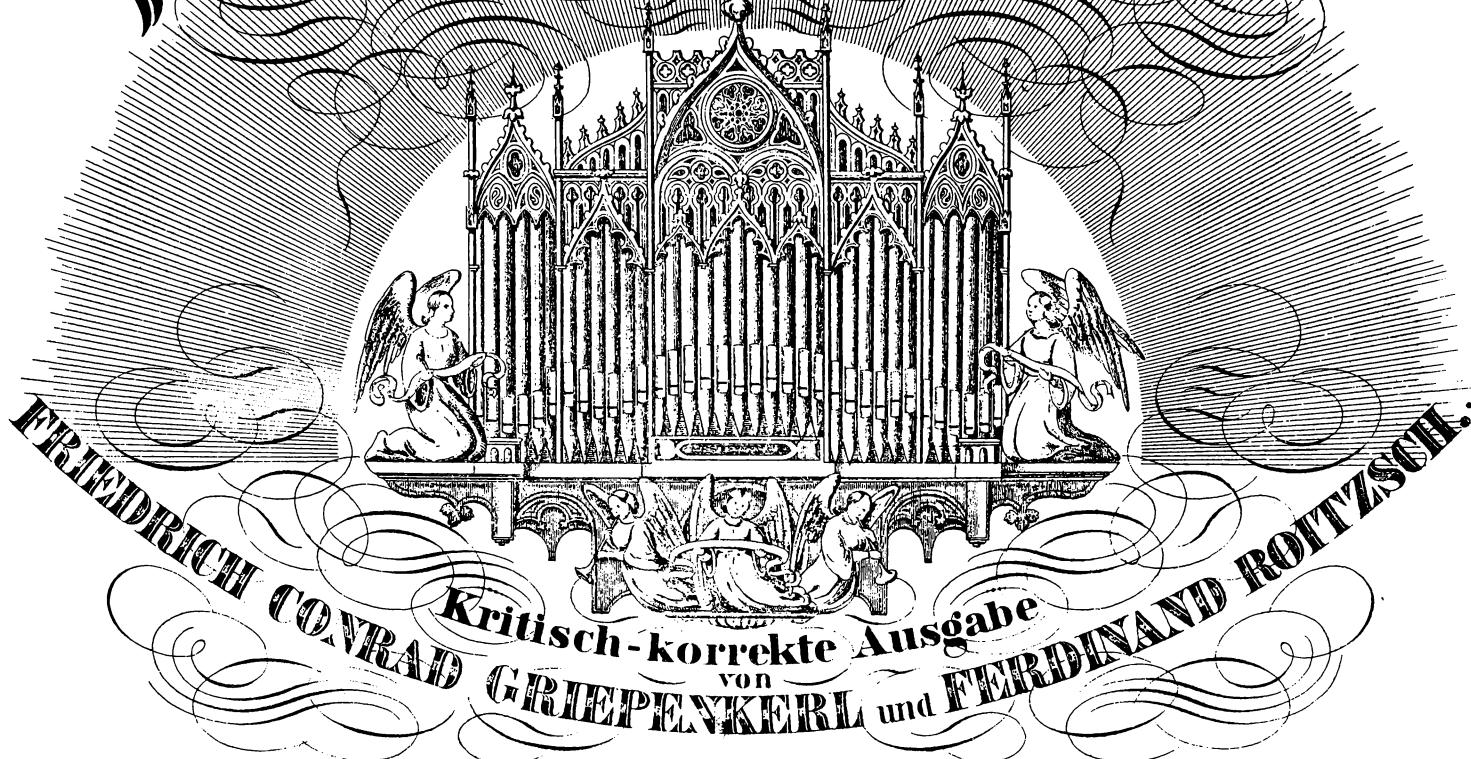


Johann Sebastian Bach's Kompositionen  
für die  
**ORGEL**



Neue Ausgabe von Hermann Keller

C. F. PETERS CORPORATION

NEW YORK

LONDON

FRANKFURT

# Bach, Orgelwerke. Band IX

## I. Fantasien, Fugen usw.

	Pag.		Pag.		
1. Fantasia con imitazione .....	h moll — B minor — Si bémol mineur	1	7. Fuga .....	Gdur — G major — Sol majeur	28
2. Fuga .....	Gdur — G major — Sol majeur	4	8. Trio .....	Gdur — G major — Sol majeur	32
3. Trio .....	Gdur — G major — Sol majeur	8	9. Kleines harmonisches Labyrinth	C dur — C major — Ut majeur	34
4. Fantasia (Concerto) .....	Gdur — G major — Sol majeur	11	10. Trio .....	c moll — C minor — Ut mineur	36
5. Aria .....	Fdur — F major — Fa majeur	16	11. Pedalexercitium .....	g moll — G minor — Sol mineur	40
6. Fantasia e Fuga .....	a moll — A minor — la mineur	19			

## II. Choralvorspiele

	Pag.		Pag.
12. Ach Gott und Herr (per canonem) .....	41	19. In dulci jubilo (Trio) .....	50
13. Ach Gott, vom Himmel sieh darein .....	42	20. Nun freut euch liebe Christen g'mein (Trio) .....	52
14. Allein Gott in der Höh sei Ehr .....	45	21. Vater unser im Himmelreich .....	54
15. Auf meinen lieben Gott (per canonem) .....	46	22. Wie schön leuchtet der Morgenstern (Fantasia) .....	56
16. Aus der Tiefe rufe ich .....	47	23. Wir Christenleut .....	60
17. Das Jesulein soll doch mein Trost (Fughette) .....	49	24. Wir glauben all an einen Gott .....	62
18. Herr Jesu Christ, dich zu uns wend .....	50	25. Wo soll ich fliehen hin .....	64

## III. Choralvariationen

	Pag.
26. Partite diverse über „Ach, was soll ich Sünder machen“ .....	68

## P R E F A C E

The announcement that C. F. Peters Corporation has decided to republish the nine volumes of Bach's organ works, with a translation into English of the outstanding introductions and remarks by Friedrich Conrad Griepenkerl and Ferdinand Roitzsch, will be greeted by organists in the United States and the British Empire with hearty and enthusiastic acclaim. The combination of the publishing house of C. F. Peters and the famous editor F. C. Griepenkerl has been one of the high spots in many years of music publishing.

The publishing house of C. F. Peters was founded on the first day of December 1800 by Franz Hoffmeister and Ambrosius Kuehn in Leipzig under the original firm name of "Bureau de Musique". Ever since that time, the firm has been one of the most progressive and outstanding publishers of music and books.

A booklet of 58 pages containing some of the correspondence between Beethoven and the firm, regarding the publication of some of the master's works, was written by Dr. Henri Hinrichsen (the father of Walter Hinrichsen, present President of C. F. Peters Corporation) and shows how early the firm became involved in great music-history-making ventures. These Beethoven letters date from December 15, 1800, to November 25, 1825. The booklet also contains a voluminous list of Beethoven's works which have been published by the firm. By a curious coincidence, the letter of January 15, 1801, makes recognition of the very daring enterprise of the firm to publish Bach's complete instrumental works. This was one of the first major projects of the newly organized firm. As the Editor-in-Chief, J. N. Forkel, the music historian and writer, was selected. A considerable amount of Bach's clavier music was published in this first venture and the total amount exceeded that of any other publisher of Bach's works. Their edition of the Well-Tempered Clavier shares with Naegeli and Simrock the honor of being one of the first three editions of this important work to be published. All of these early editions have now become very valuable as incunabula, and libraries try their utmost to secure any copies which become available.

In 1814, Carl Friedrich Peters bought the "Bureau de Musique" from Hoffmeister and Kuehn and greatly improved the business. After C. F. Peters, the most prominent leaders were Max Abraham (1831-1900) and Henri Hinrichsen (1868-1943), the latter being the father of Max and Walter Hinrichsen who are endeavoring to maintain the tradition of the 150-year-old Peters publishing house. Under the direction of these owners and outstanding administrators, Dr. Abraham and Dr. Hinrichsen, the house of Peters flourished in an unprecedented manner and became known throughout the world as the leading edition of the music classics.

About the year 1836, C. F. Peters again decided to undertake the publication of all of Bach's instrumental works and for this purpose selected a committee of artists which included Carl Czerny, F. C. Griepenkerl, S. W. Dehn, F. A. Roitzsch, and others. The project was designated by the somewhat ornate title: "Edition nouvelle, soigneusement revue, corrigée et doigée, ainsi que pourvue de notifications sur l'execution et sur les mesures des temps (d'après le métronome de Maezel) et accompagnée d'une préface par Un Comité d'artistes."

It seems that Czerny was the leading force on this committee and it is probably due to him that many of the works have received fingering indications, phrasing marks, and other directions for interpretation. It is possible that Griepenkerl was thus influenced also by Czerny when he edited some of the clavier works, such as: Six Short Preludes, Fifteen Two- and Three-Part Inventions, Six French Suites, Six English Suites, Eighteen Miscellaneous Compositions, and a number of the Concerti. One may well surmise that Griepenkerl had his own way later in 1844 when he started collecting and editing the organ works, since he rose far above the balance of the Bach publications of this venture and produced a work under his editorship which lives undiminished in its value even to the present day. That it was recognized beyond the boundaries of Germany is attested by the fact that the set was republished in Paris by S. Richault, Editeur, Boulevard (sic) Poissoniere 26. When this was started, or whether permission was obtained from C. F.

Peters, is not known by the writer, but it was probably completed after 1852, since Volume VIII, edited by F. Roitzsch in 1852, was included. The writer has in his library volumes III, IV, and VIII of this Paris publication. The format is different, being high, and the music was printed from engraved plates. It is curious that, in spite of this reprinting by a French publisher, the distinctive green covers of the *Peters Edition* remained one of the distinguishing marks on almost every organ console in France. In the churches and cathedrals, at the Conservatoire, and in the private studios of the great French masters, such as Guilmant and Widor, the Peters Edition of the Bach organ works was much in evidence.

Parenthetically it may be stated here that the Peters firm counterbalanced the highly personalized edition of the Well-Tempered Clavier by Czerny by engaging Franz Kroll to supply an "Urtext" edition of this work in 1850. This was an outstanding example of editing and later became the basis for the edition published by the Bachgesellschaft under the editorship of the same man. This work has been newly issued in *Peters Edition* and is again available.

What sort of man was Friedrich Conrad Griepenkerl and what did this editor do to establish such an excellent reputation? He was born in Peine, near Hanover, in 1782 and died in Brunswick (Germany) on April 6, 1849. His main activity was as Professor at the Carolinum College in Brunswick. He had edited the Chromatic Fantasy and Fugue by Bach for clavier some two decades earlier for C. F. Peters. He also wrote "Lehrbuch der Aesthetik" in 1827 in which he applied Herbart's philosophical theory to music. He was an avid collector of Bach manuscripts. It seems that C. F. Peters could not go wrong in selecting a musician and scholar with such a background to accomplish the tremendous task of assembling and critically reviewing the organ compositions of J. S. Bach which were scattered, mostly in manuscript form, far and wide throughout Germany and elsewhere. That he accomplished the task in a manner which, even today, in musicological circles receives highest commendation, is one of the marvels of music editorship—and one reason why this edition is still preferred to many others by our leading organists. Griepenkerl, in addition to being a highly trained scholar, must have been a musician of the first rank and a critic without equal during his day. His "Forewords" contain the highest type of directions to the professional organist for the performance of Bach, philosophical reflections on the spirit of Bach's works, and similar instructions along other lines. They are not without humor, as is shown in the incident in the introduction to Volume I in which he refers to the current piano virtuosi and the greater noise which they could produce if ever they attached pedals to their instruments. Griepenkerl was years ahead of his time in deciding to present the Bach organ works in a "pure-text" (Urtext) edition. This may be considered one of the main reasons why this edition has outworn a dozen others. The only instance in which he deviated from this principle is that in which he re-indicated a few Chorale Preludes in modern signature, where they originally were cast by Bach in the church-tone signatures. He maintained the alto and tenor C clefs, which should give every organist an opportunity to learn these important clefs. Many organists are also choral conductors, and should they be faced with a full vocal score which contains up to four of the old C clefs, it would present a trying situation if a thorough knowledge of these important clefs had not already been acquired.

In the opinion of the writer, the one thing in which Griepenkerl failed was his preparation of an alphabetical arrangement for the smaller Chorale Preludes and a

second one for the larger ones. On the other hand, this should not be held too strongly against him, since the entities of such composite works as the Clavier-Uebung, Part III (Catechism or, more definitely, Lutheran Liturgy for the organ alone), and the Orgel-Buechlein, with its sequence of the church year, were not yet established in the minds of the Bach lovers. It needed the aesthetic studies of Albert Schweitzer, Andre Pirro, and others to introduce these composite works as a unity more than a half century after Griepenkerl. C. F. Peters Corporation has since printed the Chorale Preludes in their composite forms as designed by Bach, and they are thus made available to all who use this edition of nine volumes. Griepenkerl must have had great critical insight, since the contents of the seven volumes which he completed have been subject to revised thought in only one or two cases.

After Griepenkerl died in 1849, Ferdinand A. Roitzsch was engaged to compile a further volume of free organ compositions by J. S. Bach, as Volume VIII, in 1852, and later a mixture of free compositions and chorales, as Volume IX, in 1881. This latter volume underwent a fairly complete revision in 1904 by Max Seiffert and a second complete revision in 1940 by Hermann Keller, thus bringing the complete set up to the present time in accord with modern musicological research. In February of 1928, Dr. Karl Straube furnished indices to Volumes V, VI, and VII so that the original groups as planned by Bach might easily be recognized as entities and composite works.

The decision of C. F. Peters Corporation to re-issue this edition, with an English translation of the "Forewords" and suggestions recorded by Friedrich Conrad Griepenkerl in the various volumes, is a tribute to this distinguished editor and a reflection of the traditional standards and continued progressive policies of C. F. Peters Corporation under its newest leadership.

In the preparation of a suitable English translation of the "Forewords" and other notes by Griepenkerl, an old edition of this work was located, which had evidently been prepared by the firm of Peters for distribution in English-speaking countries. It contained a complete English translation of all of these notes. Unfortunately, only volumes I, II, III, V, and VI could be located. The English translations for the notes in volumes IV, VII, VIII, and IX have been newly prepared in condensed versions by Anthony Bruno.

These old translations have the distinction of being very literal and therefore will, at times, seem quaint to the modern student. It was thought, however, that the historical value of these notes would far outweigh any weaknesses found therein. An interesting feature is the capitalization, as in German, of important nouns.

The very literalness of the translations might be of assistance to those who have some acquaintance with the German language, but who are not able to cope with the involved language which Griepenkerl sometimes uses in his philosophical reflections. Since the German and English texts of his edition parallel each other sentence by sentence and paragraph by paragraph, such expressions will be more easily grasped in their original medium. A few of the more definite cases, where a misunderstanding might arise because of the literal translation, have been corrected.

P.S. An important confirmation of the ideas expressed in the above "Preface" and several additional valuable suggestions are contained in a new book by Hermann Keller, *The Organ Works of Bach*, which was completed by the author in 1941. The first printing of this important work was frustrated by the war activities in 1943; it is now available again from C. F. Peters Corporation. This is the most complete book on the organ works of Bach in the German language and is by a recognized contemporary authority.

In his introduction he gives credit to the Griepenkerl Edition of the Bach Organ Works as the first in value. He assigns the Bachgesellschaft Edition of the Organ Works second place, since numerous important manuscript copies of Bach's organ works, which were available to Griepenkerl, were lost soon thereafter. He also states that the Griepenkerl Edition is still the edition which is used more frequently than any other edition. All references to the works of Bach in the new book are made to agree with the volumes and number of this edition. As a very valuable adjunct to his book, Keller submits a list of all of Bach's organ works, according to the grade of difficulty, as follows:

- |                            |                                 |
|----------------------------|---------------------------------|
| 1. Leicht bis mittelschwer | (Easy to medium difficult)      |
| 2. Mittelschwer bis schwer | (Medium difficult to difficult) |
| 3. Schwer bis sehr schwer  | (Difficult to very difficult)   |

Since many organists will no doubt welcome such a classification by one of Germany's outstanding Bach authorities, C. F. Peters Corporation has decided to present at this time an English translation of this classification, as follows:

## THE ORGAN WORKS OF BACH LISTED ACCORDING TO DIFFICULTY

**REMARK:** This classification may prove useful to organists, but especially to many teachers of organ. It offers, of course, only general suggestions, since many points of difficulty are naturally influenced by personal conceptions, which are especially noticeable in the selection of the tempi in which the various works are to be played.

### A. FREE ORGAN WORKS

#### Easy to medium difficult

Pastorale F major 1st movement (I, 8), Prelude C major (VIII, 7), Fantasia C major (VIII, 9), Fantasia con imitazione b minor (IX, 1), Eight Short Preludes and Fugues (VIII, 5), Fugue C major (VIII, 10), Prelude C major (VIII, 8), Fugue G major (IX, 7), Preludes and Fugues c minor (IV, 5), e minor (III, 10) and a minor (III, 9), Canzona d minor (IV, 10), Kleines harmonisches Labyrinth (IX, 9), Pedal exercise g minor (IX, 11), Prelude G major (VIII, 11), Fugues in b minor (IV, 8), g minor (IV, 12), and c minor (IV, 6), Alle breve D major (VIII, 6), Prelude a minor (IV, 13).

#### Medium difficult to difficult

Fantasias c minor (IV, 12), and G major (IX, 4), Trios d minor (IV, 14), c minor (IX, 10), F major (IX, 5) and G major (IX, 8), Fugue g minor (IV, 7), Fantasias and Fugues c minor (III, 6) and a minor (IX, 6), Preludes and Fugues f minor (II, 5), C major (II, 1), and g minor (III, 5), Concerti G major (VIII, 1), C major (VIII, 3) and C major (VIII, 4), Sonata d minor (I, 3), Fugue c minor (IV, 9), Fantasia G major (IV, 11), Toccata E major (III addenda and 7), Sonata e minor (I, 4), Trio G major (IX, 3), Toccata d minor (IV, 4), Preludes and Fugues in A major (II, 3), b minor (II, 10), c minor (II, 6), d minor (III, 4) and G major (IV, 2), Dorian Toccata and Fugue (III, 3), Concerto a minor (VIII, 2), Sonata E flat major (I, 1), Fugue in G major (IX, 2).

#### Difficult to very difficult

Preludes and Fugues C major (II, 7), a minor (II, 8), and G major (III, 2), Passacaglia c minor (I, 7), Fantasia and Fugue g minor (II, 4), Prelude and Fugue E flat major (III, 1), Toccata and Fugue F major (III, 2), Toccata C major (III, 8), Preludes and Fugues D major (IV, 3), and e minor (II, 9), Sonatas c minor, C major and G major (I, 2, 5 and 6).

### B. ORGAN WORKS BASED UPON CHORALES

#### Easy

V: 2, 5, 9, 10, 20, 23, 27, 30-32, 36, 39, 43, 48, 52, 53; Partita 1 and 2.  
VI: 1, 11, 15, 16, 21, 25. VII: 53, 55. IX: 12, 15, 19, 20.

#### Medium difficult

V: 1, 3, 6-8, 11-19, 21, 22, 25, 26, 29, 33, 37, 38, 40, 41-47, 49, 51, 52, 55, 56; Partita 3; addenda 1, 2, 4-7. VI: 2, 4, 5, 8-10, 12b, 14, 17, 18, 23, 24, 26, 28, 29; 31-34. VII: 35, 37-40, 42, 45-50, 56-61, 63. IX: 13, 14, 16-18, 21-26.

#### Difficult

V: 4, 8, 24, 28, 34, 35, 50, Canon Variations, addenda 3. VI: 3, 6, 7, 12a, 13, 19, 20, 22, 27, 30. VII: 36, 41, 43, 44, 51, 52, 54, 62.

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## FOREWORD TO VOL. IX

The present volume is the third edition of Volume IX of Bach's organ works. Griepenkerl and Roitzsch originally planned their 1844 edition to consist of seven volumes: Volumes I-IV to contain the free works (preludes, fugues, sonatas, etc.); Volumes V-VII the chorale-treatments. But by 1852 an eighth volume had to be added to supplement volumes I-IV. What was missing from this collected edition was the transcription of the Vivaldi Concerto in D minor which, since it was previously attributed to Friedemann Bach, appeared as a separate publication. Later research also proved two chorale-preludes in the sixth volume to be the work of J. G. Walther (No. 1—Ach Gott und Herr and No. 24—Gott der Vater uns bei) and cast serious doubt on the authenticity of the Eight Little Preludes and Fugues, and the Prelude in C major (Nos. 5 and 8 of the eighth volume).

In 1881, Roitzsch had collected enough new material to warrant the appearance of a ninth volume. This, however, did not achieve the stature of the other volumes, partly because of the relative slightness of the music, and partly because the authenticity of some of it was questionable. Reorganized and expanded in 1904 by Max Seiffert, three spurious chorale-preludes were omitted and, in their place, ten new chorale-preludes, two trios, and a concerto (in E flat major) were added. Since then, no new authenticating manuscripts have been discovered, and a great many of Seiffert's additions have come to be considered doubtful.

In my essay, "Spurious Organ Works of Bach", in the Bach Yearbook for 1937, I stated the principles of my critique, which I present here in brief. A work shall be considered doubtful (1) when no original by the composer is extant, and a stylistic analysis does not prove Bach to be the composer; (2) when, having come down in one single manuscript bearing only the name Bach (not J. S. B.), it contains either no characteristics of Sebastian Bach's art or characteristics in direct contradiction to it. These principles necessitated the rejection of the following pieces from Seiffert's edition: Chorale-preludes Nos. 3, 4, 5, 13, 14, 15, and 18; the Concerto in E flat major, and the Fugue in D major.

In their place I added other organ works which had already appeared in the Bach Society edition. This latest ninth volume therefore contains eleven free works (six authentic, or very probably authentic; five doubtful) and fifteen Chorale-treatments. Complete authentication depends on the discovery of new manuscripts, which seems unlikely. This volume differs, however, from both earlier editions with regard to the higher quality of the music, for it contains hardly anything unworthy of Bach, and a few pieces that are on a par with the works in the fourth and eighth volumes. It is therefore to be hoped that this edition will be more widely used than the earlier ones.

### No. 1. Fantasia with Imitation in B minor.

This piece, available through many copies, has been published by Peters among the clavier works, but, according to Roitzsch's foreword (Peters Edition No. 216), it is "more organistic than pianistic—and I would . . . gladly have included this piece among the organ compositions of Bach".

### No. 2. Fugue in G major.

"From the collection of F. W. Rust confirmed through another old copy with the explicit designation: 'da J. S. Bach'." (Roitzsch). Bach's authorship is not to be doubted. It seems better for the pedal to enter with the theme (p. 6, system 3, fifth measure) rather than without it, seven measures later.

### No. 3. Trio in G major.

This trio, taken by Seiffert from a copy by Mempell, was originally the last section of a sonata for two flutes and figured bass, which Bach himself turned into a sonata for viola da gamba and harpsichord obligato. The further revision into an organ trio can only stem from Bach himself. Measures 115-125 of the original form were deleted in the organ arrangement.—The tempo mark in the flute version is presto; in the gamba version, allegro moderato.

### No. 4. Fantasia in G major.

"From a very old manuscript in the F. K. Griepenkerl collection" (Roitzsch), with the designation "concerto". The title, "Fantasia", in another manuscript, which was the basis for the Bach Society edition, seemed to me to be the more correct. The piece belongs to Bach's Arnstadt years, and is considered to be a student work after Buxtehude.

### No. 5. Aria in F major.

According to H. Schouten of Rotterdam, Couperin is the original composer of this piece. It appears among the trio sonatas for two violins, 'cello, and continuo which Couperin issued in 1726 under the title "Les Nations, Sonades et Suites de Simphonies en trio"—in the collected works of Couperin (Paris, 1932-33), Volume IX, pp. 153-61. The tempo mark is "légèrement". In transcribing the piece for the organ, Bach omitted most of the ornaments.

### No. 6. Fantasia and Fugue in A minor.

"From the Gleichauf collection of Shelble manuscripts". (Roitzsch). A second manuscript, at the disposal of the Bach Society, bears the designation "da Giovanne Sebast. Bach". The exposition of the fugue is so similar to that of the great A minor Fugue that, if Bach were not specifically named as composer, one might rather think it the work of a Bach student.

### No. 7. Fugue in G major.

"From a copy in F. Hauser's collection under 'Fuge con pedale'" (Roitzsch). That manuscript, which has since disappeared, was the sole basis for the 1881 edition. Positive authentication now seems highly unlikely.

### No. 8. Trio in G major.

This was added by Seiffert in 1904 "from a copy by Mempell." On the basis of style, the piece can well have been the work of Bach.

### No. 9. A Little Harmonic Labyrinth.

This work has come down to us in three manuscripts, one of which bears the designation "von Joh. Seb. Bach." Here, too, Bach's authorship is very possible.

### No. 10. Trio in C minor.

"In a notebook from the Griepenkerl collection and in a copy by Mempell. Therefore the piece improperly appears in Johann Ludwig Krebs' collected works" (Seiffert). On the other hand, the Bach Society edition notes, "This piece is not completely guaranteed to be a Bach composition and is also ascribed to L. Krebs." As I have stated in my aforementioned essay, the weight of probability seems to favor Krebs.

No. 11. Pedal Etude in G minor.

This remarkable piece is available in the autograph. Incomplete, it perhaps originated as an exercise and was hastily written down. In measure 17 the second quarter, missing in the original, was filled in. (The Bach Society edition repeats the first quarter for it.) Similarly, a closing in small notes was added by the editor.

No. 12. Ach Gott und Herr

Alas! My God!

"From the Krebs collection with the initials 'J.S.B.'" (Roitzsch). Bach's authorship is therefore sufficiently authenticated.

No. 13. Ach Gott vom Himmel sieh darein

Ah, God, from heaven, look down and view

This piece appears in several old copies. I agree with Naumann's conjecture (in his foreword to Bach's works, No. 40) that this is indeed a work of Bach's but an early one marred by copyists.

No. 14. Allein Gott in der Höh sei Ehr

All glory be to God on high

One of the ingeniously harmonized "Arnstadt congregational hymns". (Compare Peters Edition, Vol. V, supplement "Gelobet seist Du, Jesu Christ" and others.) Its authenticity is beyond all doubt.

No. 15. Auf meinen lieben Gott

In God, my faithful God

"Written in Krebs' own hand but without the name of the composer. Its acceptance here is due to the fact that the piece was printed in Herzog's 'Practical Organist' under the name of J. S. Bach" (Roitzsch). This piece is so strikingly like No. 12 that it seems doubtful that Bach could have repeated himself in this manner. It is more likely that Krebs—as he so often did—attempted to imitate his teacher. But since the possibility remains that the piece is really Bach's, it has been retained.

No. 16. Aus der Tiefe rufe ich

From the depths to Thee I call

From "copies in the Hauser and Gleichauf collections of Shelble manuscripts, as well as one in the von Fuss collection" (Roitzsch). The piece clearly displays characteristics of Bach's youthful style. (Compare "Christ lag in Todesbanden", Peters, Vol. VI, No. 15.)

No. 17. Das Jesulein soll doch mein Trost

The Christ-child shall be still my Hope

This piece appears in the Kirnberger collection of Bach's chorale-preludes—a collection which contains much that is spurious—and is also available in other manuscripts. In my opinion, it is probably not authentic.

No. 18. Herr Jesu Christ, dich zu uns wend

Lord Jesus Christ, be present now

This piece, a new addition, has come down to us in only one manuscript, but is indubitably authentic.

No. 19. In dulci jubilo

Seiffert included this piece in his 1904 edition, taking it from a manuscript by Preller. It has been retained because of its popularity, and several disturbing errors have been corrected, but Bach's authorship is nonetheless very uncertain.

No. 20. Nun freut euch, liebe Christen g'mein

Dear Christians, let us now rejoice

"From a copy (end of the eighteenth century) from the neighborhood of Weimar" (Seiffert). A neatly worked piece that would be a credit to Bach's contemporaries, it is without distinct characteristics of Bach.

No. 21. Vater unser im Himmelreich

Our Father in the heaven Who art

This piece was added by Seiffert from a copy by Mempell. The piece is—if authentic—a student work.

No. 22. Wie schön leuchtet der Morgenstern

How brightly shines yon morning star

The sole extant manuscript, from which this new addition is taken, seems to the editor to be the autograph. It bears the designation "J.S.B.". The piece, which clearly shows the influence of Buxtehude, would seem to be an early work.

No. 23. Wir Christenleut

Come, Christian folk

As in the case of No. 10, there is some controversy as to whether Bach or J. L. Krebs is the composer. I am inclined to accept the piece as Bach's.

No. 24. Wir glauben all an einen Gott

We believe in but one true God

"This chorale-treatment is to be found among other known works of Bach in the . . . Krebs collection" (Roitzsch). ". . . the first half under the name, Seb. Bach, in a copy by Preller" (Seiffert). Since the composition itself also shows clear characteristics of Bach, there is no reason to doubt its authenticity.

No. 25. Wo soll ich fliehen hin

O whither shall I fly

There is little reason to doubt the authenticity of this piece, which is substantiated by six manuscripts.

No. 26. Ach, was soll ich Sünder machen

What shall I, a sinner, do, Lord

This new addition is supported by two manuscripts. One, found in Switzerland in 1873, was for a time even considered the autograph. It bears the title, "Partite diverse sopra il chorale 'Ach, was soll ich Sünder machen' J. S. Bach". The other, by Krebs, begins with Partita III, since the first page is missing. The piece is apparently authentic.

STUTTGART. early 1940

Hermann Keller

Condensed English version of the original Foreword  
by Anthony Bruno

# VORWORT

Zum dritten Male erscheint hier der neunte Band der kritisch-korrekten Ausgabe der Orgelwerke Bachs in neuer Gestalt. Die Gründe hierfür sollen im folgenden dargelegt werden.

Griepenkerl und Roitzsch hatten ihre Ausgabe 1844 ursprünglich auf sieben Bände veranschlagt: Band I – IV sollte die freien Werke (Präludien, Fugen, Sonaten usw.), Band V – VII die Choralbearbeitungen enthalten. Doch schon 1852 mußte ein achter Band als Ergänzungsband für Band I – IV angefügt werden; die Herausgeber betrachteten mit diesem Bande „die vollständige Ausgabe der Orgelkompositionen J. S. Bachs in der Hauptsache und vorläufig als beendigt“. Diese acht Bände bilden seither den festen Bestand der Gesamtausgabe; was die neuere Forschung abzustreichen hätte, war lediglich, daß für zwei Choralvor spielen des sechsten Bandes inzwischen J. G. Walther als Verfasser ermittelt worden ist (für Nr. 1 „Ach Gott und Herr“ und Nr. 24 „Gott der Vater wohn uns bei“), und daß für die „Acht kleinen Präludien und Fugen“ und für das Präludium in C dur (Nr. 5 und 8 des achten Bandes) Bachs Autorschaft heute als unwahrscheinlich angesehen wird. Was in der Gesamtausgabe fehlte, war die Übertragung des Vivaldischen Konzertes in d moll, die im achten Band ihren Platz hätte finden müssen, aber, weil früher Friedemann Bach zugeschrieben, als Einzelausgabe erschienen war.

Im Jahre 1881 hatte Roitzsch so viel neues, seither unbekanntes Material zusammen gebracht, daß ein neunter, letzter Band erscheinen konnte, der aber sich nicht das Ansehen der übrigen Bände erringen konnte und sowohl von der Praxis wegen seiner teilweisen musikalischen Geringwertigkeit, als von der Wissenschaft wegen seiner mangelhaften Be glaubigung nicht voll genommen wurde. Er wurde 1904 von Max Seiffert umgestaltet und erweitert: drei Choralvor spielen fielen aus, da andere Autoren dafür ermittelt waren; dafür wurden 10 neue Choralvor spielen, 2 Trios und ein Konzert (in Es dur) neu aufgenommen. Seither sind neue Handschriften nicht aufgefunden worden, vielmehr ist bei einer Reihe der neu aufgenommenen Stücke (und bei einem der früheren Ausgabe, der Fuge in D dur) die Autorschaft Bachs so unwahrscheinlich geworden, daß es sich mit dem Ansehen der altrühmten Ausgabe nicht verträgt, sie weiter darin zu belassen. Die Grundsätze meiner Kritik habe ich in meinem Aufsatz „Unechte Orgelwerke Bachs“ im Bachjahrbuch 1937 dargelegt; ich darf darauf verweisen und hier nur kurz zusammenfassen: 1. Als „zweifelhaft“ soll ein Werk gelten, wenn keine Urschrift des Komponisten vorhanden ist, und eine stilistische Prüfung nicht mit Sicherheit Bach als Komponisten ergibt. Bei den meisten Präludien und Fugen fehlt bekanntlich das Autograph, und doch wissen wir mit Sicherheit, daß nur Bach und sonst niemand sie geschrieben haben konnte; bei einer kleineren Anzahl von Arbeiten minderer Bedeutung ist dieses Urteil aber nicht mit Sicherheit zu fällen. Diese sollen gleichwohl aus dem Gesamt werk Bachs nicht ausgeschieden, aber deutlich von den authentischen Werken abgehoben werden. 2. Wenn ein Werk, das nur in einer einzigen Handschrift überliefert ist, nur allgemein den Namen Bach trägt (nicht „J. S. B.“), und inhaltlich keine Züge Sebastian Bachscher Kunst zeigt (oder Züge, die dem Stil Bachs direkt widersprechen), dann ist es auszuscheiden.

Nach diesen Grundsätzen mußten eine Anzahl der 1904 von Seiffert aufgenommenen Stücke wieder ausgeschieden werden, da es ihnen in den 36 Jahren, seitdem der Band vorliegt, nicht gelungen ist, ihre Zugehörigkeit zu Bach zu erhärten. Es sind die Choralvor spielen Nr. 3, 4, 5, 13, 14, 15 und 18 der Ausgabe von 1904, außerdem das Concerto in Es dur und die Fuge in D dur.

An ihre Stelle konnten mehrere Orgelwerke hereingenommen werden, die schon in die Ausgabe der Bachgesellschaft Aufnahme gefunden hatten, so daß nun ein neuer, neunter Band vorliegt, der 11 freie Werke enthält (darunter 6 sicher oder mit großer Wahrscheinlichkeit echte, 5 zweifelhafte) und 15 Choralbearbeitungen. Zu ganz sicheren Ergebnissen

wird die Textkritik diesen Werken gegenüber wohl nie kommen, es sei denn, daß neue Handschriften gefunden werden sollten, was nicht wahrscheinlich ist. Wodurch sich aber dieser Band von den beiden früheren Ausgaben unterscheidet, das ist der musikalisch höhere Stand: er enthält kaum mehr ein Stück, das Bachs unwürdig wäre und einige, die sich gestrost dem vierten und achten Band eingliedern lassen könnten. Es ist daher zu hoffen, daß er von der Praxis mehr benutzt werde, als die früheren Ausgaben.

## Bemerkungen zu den einzelnen Stücken

1. Fantasia con imitatione h moll. Dieses Stück, in zahlreichen Abschriften überliefert, wurde bei Peters den Klavierwerken eingereiht, aber nach Roitzschs eigener Angabe im Vorwort (Ed. Peters Nr. 216) „spricht doch die ganze Faktur desselben mehr für das Orgel- als Claviermäßige — und wir würden, wenn uns die Wahl noch frei gestanden hätte, dies Stück ebenso gern und unbedenklich unter die Orgelcompositionen J. S. Bachs aufgenommen haben“. Dies geschieht nun hiermit.

2. Fuge G dur. „Aus der Sammlung von F. W. Rust; bestätigt durch eine andere alte Abschrift mit der ausdrücklichen Bemerkung: da J. S. Bach“ (Roitzsch). An Bachs Autorschaft ist nicht zu zweifeln; auffällig ist die Verwandtschaft mit der G dur-Fuge, Band IV Nr. 2. Der Themaeinsatz Seite 6, System 3, Takt 5 gehört besser ins Pedal, das sonst 7 Takte später unthematisch einsetzt.

3. Trio G dur. Dieses Trio, von Seiffert nach einer Abschrift von Mempell aufgenommen, war ursprünglich der letzte Satz einer Sonate für zwei Flöten und bezifferten Baß, die dann Bach selbst zu einer Sonate für Viola da Gamba und Cembalo obligato umarbeitete. Die weitere Umarbeitung zu einem Orgeltrio kann wohl nur von Bach selbst herrühren; sie schließt mehr an die Flötensonate an, paßt sehr geschickt den Baß dem Pedal der Orgel an und läßt gegen Schluß (Takt 115 – 125 des Originals) 11 Takte weg, deren Baßführung einer Umsetzung in das Pedal zu großen Schwierigkeiten bereitet hätte. — Die Tempovorschrift in der Flötensonate heißt „Presto“, in der Gambensonate „Allegro moderato“.

4. Fantasia G dur. „Nach einer sehr alten Handschrift aus dem Nachlaß von F. K. Griepenkerl“ (Roitzsch), und da als „Concerto“ bezeichnet; der Titel „Fantasia“ in einer anderen Handschrift, die der Ausgabe der BG zugrunde lag, schien mir der richtigere zu sein. Das Werk gehört wohl in die Arnstädter Jahre Bachs und ist als Studienarbeit nach Buxtehude anzusehen: die Ciacona am Schluß ist aus dem Adagio, und dieses durch Umkehrung aus dem Anfangsthema entwickelt.

5. Aria F dur. Nach einer Feststellung von H. Schouten, Rotterdam, ist Couperin der Verfasser. Das Stück steht in den Triosonaten für 2 Violinen, Violoncello und B. c., die Couperin 1726 unter dem Titel „Les Nations, Sonades et Suites de Simphonies en trio“ herausgab; in der GA der Werke Couperins (Paris, 1932/33) Band 9, S. 153–161. Tempobezeichnung: Légérement. Artikulationszeichen, Phrasierungshäckchen und die meisten Verzierungen hat Bach weggelassen, als er (wahrscheinlich im Zusammenhang mit den Triosonaten) das Stück auf die Orgel übertrug.

6. Fantasia e Fuga a moll. „Aus dem Scheble'schen Nachlaß durch F. X. Gleichauf“ (Roitzsch). Eine zweite Handschrift stand der Bachgesellschaft zu Gebote: „Fantasia (Preludio e Fuga per il Cembalo) compost: da Giovanne Sebast. Bach“. Sie ist offenbar für das Pedal cembalo komponiert, verlangt eine virtuose Manualtechnik, aber keine Fertigkeit im Pedal. Inhaltlich verarbeitet sie vielfach Bachsches Gedankengut, besonders in der Fuge, deren Exposition genau derjenigen der großen a moll-Fuge entspricht, so daß man, wenn nicht Bach in der einen Handschrift ausdrücklich als Verfasser genannt wäre, eher an die Arbeit eines Bachschülers denken möchte.

7. Fuga G dur. „Nach einer Abschrift aus F. Hausers Sammlung unter ‚Fuge con Pedale‘“ (Roitzsch). Diese einzige, heute verschollene Handschrift lag der Ausgabe von 1881 zugrunde; eine einigermaßen sichere Beurteilung für oder gegen Bach als Verfasser erscheint hier fast als unmöglich.

8. Trio G dur. Es wurde 1904 von Seiffert „nach einer Abschrift von Mempell“ aufgenommen. Auch dieser Satz könnte (wie Nr. 3) ursprünglich einer Triosonate für zwei Melodieninstrumente und Continuo angehört haben. Stilistisch könnte sehr wohl J. S. Bach der Verfasser dieses sauber und ansprechend gearbeiteten Satzes sein.

9. Kleines harmonisches Labyrinth. Es ist in drei Handschriften überliefert, darunter in einer ausdrücklich „von Joh. Seb. Bach“ angegeben. Von allen harmonischen Irrgärteln der Barockzeit (Caldara, Heinichen, Locatelli u. a.) ist es der geistvollste; auch hier ist die Autorschaft Bachs sehr wohl möglich.

10. Trio c moll. „In einem Hefte aus dem Nachlaß von F. K. Griepenkerl und in einer Abschrift von J. N. Mempell. Das Stück steht deshalb zu Unrecht in Joh. Ludw. Krebs' gesamten Werken“ (Seiffert). Dagegen sagt die Ausgabe der BG: „Dieses Stück ist als Bach'sche Composition nicht ganz sicher verbürgt und wird auch L. Krebs zugeschrieben“. Daß die Wahrscheinlichkeit mir zugunsten von Krebs zu sprechen scheint, habe ich in dem oben genannten Aufsatz dargelegt.

11. Pedalexercitium g moll. Diese merkwürdige und für Bach überaus bezeichnende Pedal-Etüde ist im Autograph erhalten; sie ist unvollständig — vielleicht beim Üben entstanden und rasch aufgeschrieben. Der eigentümliche Septsprung in den Taktten 19 – 23, cis-D, ist wohl darauf zurückzuführen, daß die Orgel, die damals Bach zur Verfügung stand, das tiefe Cis im Pedal nicht besaß. Takt 17, 2. Viertel wurde ergänzt, es fehlt im Original; die Ausgabe der Bachgesellschaft wiederholt dafür das erste Viertel. Desgleichen wurde vom Herausgeber ein Schluß in kleinen Noten hinzugefügt.

12. Ach Gott und Herr. Roitzsch bemerkt: „Aus der Sammlung von J. L. Krebs mit den Anfangsbuchstaben ‚J. S. B.‘. Ist äußerst selten. (Nach der ursprünglichen Melodie).“ Bachs Autorschaft ist damit, wie auch durch den Wert des Stükkes genügend legitimiert.

13. Ach Gott, vom Himmel sieh darein. In mehreren alten Abschriften, darunter von Kirnberger, überliefert, aber offenbar verstümmelt. Ich trete der Vermutung Naumanns (im Vorwort zu B. W. 40) bei, daß es sich hier tatsächlich um ein Werk Bachs handelt (wem sonst wäre eine Engführung des c. f. im Doppelpedal zuzutrauen?), aber um eine fröhle, unreife, durch Abschreiber entstellte Arbeit.

14. Allein Gott in der Höh sei Ehr. Einer der genialisch harmonisierten „Arnstädter Gemeindechoräle“ (vgl. Peters V, Anhang: „Gelobet seist du, Jesu Christ“ u. a.). Die Echtheit steht außer allem Zweifel — wer sonst auch hätte eine solche Harmonik gewagt!

15. Auf meinen lieben Gott. „Von Krebs eigenhändig geschrieben, aber ohne Nennung des Verfassers. Die Aufnahme hier selbst erfolgte aus dem Grunde, weil diese Komposition unter dem Namen J. S. Bachs im ‚praktischen Organisten‘ von Herzog gedruckt vorkommt“ (Roitzsch). Dieses Stük ist so auffällig nach dem Vorbild von Nr. 12 gesetzt, daß es wenig wahrscheinlich ist, daß sich Bach selbst hier wiederholt hätte, vielmehr, daß Krebs, was er so oft tat, versucht hat, seinen Meister zu kopieren. Da aber doch die Möglichkeit besteht, daß es von Bach ist, wurde es stehen gelassen.

16. Aus der Tiefe rufe ich. „Die Veranlassung zur Herausgabe dieses Vorspiels sind die abschriftlichen Überlieferungen von F. Hauser und X. Gleichauf nach Schelble, sowie diejenigen der v. Voss'schen Sammlung“ (Roitzsch). Sicherlich ist die Form dieses Stükks merkwürdig: Der Choral im vollgriffigen Manualsatz (ähnlich wie bei „Christ, der du bist der helle Tag“) wird gefolgt von einer einzigen, fast romantisch untermalten c. f.-Durchführung. Das Stük zeigt aber doch deutlich Merkmale des Bachschen Jugendstils (vgl. „Christ lag in Todesbanden“, Peters VI, Nr. 15), und ich wüßte nicht, wem sonst man diese, bei aller Unreife leidenschaftliche Tonsprache zutrauen sollte?

17. Das Jesulein soll doch mein Trost. Das Stük steht in der Kirnbergerschen Sammlung Bachscher Choralvor spielen (die aber vieles Unechte enthält), und ist auch durch andere Handschriften belegt; dem inneren Befund nach ist Bachs Autorschaft aber unwahrscheinlich.

18. Herr Jesu Christ, dich zu uns wend. In einer einzigen Handschrift überliefert, aber zweifellos echt (wie Nr. 14), daher neu aufgenommen.

19. In dulci jubilo. Die Bekanntschaft mit diesem kostlichen Pastorale verdanken wir Seiffert, der es 1904 nach einer Handschrift von J. G. Preller in den neunten Band aufnahm; populär wurde es durch Straube, der es als erstes Stük in seine 1904 erschienene Sammlung „Alte Meister des Orgelspiels“ aufnahm. Einige störende Fehler unserer Ausgabe von 1904 wurden verbessert und das Stük auf drei Systeme gesetzt. Bachs Autorschaft ist gleichwohl sehr unsicher.

20. Nun freut euch, liebe Christen g'mein. „Nach einer Abschrift (Ende des 18. Jahrh.) aus der Gegend von Weimar“ (Seiffert). Ein sauber gearbeitetes Stük, das jedem Zeitgenossen Bachs zur Zierde gereichen würde, aber ohne deutlichere Züge von Bachs Handschrift.

21. Vater unser im Himmelreich. Von Seiffert nach einer Abschrift von Mempell aufgenommen. Das Stük ist, wenn echt, eine fröhle, noch ungelenke Studienarbeit Bachs im kolorierten Stil.

22. Wie schön leuchtet der Morgenstern. Die einzige vorhandene Handschrift dieses neu aufgenommenen, wenig bekannten Stükkes, nach der es im Beispielband von Ritters „Geschichte des Orgelspiels“ und in B. W. 40, S. 99 gedruckt wurde, galt den Herausgebern als autograph; bezeichnet ist es: „a 2 Clav. e Ped. J. S. B.“. Es trägt deutliche Einflüsse Buxtehudes und könnte von Bach um 1704 geschrieben sein; auf jeden Fall gehört das Stük zu den besten Choralarbeiten der Zeit um 1700.

23. Wir Christenleut. Wie bei Nr. 10, ist hier strittig, ob Bach oder J. L. Krebs der Verfasser ist. Ich neige dazu, das Stük für Bach in Anspruch zu nehmen: es ist in einer Weise „sachlich“, wie das die empfindsamere Zeit von Krebs schon nicht mehr war. Ich kenne kein Beispiel unter den (ohnehin meist schwächeren) Choralarbeiten von Krebs, bei dem er aus der ersten Zeile des c. f. mit solcher Sicherheit wie hier eine Vorimitation gebildet und sie sofort enggeführt hätte. Auch daß sie das ganze Stük hindurch beibehalten wird, hat ein Gegenstück bei Bach in den drei großen Kyrie-Bearbeitungen (Peters VII, Nr. 39 a – c). Das Stük darf mit den besten Choraltrios von Bach auf eine Stufe gestellt werden.

24. Wir glauben all an einen Gott. „Diese Choralbearbeitung befindet sich mitten unter anderen bekannten S. Bachschen Sachen in der oft erwähnten nachgelassenen Sammlung von J. L. Krebs“ (Roitzsch), „die erste Hälfte unter Seb. Bachs Namen in einer Abschrift von Preller“ (Seiffert). Es liegt also kein Grund vor, an der Echtheit zu zweifeln, zumal die Komposition deutlich Bachsche Züge aufweist.

25. Wo soll ich fliehen hin. Durch sechs Handschriften belegt, ist dieses Stük, obwohl in seinem Wert hinter Nr. 23 weit zurückstehend, in seiner Echtheit kaum anzuzweifeln.

26. Ach, was soll ich Sünder machen. Diese neu aufgenommene Partita ist durch zwei Handschriften belegt, eine 1873 aus der Schweiz ans Licht gekommene, die sogar eine Zeitlang für ein Autograph Bachs gehalten wurde, mit dem Titel: „Partite diverse sopra il Chorale ‚Ach, was soll ich Sünder machen‘ J. S. Bach“, und eine von Krebs, bei der die erste Seite fehlt, so daß das Werk dort mit Partita 3 beginnt. Es erscheint also gut beglaubigt und steht seinem musikalischen Wert nach jedenfalls über Bachs Partita „O Gott, du frommer Gott“ und neben „Christ, der du bist der helle Tag“. Mögen sich die Organisten dieses Werks nun mehr als seither annehmen!

## Nº 1. FANTASIA CON IMITAZIONE

The image displays four staves of musical notation for piano, arranged vertically. The notation is in common time, with a key signature of one sharp (F#). The top staff begins with a forte dynamic. The second staff starts with a piano dynamic and includes the instruction '(Ped.)' below it. The third staff begins with a piano dynamic and includes a dynamic marking '(h)' above it. The fourth staff concludes with a fermata over the final note. The music consists of six measures per staff, featuring various note values (eighth and sixteenth notes) and rests, with slurs and grace notes used throughout.

A musical score for piano, consisting of five staves. The top staff is in G major (two sharps) and 2/4 time, featuring sixteenth-note patterns and dynamic markings like  $p$  and  $f$ . The second staff begins in 3/4 time with eighth-note chords. The third staff continues in 3/4 time with eighth-note chords. The fourth staff begins in 2/4 time with eighth-note chords. The fifth staff concludes in 2/4 time with eighth-note chords.

A musical score for piano, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is A major (three sharps). The music features various note values, including eighth and sixteenth notes, and rests. Measure numbers 1 through 10 are present above the staves. The score includes dynamic markings such as  $p.$  (piano),  $f.$  (forte), and  $\#$  (sharp). Measures 1-2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 3-4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 5-6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 7-8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measures 9-10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

## Nº 2. FUGA

The musical score consists of five staves of music in G major, 2/4 time. The top staff shows two measures of rests. The second staff begins with a melodic line in eighth notes. The third staff starts with sixteenth-note patterns. The fourth staff features eighth-note patterns with dynamic markings *p* and *f*. The fifth staff concludes the fugue section with eighth-note patterns.

A page of musical notation for piano, featuring four staves of music. The notation is in common time, with a key signature of one sharp (F#). The top three staves are in treble clef, and the bottom staff is in bass clef. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal (Ped.) instruction is written above the bass staff. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

A musical score for piano, page 6, featuring five staves of music. The music is in common time and consists of measures 6 through 10. The key signature is one sharp. The first staff shows a treble clef, a bass clef, and a treble clef. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The fifth staff shows a treble clef. The music includes various note heads, stems, and rests, with some notes having diagonal lines through them. Measure 6 starts with a treble clef, a bass clef, and a treble clef. Measure 7 starts with a bass clef. Measure 8 starts with a treble clef. Measure 9 starts with a bass clef. Measure 10 starts with a treble clef.

A page of a musical score for piano, featuring four staves of music in G major. The top two staves are treble clef, and the bottom two are bass clef. The music consists of six measures of continuous notes and chords, with a measure repeat sign and a key signature change in the third measure.

## Nº 3. TRIO

Manual {

Pedal {

The musical score is divided into four systems. The first system contains two staves: 'Manual' (treble clef) and 'Pedal' (bass clef). The second, third, and fourth systems each contain a single 'Manual' staff. The music is in common time (indicated by 'C') and uses a key signature of one sharp (indicated by a 'F#'). The notation includes various note heads (solid black, open, and hollow), stems, and rests. Measure lines are present at the beginning of each measure, and some measures feature fermatas or grace notes. The score is written on five-line staves.

The musical score consists of four staves of music for three voices: Soprano (top), Alto (middle), and Bass (bottom). The key signature is G major (one sharp). The time signature is 2/4. The music is divided into measures by vertical bar lines. The notation includes various note heads (solid, hollow, and cross), stems (upward and downward), and rests. Dynamic markings such as *f* (fortissimo), *p* (pianissimo), and *tr* (trill) are present. The vocal parts are separated by brace lines.

Musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The score consists of four staves, each with a different vocal range and a unique melodic line. The Soprano part (top staff) features a mix of eighth and sixteenth-note patterns. The Alto part (middle staff) includes sustained notes and eighth-note chords. The Bass part (bottom staff) provides harmonic support with sustained notes and eighth-note patterns. The music is divided into measures by vertical bar lines, and specific notes are highlighted with horizontal dashes or stems.

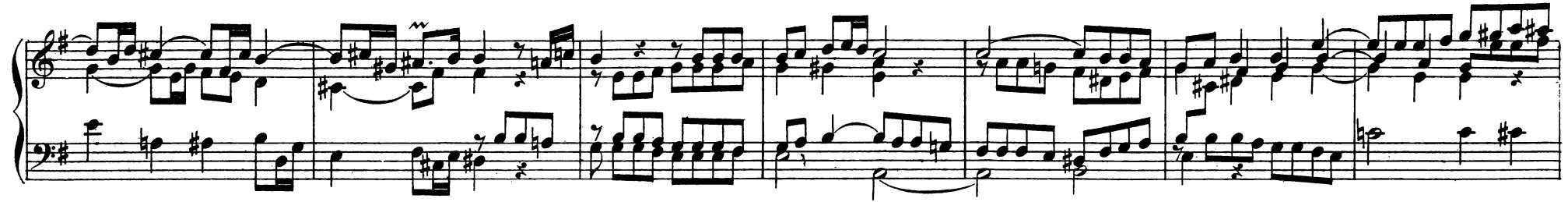
## Nº 4. FANTASIA

(Concerto)

A musical score for two staves, likely for piano or organ. The top staff is in treble clef and the bottom staff is in bass clef, both in common time with a key signature of one sharp. The music consists of five systems of notes. The first system starts with a rest in the bass staff. The second system features sixteenth-note patterns in both staves. The third system includes dynamic markings like 'f' and 'ff'. The fourth system contains a grace note 'Ped.' (pedal point). The fifth system concludes with a melodic line in the treble staff.

*Ped.*

A page of musical notation for two staves, treble and bass, in G major. The music consists of five systems. The first system starts with a forte dynamic. The second system begins with a piano dynamic. The third system starts with a forte dynamic. The fourth system begins with a piano dynamic. The fifth system starts with a forte dynamic. The bass staff includes a dynamic marking '(Ped.)'.

**Adagio****Allegro**

Transition to Allegro section. The top staff begins with eighth-note patterns. The bottom staff starts with a sustained note (pedal point) indicated by the instruction (Ped.). The key signature changes to two sharps (G major).



A page of musical notation for piano, featuring five staves of music. The notation includes various note heads, stems, and rests, typical of classical piano music. The page is numbered 15 in the top right corner.

## Nº 5. ARIA

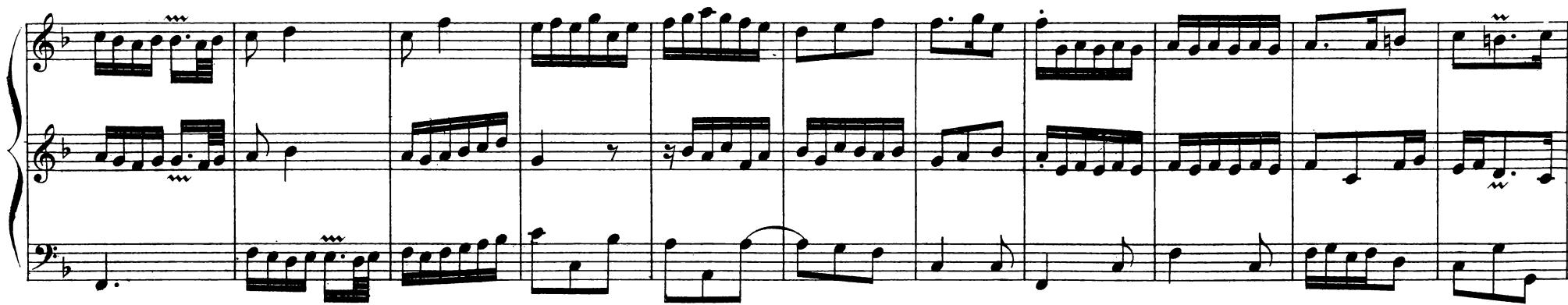
Manual

Pedal

The musical score consists of three staves of organ music. The top staff, labeled 'Manual', has two treble clef staves in common time. The bottom staff, labeled 'Pedal', has one bass clef staff in common time. The music features various note heads, stems, and bar lines. The first staff of the Manual part contains six measures. The second staff of the Manual part contains five measures. The Pedal part starts with a single note followed by a measure of eighth notes. The third staff of the Manual part contains four measures. The fourth staff of the Manual part contains five measures. The Pedal part continues with a measure of eighth notes, followed by a measure of sixteenth notes, and then a measure of eighth notes.

The musical score consists of four staves, each with three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is in common time. The clefs are treble for the top two voices and bass for the bottom voice. The key signature changes throughout the piece, indicated by sharp and flat symbols on the staves.

The first staff begins with a rest followed by a series of eighth-note patterns. The second staff starts with eighth-note pairs. The third staff features eighth-note chords. The fourth staff begins with eighth-note pairs. Measures 5 through 8 follow a similar pattern of eighth-note groups and chords across all staves.



Musical score page 18, system 2. This system continues the three-staff format. The top staff begins with a measure of eighth notes. The middle staff contains a measure with a dotted half note followed by eighth notes. The bass staff shows a continuation of its eighth-note pattern. The key signature changes to no sharps or flats.

Musical score page 18, system 3. The top staff starts with a measure of eighth notes. The middle staff has a measure with a dotted half note followed by eighth notes. The bass staff shows a continuation of its eighth-note pattern. The key signature changes back to one flat.

## Nº 6. FANTASIA E FUGA

A musical score for a piano piece, numbered 19. The score consists of five staves, each with a treble clef and a bass clef. The first staff is labeled '(Pedal)' and has a 'C' key signature. The subsequent staves have various key signatures: the second staff has one sharp (#), the third staff has two sharps (F#), the fourth staff has three sharps (G#), and the fifth staff has one sharp (#). The music is divided into measures by vertical bar lines. The notes are represented by short horizontal strokes on the stems. Measures 1-10 are on the first staff, followed by a repeat sign and measures 11-20 on the second staff. Measures 21-30 are on the third staff, followed by a repeat sign and measures 31-40 on the fourth staff. Measures 41-50 are on the fifth staff.

**Presto**

A musical score for piano, consisting of five staves of music. The top three staves are in G major (indicated by a single sharp sign) and the bottom two staves are in A major (indicated by two sharp signs). The tempo is Presto. The music features continuous sixteenth-note patterns, with the bass line providing harmonic support. The score includes dynamic markings such as *Ped.* (pedal) and slurs connecting groups of notes. The notation is typical of classical piano music, with both treble and bass clefs used.

A five-line musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a key signature of one sharp). The music consists of six measures per line.

Measures 1-6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Measures 7-12: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs.

Measures 13-18: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs.

Measures 19-24: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs.

Measures 25-30: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs.

Measures 31-36: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs.

Measures 37-42: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs.

Measures 43-48: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs.

Measures 49-54: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs.

Measures 55-60: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs.

Measures 61-66: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs.

Measures 67-72: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs.

Measures 73-78: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs.

Measures 79-84: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs.

Measures 85-90: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs.

Measures 91-96: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs.

Fuga

The musical score is divided into five staves. The first two staves are in common time (indicated by 'c') and the last three are in 2/4 time (indicated by '2/4'). The key signature changes from common time to G major (two sharps) in the third staff. The music features various note values including eighth and sixteenth notes, and rests. The bass line provides harmonic support with sustained notes and rhythmic patterns. The fugue entries are clearly defined by the entry of each voice and their subsequent entries.

A musical score for piano, consisting of five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in common time and includes various dynamics such as forte, piano, and accents. Measures 23 through 28 are shown, with measure 23 starting on a treble clef staff and ending on a bass clef staff.

A musical score for piano, consisting of five staves of music. The top two staves are in G major (indicated by a single sharp sign) and common time. The third staff is in A major (indicated by two sharps) and common time. The bottom two staves are in C major (no key signature) and common time. The music features various note values including eighth and sixteenth notes, and rests. The piano part includes both treble and bass clef staves.

A musical score for piano, consisting of four staves. The top three staves are in common time, while the bottom staff begins in common time and ends in 2/4 time. The key signature changes frequently, including G major, F# major, C major, and E major. The music features various note values such as sixteenth and thirty-second notes, along with rests and dynamic markings like forte and piano. The score concludes with a section labeled "Adagio".



A musical score for piano, featuring five staves of music. The top two staves are in G major (indicated by a treble clef) and the bottom three staves are in E major (indicated by a bass clef and a key signature of one sharp). The music consists of six measures. Measures 1-3 show the right hand playing eighth-note patterns and the left hand providing harmonic support. Measures 4-5 continue this pattern. Measure 6 begins with a dynamic of  $\text{ff}$  and features a more complex right-hand pattern with sixteenth-note figures. The score is published by Edition Peters.

## Nº 7. FUGA

A musical score for a fugue, numbered 7. The score consists of five staves, each representing a different voice or part of the fugue. The music is written in common time, with a key signature of one sharp (F#). The voices are arranged as follows: Treble clef (top), Bass clef (bottom), Alto clef (second from top), Tenor clef (third from top), and another Bass clef (fourth from top). The music begins with a single melodic line in the top staff, followed by entries from the other voices. The bass line includes dynamic markings such as  $p$ ,  $f$ , and  $\sigma$ . The piece concludes with a pedal point in the bass clef staff, indicated by the instruction *Ped.*

A musical score for piano, featuring five staves of music. The music is in common time and consists of measures 29 through 33. The key signature is one sharp. The score includes dynamic markings such as *Ped.* (pedal) and *tr.* (trill). The piano's right hand is primarily responsible for the melodic line, while the left hand provides harmonic support and bass. The notation includes various note values like eighth and sixteenth notes, as well as rests. Measure 29 starts with a sixteenth-note pattern in the right hand, followed by eighth-note pairs. Measure 30 features a trill in the right hand over a sustained note in the left hand. Measures 31 and 32 continue the melodic line with eighth-note patterns. Measure 33 concludes with a final melodic statement before the piece ends.

A musical score for piano, consisting of five staves of music. The music is in common time and major key signature. The top two staves are treble clef, and the bottom three are bass clef. The score features various note values including eighth and sixteenth notes, with some grace notes indicated by small vertical strokes. The dynamics are marked with 'Ped.' (pedal) in the middle section of each staff. The score is divided into measures by vertical bar lines.

A musical score for piano, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is one sharp (F#). The music features various note values including eighth and sixteenth notes, and rests. The bass staff includes dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into measures by vertical bar lines.

## Nº 8. TRIO

Allegro

Manual {

Pedal {

The score is divided into four systems. Each system begins with a rest followed by a dynamic instruction. The first system starts with a forte dynamic. The second system begins with a piano dynamic. The third system begins with a forte dynamic. The fourth system begins with a piano dynamic.

Musical score for piano, page 33, featuring four staves of music. The music is in common time and consists of measures 33 through 37. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as *f* (fortissimo) and *tr.* (trill). The piano has three manuals: treble, middle, and bass. The treble and middle manuals play mostly eighth-note patterns, while the bass manual provides harmonic support with sustained notes and eighth-note chords.

## Nº 9. KLEINES HARMONISCHES LABYRINTH

**Introitus**

The musical score consists of five staves of music for two voices (Soprano and Bass) and piano. The score begins with an 'Introitus' section, followed by a 'Centrum' section. The music features various key signatures (C, G major, D major, A major, E major) and dynamic markings such as 'tr' (trill). The piano part provides harmonic support and rhythmic patterns.

**Centrum**

A musical score for piano, featuring five staves of music. The top two staves are in G minor (indicated by a 'G' with a flat symbol) and show rapid, sixteenth-note patterns. The third staff begins with the instruction 'Exodus' above the first measure, followed by 'Andante'. The key signature changes to C major (indicated by a 'C' with a sharp symbol). The bottom two staves are in C major and show sustained notes and chords. The score concludes with a dynamic marking 'Ped.' (pedal) under a bass note.

## Nº 10. TRIO

**Adagio**

The musical score consists of three staves of music for organ, arranged vertically. The top staff is labeled "Manual" and the bottom staff is labeled "Pedal". The middle staff is unlabeled. The music is in common time and key signature of two flats. The "Manual" staff features a treble clef and a bass clef, while the "Pedal" staff uses a bass clef. The "Manual" staff contains six measures of music, starting with a half note followed by six eighth-note patterns. The "Pedal" staff contains five measures, starting with a quarter note followed by eighth-note patterns. The middle staff contains six measures, starting with a half note followed by eighth-note patterns.

**Allegro**

The musical score consists of four staves of music for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is in common time and E-flat major (indicated by a key signature of one sharp). The notation includes various note heads, stems, and bar lines. The first staff begins with a dotted half note followed by eighth-note pairs. The second staff starts with a quarter note. The third staff begins with a dotted half note. The fourth staff begins with a half note.

39 40 41 42 43

## Nº 11. PEDALEXERCITIUM



# CHORALVORSPIELE

## Nº 12. ACH GOTT UND HERR.

(Per Canonem)

The musical score consists of three systems of staves, each with two parts: Manual (top) and Pedal (bottom). The key signature is one sharp (F# major), and the time signature is common time (indicated by 'C').

- Manual:** The top staff uses a treble clef (G-clef) and the bottom staff uses a bass clef (F-clef).
- Pedal:** The bottom staff uses a bass clef (F-clef).
- Structure:** The score is divided into three systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The third system concludes the piece with measures 17 through 20.
- Performance:** The notation includes various performance techniques such as grace notes, slurs, and dynamic markings like 'p' (piano).

## N° 13. ACH GOTT, VOM HIMMEL SIEH DAREIN —

Manual

Pedal

(Choral)

(Choral)

A musical score for orchestra and choir, page 43. The score consists of four systems of music, each with two staves: treble and bass. The top system concludes with the text "(Choral)". The bottom system concludes with the text "(Choral)". The music features various instruments, including woodwind, brass, and strings, with complex rhythmic patterns and dynamic markings.

Musical score page 44, first system. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The music features complex sixteenth-note patterns. The first staff has a dynamic of  $\frac{1}{16}$ . The second staff has a dynamic of  $\frac{1}{16}$ . The third staff has a dynamic of  $\frac{1}{16}$ . The fourth staff has a dynamic of  $\frac{1}{16}$ . The vocal parts are labeled "(Choral)".

Musical score page 44, second system. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one sharp. The music continues with sixteenth-note patterns. The first staff has a dynamic of  $\frac{1}{16}$ . The second staff has a dynamic of  $\frac{1}{16}$ . The third staff has a dynamic of  $\frac{1}{16}$ . The fourth staff has a dynamic of  $\frac{1}{16}$ .

Musical score page 44, third system. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one flat. The music continues with sixteenth-note patterns. The first staff has a dynamic of  $\frac{1}{16}$ . The second staff has a dynamic of  $\frac{1}{16}$ . The third staff has a dynamic of  $\frac{1}{16}$ . The fourth staff has a dynamic of  $\frac{1}{16}$ . The vocal parts are labeled "(Choral)".

Musical score page 44, fourth system. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one sharp. The music continues with sixteenth-note patterns. The first staff has a dynamic of  $\frac{1}{16}$ . The second staff has a dynamic of  $\frac{1}{16}$ . The third staff has a dynamic of  $\frac{1}{16}$ . The fourth staff has a dynamic of  $\frac{1}{16}$ .

## Nº 14. ALLEIN GOTT IN DER HÖH SEI EHR

A musical score for organ, featuring five staves of music. The score is in common time and consists of two systems of measures. The key signature changes from C major (two sharps) to F major (one sharp) and then back to C major. The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like forte (f), piano (p), and sforzando (sf). The organ's manuals and pedals are represented by different staves.

## Nº 15. AUF MEINEN LIEBEN GOTT

(Per Canonem)



## Nº 16. AUS DER TIEFE Rufe Ich—

A musical score for organ, consisting of four staves. The top two staves are in common time (C) and the bottom two are in 2/4 time (indicated by a '2'). The key signature is one sharp (F#). The music features various organ stops and踏板 (Pedal) markings. The first staff has a dynamic marking *p*. The second staff includes a performance instruction "a 2 Clav. e Pedale" above the notes and a pedal marking "Ped.". The third staff has a dynamic marking *tr*. The fourth staff ends with a dynamic marking *f*.

## Choral

A musical score for organ, chorale, and basso continuo. The score consists of four systems of music, each with three staves. The top staff is treble clef, the middle staff is treble clef, and the bottom staff is bass clef. The music is in common time and includes various note values such as eighth and sixteenth notes, along with rests. The score is labeled "Choral" at the top left. The first system starts with a forte dynamic. The second system features a melodic line in the top staff with grace notes. The third system has a sustained note in the middle staff. The fourth system concludes with a fermata over the bass staff.

## Nº 17. DAS JESULEIN SOLL DOCH MEIN TROST—

Manual

Pedal

## Nº 18. HERR JESU CHRIST, DICH ZU UNS WEND

Musical score for organ, two staves in common time, key of C major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of continuous eighth-note patterns with various rests and dynamic markings.

## Nº 19. IN DULCI JUBILO, NUN SINGET

Organ score for Manual and Pedal, two staves in common time, key of C major. The Manual staff (treble clef) and Pedal staff (bass clef) both feature continuous eighth-note patterns. The Manual part includes vertical bar lines and rests, while the Pedal part has sustained notes.

Musical score for two voices and basso continuo, page 51. The score consists of four staves:

- Top Staff:** Treble clef, common time. The vocal line begins with a dotted half note followed by eighth-note pairs. It includes measures with a 7/8 time signature and a 16th-note pattern.
- Second Staff:** Bass clef, common time. The basso continuo part consists of eighth-note pairs.
- Third Staff:** Bass clef, common time. The basso continuo part consists of eighth-note pairs.
- Bottom Staff:** Bass clef, common time. The basso continuo part consists of eighth-note pairs.

The vocal line and basso continuo parts are connected by a brace. Measures are separated by vertical bar lines. The vocal line ends with a fermata over the last note.

## Nº 20. NUN FREUT EUCH, LIEBE CHRISTEN G'MEIN

A musical score for piano, consisting of four staves. The top staff uses treble clef and has a key signature of one sharp (F#). The second staff uses bass clef and has a key signature of one sharp (F#). The third staff uses treble clef and has a key signature of one sharp (F#). The bottom staff uses bass clef and has a key signature of one sharp (F#). The music is in common time. The score includes measures 1 through 10, with measure 10 ending in a repeat sign. Measures 11 through 14 show the continuation of the piece. Measure 15 begins with a forte dynamic (F) and includes a melodic line with eighth-note patterns.

The musical score consists of five staves of music for two voices. The top two staves are for the treble voice, and the bottom three staves are for the bass voice. The key signature is one sharp, indicating G major. The time signature appears to be common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. The notes are represented by black stems and heads, with some stems pointing up and others down. Rests are also present between notes. The bass staff shows more rhythmic complexity, often featuring eighth-note patterns, while the treble staff tends to have simpler eighth-note or sixteenth-note figures.

## Nº 21. VATER UNSER IM HIMMELREICH

Rückpositiv      Oberwerk      Pedal

The music is divided into measures by vertical bar lines. The first measure of the Oberwerk staff contains a trill over a sustained note. The second measure contains a sustained note followed by a sixteenth-note pattern. The third measure contains a sixteenth-note pattern with a trill. The fourth measure contains a sixteenth-note pattern with a trill. The fifth measure contains a sixteenth-note pattern with a trill. The sixth measure contains a sixteenth-note pattern with a trill.

A musical score for orchestra and piano, page 10, featuring four systems of music. The top system shows the piano's right hand playing eighth-note patterns and the left hand providing harmonic support. The second system continues this pattern with dynamic markings like (tr). The third system introduces a melodic line in the piano's right hand over a harmonic bass. The fourth system concludes the page with a dynamic (tr) and a melodic line in the piano's right hand.

## Nº 22 WIE SCHÖN LEUCHTET DER MORGENSTERN.

(a 2 Clav.e Pedale)

The musical score consists of four staves of music for two clavir and pedal. The top two staves are for the upper manual (Clav. e) and the bottom two staves are for the lower manual (Clav. b). The bass staff is for the pedal. The music is in common time, with a key signature of one sharp (F#). The notation includes various note heads, stems, and bar lines. The first staff begins with a rest followed by eighth-note pairs. The second staff starts with sixteenth-note pairs. The third staff features eighth-note pairs. The fourth staff begins with sixteenth-note pairs. The music is divided into measures by vertical bar lines.

The image shows four staves of musical notation. The top staff uses bass clef and has a key signature of one sharp. It consists of two measures of sixteenth-note patterns, followed by a measure of eighth notes and sixteenth-note pairs, and a final measure of eighth notes. The second staff uses a treble clef and a key signature of one sharp. It features eighth-note patterns in the first and third measures, and sixteenth-note patterns in the second and fourth measures. The third staff also uses a treble clef and a key signature of one sharp. It contains eighth-note patterns in all four measures. Measure 14 begins with a dynamic instruction 'R.' above the staff. The bottom staff uses a bass clef and a key signature of one sharp. It has eighth-note patterns in the first and third measures, and sixteenth-note patterns in the second and fourth measures. Measure 15 begins with a dynamic instruction 'R.' above the staff.

Musical score for piano, four staves, page 58. The score consists of four systems of music, each with two staves (treble and bass). The key signature is one sharp (F# major). The time signature varies between common time and 6/8.

- System 1:** Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs.
- System 2:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs.
- System 3:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 1 starts with a bass note followed by a treble note.
- System 4:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs.

Rehearsal marks: 0., R., 0., 0.

A page of musical notation for piano, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music features various note heads, stems, and beams, with some notes having vertical dashes through them. The notation is dense and technical, typical of a classical piano piece.

## Nº 23. WIR CHRISTENLEUT -

Manual

Pedal

The musical score is organized into four systems, each containing two staves: Treble (G-clef) and Bass (F-clef). The score is divided into two main sections: **Manual** (upper section) and **Pedal** (lower section). The key signature for the Manual section is one flat (B-flat), and for the Pedal section, it is one sharp (C-sharp). The music includes various note heads (solid, hollow, etc.), stems, and bar lines. Some notes have horizontal dashes or dots, likely indicating specific performance techniques like grace notes or slurs. Measure numbers are visible at the start of each system.

A musical score for piano, page 61, featuring four staves of music. The score is in common time and consists of measures 1 through 12. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) and back to B-flat major. The music includes various dynamics such as forte (f), piano (p), and trills (tr). Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

**Nº 24. WIR GLAUBEN ALL AN EINEN GOTT, SCHÖPFER —**  
(a 4 voci)

The musical score consists of five staves of music. The top staff is for the piano (Pedal). The second staff is labeled "Choral". The remaining three staves are for four voices. The music is in common time, with various key signatures (G major, A major, D major, F# major, B major, E major, A major, D major, G major, C major) indicated by changes in the key signature lines. The vocal parts feature rhythmic patterns such as eighth-note pairs and sixteenth-note figures. The piano part includes bass notes and harmonic support. The vocal entries occur at different times across the measures.

A musical score for piano, consisting of five staves of music. The top two staves are in G major (indicated by a single sharp sign) and the bottom three staves are in F major (indicated by one sharp sign). The music is in common time. The score features various musical elements including eighth and sixteenth note patterns, dynamic markings like 'f' (fortissimo), 'p' (pianissimo), and 'bd' (bass drum), and performance instructions such as 'riten.' (riten.) and 'riten.' (riten.). The notation includes both treble and bass clefs.

## Nº25. WO SOLL ICH FLIEHEN HIN —

Man.

Ped.

Choral

Musical score page 65, system 1. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The music features various note values including eighth and sixteenth notes, and rests. Measure 1 starts with a sixteenth-note pattern in the treble clef staff. Measures 2-3 show eighth-note patterns. Measure 4 begins with a sixteenth-note pattern followed by eighth-note pairs. Measures 5-6 show eighth-note patterns. Measure 7 ends with a sixteenth-note pattern.

Musical score page 65, system 2. The score continues with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one sharp. Measures 1-2 show eighth-note patterns. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns.

Musical score page 65, system 3. The score continues with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one sharp. Measures 1-2 show eighth-note patterns. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns.

Musical score page 65, system 4. The score continues with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one sharp. Measures 1-2 show eighth-note patterns. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns.

A musical score for piano, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat, and the time signature is common time. The score is divided into measures by vertical bar lines. The music features various note values including eighth and sixteenth notes, and rests. The piano part includes dynamic markings such as  $p$  (piano),  $f$  (forte), and  $\text{f} \text{ f}$  (double forte). The score is numbered 66 at the top left.

A page of musical notation for two voices (soprano and alto) and basso continuo. The music is in common time, with a key signature of one flat. The notation includes various note heads, stems, and bar lines. The basso continuo part is indicated by a bass clef and a bass staff, with a bassoon-like symbol above it. The page number 67 is in the top right corner, and the edition information "Edition Peters." is at the bottom left.

## CHORALVARIATIONEN

Nº 26. ACH, WAS SOLL ICH SÜNDER MACHEN?  
 (Partite diverse)

## Partita I

## Partita II

## Partita III



## Partita IV

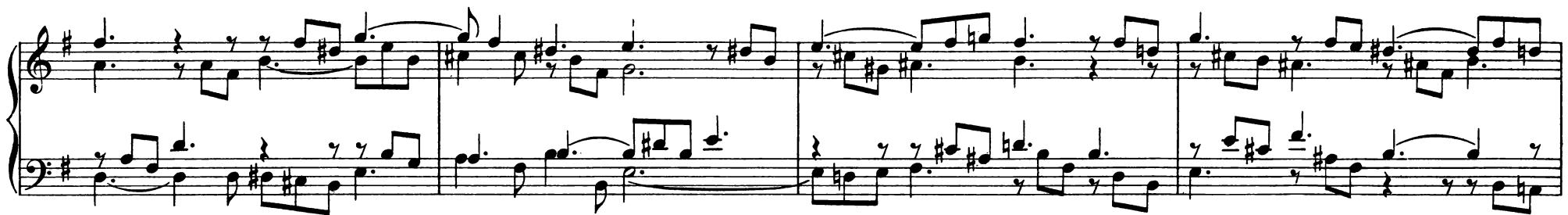


**Partita V (a 2 Clav.)**

A musical score for two keyboards (2 Clav.). The music is in common time and G major. The top staff (treble clef) consists of eighth-note chords. The bottom staff (bass clef) consists of sixteenth-note patterns. The score is divided into three systems by vertical bar lines.

**Partita VI (a 2 Clav.)**

A musical score for two keyboards (2 Clav.). The music is in common time and G major. The top staff (treble clef) features sixteenth-note patterns. The bottom staff (bass clef) features eighth-note chords. The score is divided into four systems by vertical bar lines.

**Partita VII**

## Partita VIII

A musical score for Partita VIII, page 72, featuring five staves of piano music. The score is in common time and consists of two systems of music. The top system begins with a treble clef, a key signature of one sharp (F#), and a bass clef, also with one sharp (F#). The bottom system begins with a treble clef, a key signature of one sharp (F#), and a bass clef, also with one sharp (F#). The music is composed of eighth and sixteenth note patterns, with various dynamics indicated by symbols like 'y' and '#'. The score is divided into measures by vertical bar lines.

## Partita IX (a 2 Clav.)

Adagio

Musical score for Partita IX (a 2 Clav.) in Adagio tempo. The score consists of five systems of music, each with two staves (treble and bass) for two pianos. The key signature is one sharp (F#). The dynamics and performance instructions include:

- System 1:** Dynamics: piano, forte. Performance instruction: piano.
- System 2:** Dynamics: p, f.
- System 3:** Dynamics: f.
- System 4:** Dynamics: p.
- System 5:** Dynamics: p.

The score features various musical elements such as eighth and sixteenth note patterns, grace notes, and dynamic markings like *p* (piano), *f* (forte), and *piano*.



**Partita X**  
**Allegro**

Oberwerk



un poco Adagio

Rückpositiv



Allegro

Oberwerk



540

Rückpositiv

Passagio

Oberwerk

Rückpositiv

Rückpositiv

The musical score consists of five staves of organ music. The top staff is labeled "Rückpositiv". The second staff is labeled "Passagio". The third staff is labeled "Oberwerk". The fourth staff is labeled "(w) Rückpositiv". The fifth staff is labeled "Rückpositiv". The music is in common time, with various note heads and stems. Measure numbers 1 through 12 are present above the staves.

The image shows four staves of organ music, likely for a four-manual organ. The music is in G major and 2/4 time. The staves are arranged in two pairs of two. The top pair consists of the Oberwerk (top staff) and Rückpositiv (bottom staff). The bottom pair also consists of the Oberwerk (top staff) and Rückpositiv (bottom staff). The music features various note heads, stems, and beams, with some notes having three vertical stems. Measure numbers 76, 77, 78, and 79 are indicated above the staves. The labels "Oberwerk" and "Rückpositiv" are placed near their respective staves in each pair.

A musical score for organ, featuring four staves of music. The top two staves are for the 'Oberwerk' (upper manual), and the bottom two staves are for the 'Rückpositiv' ( Rückpositiv). The music is in common time, with a key signature of one sharp (F#). The notation includes various note heads, stems, and bar lines. The 'Adagio' section is indicated above the fourth staff.

Oberwerk

Rückpositiv

Oberwerk

Rückpositiv

Adagio

Oberwerk

Rückpositiv

Oberwerk