirely without ornaments) is reproduced in normal type; inverted mordents [*Pralltriller*] were analogously added in small type. The pattern of embellishing the subject given in mm. 1–4 can undoubtedly be considered as inspiration for the rest of the fugue.

Measure	Part	Comment
6	II	2nd–3rd beats, <i>c sharp</i> ¹ instead of <i>e</i> ¹ ; corrected as per the comparison sources.
8	I 1	2nd note <i>a sharp</i> ² instead of <i>a</i> ² ; corrected as per the comparison sources.
14	I	Mordent instead of inverted mordent [<i>Pralltriller</i>].
31	I 1	1st note, eighth; correction as per the comparison sources.
40–41	I 2	Tie lacking; added as per <i>Peters IV</i> .
42–43	I 2	Last note m. 42 <i>e sharp</i> ¹ , first note m. 43 <i>f sharp</i> ¹ ; correction following II, mm. 43–44.

18 Cf. NBA IV/5–6 KB (Dietrich Kilian), p. 738.

44	I 2	The 2nd note is perhaps supposed to be read as <i>c</i> ² (cf. the imitative connection with I 1).
72	I 1	3rd note: all the comparison sources have <i>b</i> ¹ here.
73	I 1	Beat 4 without dotting (two eighths); corrected as per the comparison sources.
74	I 2	2nd note <i>d</i> ¹ in <i>Ms. III.8.18</i> (parallel octaves with the upper part), <i>f sharp</i> ¹ in <i>Peters IV</i> ; reading <i>b</i> as per <i>P 804</i> and <i>Ms. 1</i> .
79	II	Beat 2, quarter <i>d</i> ¹ ; corrected as per <i>P 804</i> and <i>Ms. 1</i> .
87	II 2	1st note lacking; added as per the comparison sources.
90	I 1	Ornamentation only in <i>Peters IV</i> .
92	II	2nd half, half-note rest instead of half-note <i>c sharp</i> ¹ (causes incomplete subject; cf. I 2, mm. 91–93!); corrected as per <i>Ms. 1</i> .
	Ped	3rd note <i>g</i> ; corrected as per <i>P 804</i> and <i>Ms. 1</i> .
97	I 2	1st note, whole note; corrected as per the comparison sources.
101	II	Last note <i>c sharp</i> ¹ (all other sources have <i>b</i>); as, from the harmonic perspective <i>c sharp</i> ¹ can be ruled out here, <i>c</i> ¹ is probably meant.
102	I 1	Mordent (with appoggiatura <i>a</i> ¹) instead of <i>tr</i> ; corrected as per <i>Peters IV</i> .
	II	2nd note, whole note; corrected as per <i>Peters IV</i> .

Appendix**Fantasia in C (Fragment) BWV 573**

Unique source: *P 224*, p. 40: *Fantasia pro organo* (scribe: Johann Sebastian Bach, c. 1725).

Fuga in c (Fragment) BWV 562/2 [for the Fantasia BWV 562/1]

Unique source: *P 490*, single manuscript (with BWV 562/1), fol. 2v: *Fuga. a 5* (scribe: Johann Sebastian Bach, c. 1747 to August 1748).

Measure	Part	Comment
10	II 2	4th note <i>a flat</i> .
14	II 1	3rd note <i>a flat</i> .
17	I 2	1st note without prolongation dot.

Praeludium [Manualiter] in d BWV 539/1

Principal source: *P 517*, single manuscript: *Praeludium und Fuge | für die | Orgel | mit obligatem Pedal | von Job:Seb:Bach* (scribe: unknown, beginning of the 19th c. [before 1829]); Comparison sources: *Oxford*, Bodleian Library, *MS M. Deneke Mendelssohn c. 70*, fascicle 1, fols. 12r–14r: *Praeludium und Fuge* (scribe: Fanny Hensel [1805–1847], c. 1830). *Peters III*, *Johann Sebastian Bach's Compositionen für die Orgel*, volume 3, eds. Friedrich Conrad Griepenkerl and Ferdinand Roitzsch, Leipzig: C. F. Peters, 1845, pp. 50–53: “Besides the known aids [?], an old good manuscript was found in my collection with the help of which several doubtful places could be rectified...”

On the possible coupling of this Praeludium with the Fuga in d BWV 539/2, cf. the Introduction, p. 29.

Measure	Part	Comment
2	I 1	3rd note <i>b flat¹</i> ; corrected as per the comparison sources.
4	I 2	Beat 2 (<i>g¹</i>) lacking; cf. the parallel spot in m. 37.
10	I 2	With tie.
14	I 3	<i>e¹</i> without prolongation dot; corrected as per the comparison sources.
19	I	Rest lacking; added as per the comparison sources.
23	I	<i>tr</i> sign lacking; added as per <i>Peters III</i> .
33	II	4th note <i>b flat</i> ; corrected as per the comparison sources.
35	I 1	3rd note <i>b flat¹</i> ; corrected as per the comparison sources.
38	I 2	Beats 1–2 (<i>c sharp¹</i>) lacking; cf. the parallel spot in m. 5.
40	I 1	4th note <i>b flat¹</i> ; corrected as per <i>Peters III</i> .
41	II	Beats 2–3, parts mixed up; corrected as per <i>Peters III</i> .
42	I	Ornamentation as per the parallel spot in m. 23.

Fuga in g BWV 131a

Principal source: *P 320*, pp. 40–41: *Fuga in G. moll. dell'Sigr. J. S. Bach* (scribe: Johann Nikolaus Gebhardi, beginning of the 19th c.).

Comparison source: *BWV 131*, New York City, Kallir-Frank Private Collection: *Aus der Tieffen* (score; scribe: Johann Sebastian Bach, 1707).

Sources not consulted for the editorial work: *P 319* (c. 1800), *P 557* (F. A. Grasnick, 1st half of the 19th c.), Leipzig *Go.S. 318a* (E. A. Grell, 1819), Leipzig Musikbibliothek *Ms. III.8.22* (beginning of the 19th c.). Warsaw *PL Wu RM 5951* (1st half of the 19th c.), *P 313* (A. Werner, c. 1850).

Measure	Part	Comment
3	II	1st note <i>d</i> ; corrected as per <i>BWV 131</i> (m. 29, bass and continuo).
12	I 1	6th note <i>a²</i> ; corrected as per <i>BWV 131</i> (m. 38, oboe).
21	I 1	Last note <i>b¹</i> ; corrected as per <i>BWV 131</i> (m. 47, soprano).
22	I 1	1st note <i>b flat¹</i> ; corrected as per <i>BWV 131</i> (m. 48, soprano); but this measure remains problematic in the arrangement; the editor plays in the soprano, last three notes: <i>b flat¹-a flat¹-g¹</i> .
23	I 1	1st note <i>g¹</i> ; corrected as per <i>BWV 131</i> (m. 49, soprano).
31	Ped	2nd note <i>F</i> ; corrected as per <i>BWV 131</i> (m. 57, bass and bassoon).
40	II	5th note <i>d</i> (with tie to the next note); corrected as per <i>BWV 131</i> (m. 66, tenor and viola 2).