JOHANN SEBASTIAN BACH

ORGELWERKE

BAND VI

KRITISCH-KORREKTE AUSGABE VON

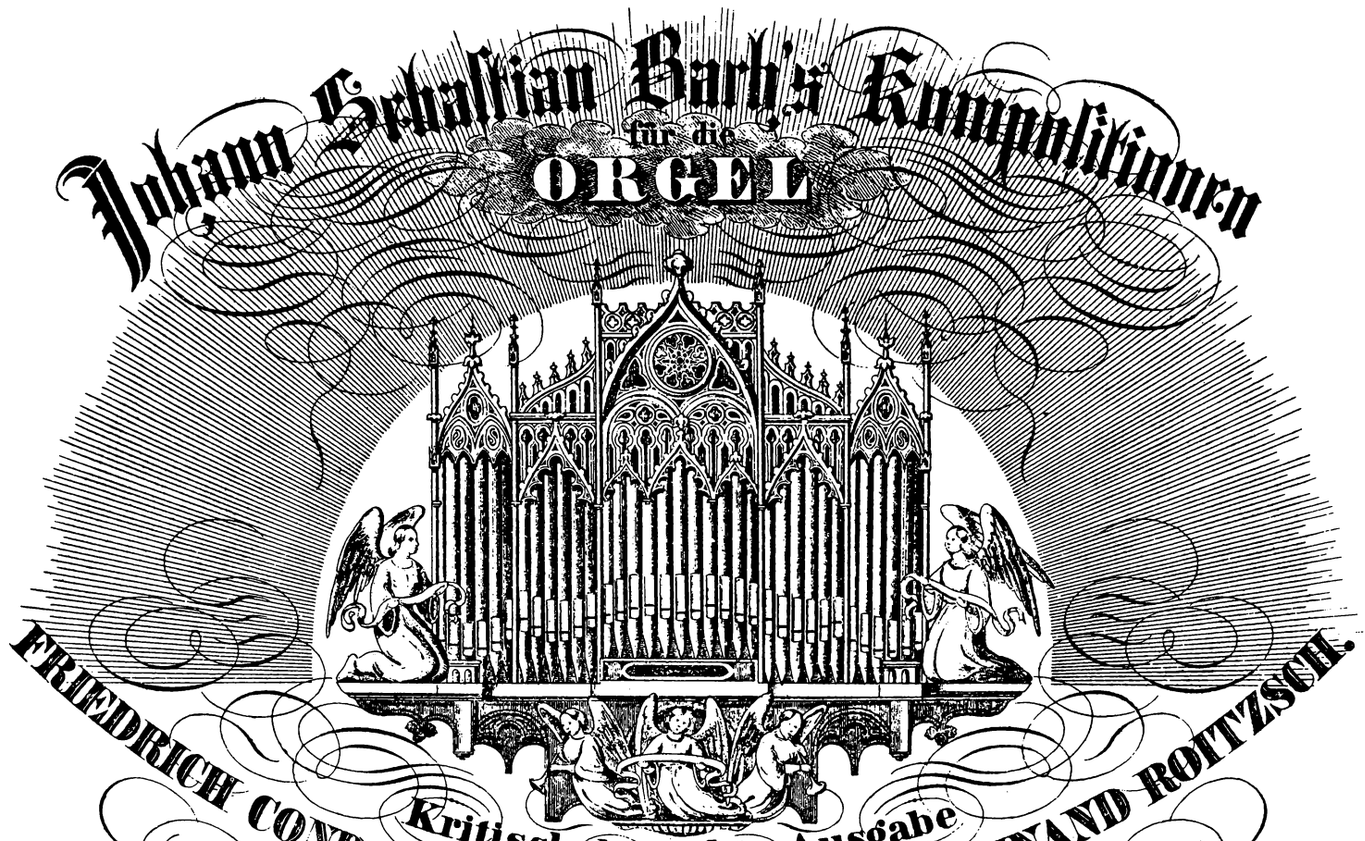
FRIEDRICH CONRAD GRIEPENKERL UND FERDINAND ROITZSCH

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

C. F. PETERS

FRANKFURT · LONDON · NEW YORK

Johann Sebastian Bach's Kompositionen für die ORGEL



Kritisch-korrekte Ausgabe von FRIEDRICH CONRAD GRIEPENKERL und FERDINAND ROITZSCH.

C. F. PETERS CORPORATION
NEW YORK - LONDON - FRANKFURT

PREFACE

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 Kuehnel 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 Kuehnel 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 doigtée, 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, Boulevart (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 Pirró, 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), Allebreve 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, Canonic 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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January 14, 1950

Peters Edition 240/247, 2067

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FOREWORD TO VOL. VI

The Choral-arrangements, which we reserved for the third Part of our Work "*grössere und kunstreichere Choralvorspiele*" (greater and more artistic Choral-preludes) belong to the finest musical creations of J. S. Bach, although the expression "*greater*", if it be understood only of the number of bars, is not always applicable. Their number was too considerable to be contained in one volume of the convenient ordinary size; we have therefore distributed them into two volumes, the sixth and seventh of our Edition, both of which appear together.

The sources, from which we have taken the contents of these two volumes, are:

1. Eighteen Chorale-preludes in the Royal Library at Berlin (Manuscript, autograph B. 4. in folio.) Sixteen are written by J. S. Bach himself and two by Altnikol, his son-in-law. The eighteenth and last number contains the canonic changes already used in the fifth Volume on the Christmas-song, "Vom Himmel hoch da komm' ich her."

2. *Third Part of the Clavier-Exercise, consisting of several preludes on the Catechism and other songs, for the Organ. Composed for amateurs and connoisseurs of such works for the recreation of the mind by Johann Sebastian Bach &c &c.*

3. *Six Chorals of different kinds to prelude on the Organ with 2 Claviers and Pedal composed by Johann Sebastian Boch &c. &c.*

4. *Single Copies* from several Collections, the use of which was kindly permitted. Mr. Roitzsch has carefully compared our Copies with the Autograph No. 1. in Berlin.

Nos. 2 and 3 are original Editions in the possession of Forkel at the time of his death and now in mine. — In this Copy J. S. Bach has corrected the six Chorals throughout with his own hand and sometimes annexed the Hands, Parts and Claviers, with and on which they should be played.

The present Volume contains

1. from the Autograph:

No. 7. Allein Gott in der Höh sei Ehr! *Trio A major.* (Honor to God on high alone.)

With the variant reading after the Autograph in the possession of Dr. C. Schiller in Brunswick. Two Copies, one belonging to Krebs at his death, now in the possession of Mr. Reichardt, Court-Organist, and other by Penzel of the year 1753, agree almost exactly with this Autograph. Strictly speaking, we can distinctly recognize three different arrangements of this Trio by the Master himself; the third, however, exhibits but little deviation.

No. 8. The same Melody. *G major.*

With a variation after two identical copies in the possession of Krebs at his death (now of Reichardt.)

From the word '*Andante*" after the short "*Adagio*" we can judge in what tempo this Choral-prelude should be played. In general in similar works, which contain a Choral-melody, it is safest to take the tempo, as the Choral is usually sung. The exceptions from this rule are easily to be distinguished.

No. 9. The same Melody. *A major.*

The ornaments in this piece are printed exactly after the Autograph. We may learn their signification from the *Clavierbüchlein* in J. S. Bach's own handwriting for his eldest son, W. Friedemann Bach, where they are indicated.

No. 12b. An Wasserflüssen Babylon. (By the Waters of Babylon.)

The first arrangement in No. 12 is not included in the Autograph.

With a Variation from the book once belonging to Krebs (now to Reichardt) after which this prelude appears very much improved. In Krebs's book both are distinguished by the following superscription: *Vers 1, a 5 con 2 Clav. e dopp. Ped.* (double Pedal), *Vers 2, alio modo a 4 con 2 Clav. e simp. Ped.* Both have great resemblance to each other and are therefore brought under one number.

No. 27. Herr Jesu Christ, dich zu uns wend'. *Trio.* (Lord Jesus Christ, unto us turn.)

With two variant readings. The first is in Gleichauf's (Schelble's) Collection and in that of Mr. Hauser. It is a fragment of the great *Trio* after the Autograph in the Text. The second was formerly in the possession of Krebs and is from the Manuscript Collection of Dehn.

No. 31. Jesus Christus, unser Heiland. (Jesus Christ, our Saviour.)

With another reading after the copies belonging to C. F. Becker and Reichardt. It affords a proof that J. S. Bach carefully corrected his own Works.

No. 32. The same Melody. *Alio Modo.*

This arrangement is in the same Autograph-Collection; it is not, however, written by J. S. Bach, but very carefully by his son-in-law Altnikol.

2. from Third Part of the Clavier-Exercise:

No. 5. Allein Gott in der Höh' sei Ehr'. *F major.* (Honour to God on high alone.)

No. 6. The same Melody. *G major.*

With another reading from Schelble's Collection, communicated by Gleichauf.

No. 10. The same Melody. *Fughetta. A major.*

No. 13. Aus tiefer Noth schrei' ich zu dir. *In Six parts.* (In deepest need I cry to thee.)

No. 14. The same Melody. *Manualiter.*

No. 17. Christ, unser Herr, zum Jordan kam. (Christ our Lord to Jordan came.)

No. 18. The same Melody. *Manualiter.*

No. 19. Dies sind die heil'gen zehn Gebot. (These are the holy ten commands.)

No. 20. The same Melody. *Fughetta.*

No. 30. Jesus Christus, unser Heiland. (Jesus Christ our Saviour.)

No. 33. The same Melody. *Fuga.*

The few errata in the original Edition are here corrected; and we believe we may affirm that the contents of the third part of the *Clavierübung* are without a fault in our Edition.

3. from the six Chorals:

No. 2. Ach bleib bei uns, Herr Jesu Christ. (Ah! stay with us, Lord Jesus Christ.)

4. after single Copies from Private Collections:

No. 1. Ach Gott und Herr. (Ah God and Lord!)
From Oley's and Gleichauf's Collections.

No. 3. Allein Gott in der Höh' sei Ehr'. *In two parts. G major.*
After a Copy by Schelble, communicated by Gleichauf.

No. 4. The same Melody. In Three Parts for the Manual. *G major.*
After a faultless copy belonging to (Krebs) Reichardt.

No. 11. The same Melody. *Fuga. G major.*
From (Oley's) Hauser's Collection.

No. 12. An Wasserflüssen Babylon.
From (Krebs's) Reichardt's Copy.

No. 15. Christ lag in Todesbanden. *E minor.* (Christ lay in bonds of death.)
After two Copies in my Collection and one in the Royal Library in Berlin. All three contain some slight mistakes, but not in the same places, so that the restoration was easy.

No. 16. The same Melody. *Fantasia. Cantus firmus.* In Alt.
From Hauser's Collection.
With another reading from Gleichauf's (Schelble's) Collection, where the *cantus firmus* is given to the Pedal, besides some other alterations. Whether this arrangement proceeds from J. S. Bach, may be doubted.

No. 21. Durch Adams Fall is ganz verderbt. (By Adam's Fall is quite corrupt.)
After two Copies belonging to Oley and Müller, Organist in Magdeburg.

No. 22. Ein feste Burg' ist unser Gott. (A fortress strong is our God.)
From Krebs's (now Reichardt's) book.

No. 23. Gelobet seist du, Jesu Christ. (Oh! praised be thou, Jesus Christ.)
The copy was written by Cantor Kegel.

No. 24. Gott der Vater, wohn' uns bei. (God the father, dwell with us.)
From Oley's Collection.
With another reading from Gleichauf's Collection. We have printed it principally for the first five bars, which however are probably not by Bach himself.

No. 25. Gottes Sohn ist kommen. (God's Son is come.)
Communicated by C. F. Becker.

No. 26. Herr Gott, dich loben wir. (Lord God, Thee do we praise.)
After a Copy in Forkel's handwriting in my Collection.

No. 28. Ich hab' mein' Sach' Gott heimgestellt. (I place my trust in God alone.)
After two Copies in the Collections of Oley and Gleichauf (Schelble.)

No. 29. Jesu, meine Freude. (Jesus, my joy.)
After two Copies belonging to Mr. Hauser—in one of them the Appendix in 3/8 time is wanting—and after one belonging to Oley, which contains also the Choral with figured bass.
With another reading, or rather arrangement from Gleichauf's (Schelble's) Collection. This and the reading subjoined to "Christ lag in Todesbanden" (Christ lay in bonds of death) show how many Choral-preludes which are superscribed only for the Manual, can also be arranged for Manual and Pedal, without acting quite contrary to the opinion of the Master.

No. 34. In dich hab' ich gehoffet, Herr. *Fughetta.* (In Thee have I hoped, oh Lord!)
After three Copies in the Collections of Gleichauf, Hauser and Oley.

(To be continued in the Seventh Volume.)

BRUNSWICK, September 1847

F. K. Griepenkerl, sen.

VORREDE ZUR ERSTEN AUFLAGE.

Band VI.

Zu den geistreichsten Tonschöpfungen J. S. Bachs gehören ohne Zweifel die Choralbearbeitungen, welche wir für die dritte Abteilung „größere und kurzstreichere Choralvorspiele" aufsparten, wenngleich der Ausdruck „größere", sofern man ihn nur von der Anzahl der Takte verstehen wollte, zuweilen nicht passen möchte. Ihre Anzahl war zu bedeutend, als daß sie alle in einem einzigen Bande von der gewöhnlichen und bequemen Stärke hätten Raum finden können; deshalb haben wir sie in 2 Bände, den 6. und 7. unserer Ausgabe, verteilt, die nun beide zugleich erscheinen.

Die Quellen, aus denen wir den Inhalt dieser beiden Bände schöpften, sind:

1. Achtzehn Choralvorspiele in der Königl. Bibliothek zu Berlin. (Manuscript. autograph. B. 4. in folio.) Sechzehn sind von der Hand J. S. Bachs selbst geschrieben, und zwei von der Hand Altnikols, seines Schwiegersohnes. Die achtzehnte und letzte Nummer enthält die schon im fünften Band benutzten kanonischen Veränderungen über das Weihnachtslied: Vom Himmel hoch da komm ich her.
2. *Dritter Theil der Clavier-Übung, bestehend in verschiedenen Vorspielen über die Catechismus- und andere Gesänge vor die Orgel. Denen Liebhabern und besonders denen Kennern von dergleichen Arbeit, zur Gemüths Ergetzung verfertigt von Johann Sebastian Bach, Königl. Pohlnischen, und Churfürstl. Sächs. Hof-Compositeur, Capellmeister, und Directore Chori Musici in Leipzig. In Verlegung des Authoris.*
3. *Sechs Chorale von verschiedener Art auf einer Orgel mit 2 Clavieren und Pedal vorzuspielen, verfertigt von Johann Sebastian Bach, Königl. Pohln. und Churf. Sächs. Hof-Compositeur, Capellm. und Direct. Mus. Lips. In Verlegung Joh. Georg Schüblers zu Zella am Thüringer Walde.*
4. Einzelne Abschriften aus mehreren Privat-Sammlungen, deren Benutzung uns freundlich gestattet war.

Mit dem Autograph unter Nr. 1 hat Herr Ferd. Roitzsch unsere Abschriften in Berlin selbst sorgfältig verglichen.

Nr. 2 und 3 sind Originalausgaben aus Forkels Nachlaß und jetzt in meinem Besitz. — Die sechs Choräle hat J. S. Bach in diesem Exemplar mit eigener Hand durchkorrigiert und zuweilen Hände, Stimmen und Klaviere zum praktischen Gebrauch beigeschrieben.

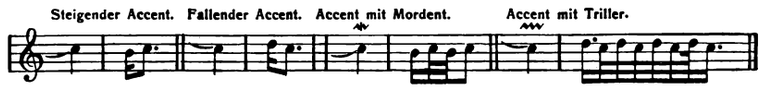
In vorliegendem sechsten Bande befinden sich

1) Aus dem Autograph:

Nr. 7. Allein Gott in der Höh sei Ehr! *Trio. A dur.*
Hierzu die Variante nach dem Autograph im Besitz des Herrn Dr. C. Schiller in Braunschweig. Mit diesem Autograph stimmen zwei Abschriften, eine aus dem Nachlaß von Krebs im Besitz des Herrn Hoforganisten Reichardt, und eine andere von Penzel vom Jahre 1753 ziemlich genau überein. Eigentlich stellen sich drei verschiedene Bearbeitungen des Meisters von diesem *Trio* deutlich heraus, doch weicht die dritte von den beiden anderen nur wenig ab.

Nr. 8. Dieselbe Melodie. *G dur.*
Hierzu eine Variante nach zwei gleichlautenden Abschriften aus dem Nachlaß von Krebs bei Reichardt.
Aus dem Worte „*Andante*" nach dem kurzen *Adagio* kann man entnehmen, in welcher Bewegung dieses Choralvorspiel etwa vorgetragen werden muß. Überhaupt geht man bei ähnlichen Arbeiten mit einer Choralmelodie am sichersten, wenn man das Tempo ungefähr so nimmt, wie der Choral gesungen zu werden pflegt. Die Ausnahmen von dieser Regel erkennt man leicht.

Nr. 9. Dieselbe Melodie. *A dur.*
Die Verzierungen in diesem Stück sind genau nach dem Autograph gestochen. Die Bedeutung derselben kann man aus dem eigenhändigen Klavierbüchlein von J. S. Bach für seinen ältesten Sohn, W. Friedemann Bach, ersehen, in dem sie angedeutet sind. Etwa so:



Nr. 12b. An Wasserflüssen Babylon.
Die erste Bearbeitung unter Nr. 12a befindet sich nicht mit unter den Autographen.
Hierzu eine Variante aus dem Nachlaß von Krebs bei Reichardt, wonach dies Vorspiel sehr verbessert erscheint. In dem Buch aus dem Nachlaß von Krebs sind beide durch folgende Überschriften unterschieden: *Vers* 1, *a* 5 *con* 2 *Clav. e dopp.*

Ped. Vers 2, *alio modo a* 4 *con* 2 *Clav. e simp. Ped.* — Beide haben große Ähnlichkeit miteinander und sind deshalb unter eine Nummer gebracht.

Nr. 27. Herr Jesu Christ, dich zu uns wend. *Trio.*
Hierzu zwei Varianten. Die erste befindet sich in Gleichaufs (Schelbles) Sammlung und bei Hauser. Sie ist ein Bruchstück des großen *Trios* nach dem Autograph im Text. Die zweite ist aus dem Nachlaß von Krebs und der Handschriften-Sammlung von Dehn.

Nr. 31. Jesus Christus, unser Heiland.
Hierzu die Variante nach den Abschriften bei C. F. Becker und Reichardt. Sie liefert den Beweis dafür, daß J. S. Bach seine eigenen Werke sorgfältig verbesserte.

Nr. 32. Dieselbe Melodie. *Alio modo.*
Diese Bearbeitung steht in derselben Autographen-Sammlung, doch ist sie nicht von J. S. Bach, sondern von dessen Schwiegersohne Altnikol sehr sorgfältig geschrieben.

2) Aus dem dritten Teil der Klavierübung.

Nr. 5. Allein Gott in der Höh sei Ehr. *F dur.*

Nr. 6. Dieselbe Melodie. *G dur.*
Hierzu eine interessante Variante aus der Sammlung von Schelble, mitgeteilt von Gleichauf.

Nr. 10. Dieselbe Melodie. Fughetta. *A dur.*

Nr. 13. Aus tiefer Not schrei ich zu dir. Sechsstimmig.

Nr. 14. Dieselbe Melodie. *Manualiter.*

Nr. 17. Christ, unser Herr, zum Jordan kam.

Nr. 18. Dieselbe Melodie. *Manualiter.*

Nr. 19. Dies sind die heilgen zehn Gebot.

Nr. 20. Dieselbe Melodie. *Fughetta.*

Nr. 30. Jesus Christus, unser Heiland.

Nr. 33. Dieselbe Melodie. *Fuga.*
Die wenigen Stichfehler in der Originalausgabe sind hier verbessert, überhaupt steht der Inhalt des dritten Teiles der Klavierübung in dieser unsrer Ausgabe nun wohl fehlerlos da.

3) Aus den sechs Chorälen.

Nr. 2. Ach bleib bei uns, Herr Jesu Christ.

4) Nach einzelnen Abschriften aus Privat-Sammlungen.

Nr. 1. Ach Gott und Herr.
Aus den Sammlungen von Oley und Gleichauf.

Nr. 3. Allein Gott in der Höh sei Ehr. Zweistimmig *G dur.*
Nach einer Abschrift von Schelble, durch Gleichauf mitgeteilt.

Nr. 4. Dieselbe Melodie. Dreistimmig für das Manual. *G dur.*
Nach einer fehlerlosen Abschrift aus dem Nachlasse von Krebs bei Reichardt.

Nr. 11. Dieselbe Melodie. *Fuga. G dur.*
Aus der Sammlung von Oley bei Herrn Hauser.

Nr. 12ª. An Wasserflüssen Babylon.
Aus dem Nachlaß von Krebs bei Reichardt.

Nr. 15. Christ lag in Todesbanden. *E moll.*
Nach zwei Abschriften aus meiner Sammlung und einer aus der Königl. Bibliothek in Berlin. Alle drei enthalten kleine Schreibfehler, doch nicht an denselben Stellen, so daß die Herstellung leicht war.

Nr. 16. Dieselbe Melodie. *Fantasia. Cantus firmus* im Alt.
Aus Hausers Sammlung.
Hierzu die Variante aus Gleichaufs (Schelbles) Sammlung, in welcher der *cantus firmus* dem Pedal zuerteilt ist und sonst noch einige Abweichungen vorkommen. Ob diese Einrichtung von J. S. Bach selbst herrührt, darf bezweifelt werden.

Nr. 21. Durch Adams Fall ist ganz verderbt.
Nach zwei Abschriften bei Oley und Organist Müller in Magdeburg.

Nr. 22. Ein feste Burg ist unser Gott.
Aus dem Nachlaß von Krebs bei Reichardt.

Nr. 23. Gelobet seist du, Jesu Christ.
Die Abschrift rührt vom Kantor Kegel her.

Nr. 24. Gott der Vater wohn uns bei.
Aus der Sammlung von Oley.
Hierzu die Variante aus der Sammlung von Gleichauf. Mitgeteilt wird sie besonders der ersten fünf Takte wegen, welche indes wohl nicht von J. S. Bach selbst herrühren.

Nr. 25. Gottes Sohn ist kommen.
Mitgeteilt von C. F. Becker.

Nr. 26. Herr Gott, dich loben wir.
Nach einer eigenhändigen Abschrift von Forkel aus meiner Sammlung.

Nr. 28. Ich hab mein Sach Gott heimgestellt.
Nach zwei Abschriften aus den Sammlungen von Oley und Gleichauf (Schelble).

Nr. 29. Jesu, meine Freude.
Nach zwei Abschriften bei Hauser — in einer derselben fehlt der Anhang im $^{3}/_{8}$ Takt — und nach einer bei Oley, in der sich auch der Choral mit beziffertem Baß befindet.
Hierzu die Variante, oder vielmehr das Arrangement aus der Sammlung von Gleichauf (Schelble). Diese und die Variante zu „Christ lag in Todesbanden" mögen zeigen, wie man sich manche Choralvorspiele, die nur fürs Manual geschrieben sind, auch für Manual und Pedal einrichten kann, ohne der Meinung des Meisters ganz entgegen zu handeln.

Nr. 34. In dich hab ich gehoffet, Herr. *Fughetta.*
Nach drei Abschriften aus den Sammlungen von Gleichauf, Hauser und Oley.

Die Fortsetzung folgt im siebenten Bande.

Braunschweig, im September 1847.

F. K. Griepenkerl sen.

PREFACE TO THE VOLUMES VI AND VII

J. S. Bach's choral-preludes ⟨cf. preface to vol. V of this edition⟩ have been handed down to us partly in form of collections put up by the master's own hand, partly in single autographs and contemporary copies. The "Little Organ-Book", has been reproduced in accordance with the edition of Griepenkerl and Roitzsch in the preceding volume ⟨V⟩. All the preludes still left have been gathered up in the two following volumes ⟨vol. VI and VII⟩, with the only exception of some pieces, which have been discovered only recently. To save the player the trouble of looking up titles at different places, the chorals have been reproduced in alphabetic order here also. If a piece originally appertained to a collection or if it has come down to us as a single composition, has not been taken into account thereby.

But the order established by Bach himself being of a lasting and great interest with respect to his liturgical views and notions ⟨more detailed information about this question is to be found in the XIII[th] chapter of Schweitzer's biography of J. S. Bach⟩, it has been specified hereafter, which chorals of the VI[th] and VII[th] volume were originally brought together in the collection of the "18 great chorals", which ones belonged to the "6 chorals" ⟨Collection Schübler⟩ and which ones form the third part of the Pianoforte-Practice.

EIGHTEEN CHORALS

Nr. of the choral in the autograph	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV	XVI	XVII	XVIII
Nr. in the present edition (vol. VI, vol. VII)	36	37	12 b	49	27	48	43	56	45	46	47	9	8	7	31	32	35	58

SIX CHORALS

Nr. of the choral in the autograph	I	II	III	IV	V	VI
Nr. in the present edition (vol. VI, vol. VII)	57	63	59	42	2	38

PIANOFORTE PRACTICE PART III

Nr. of the choral in the autograph	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV	XVI	XVII	XVIII	XIX	XX	XXI
Nr. in the present edition ⟨vol. VI, vol. VII⟩	39 a	39 b	39 c	40 a	40 b	40 c	5	6	10	19	20	60	61	52	47	17	18	13	14	30	33

Bachs collections of choral-preludes have been published in their authentic order in Peters' Edition unter the following edition-numbers:

Orgelbüchlein ⟨Little Organ-Book⟩ . . . . . Ed.-Nr. 3946
Six Chorals ⟨Collection Schübler⟩ and eighteen Chorals . . . . . Ed.-Nr. 3947
Pianoforte-Practice, 3[rd] part. . . . . Ed.-Nr. 3948

February 1928

D. Dr. KARL STRAUBE

8661. 8662.

VORBEMERKUNG ZU BAND VI UND VII

Die Bach'schen Choral-Vorspiele ⟨siehe Vorwort zu Bd. V dieser Ausg.⟩ sind uns teilweise in geordneten Sammlungen von des Meisters eigener Hand, teils nur in einzelnen Autographen und zeitgenössischen Abschriften überliefert. Das Orgelbüchlein ist seinem Inhalte nach im vorhergehenden Band ⟨V⟩ der Griepenkerl-Roitzsch-Ausgabe geboten worden. Samtliche noch verbleibende Vorspiele mit Ausnahme von einigen später aufgefundenen Stücken sind in den zwei folgenden Bänden ⟨Bd. VI und VII⟩ zusammengefaßt. Um auch hier dem Spieler ein Nachschlagen an verschiedenen Orten zu ersparen, wurden einheitlich die Choräle in ein Alphabet geordnet. Unberücksichtigt blieb dabei, ob es sich um Stücke handelte, die ursprünglich in Sammlungen aufgenommen waren, oder um solche, die einzeln überliefert sind.

Dà die Ordnungen Bachs für seine liturgische Einstellung von bleibendem großen Interesse sind ⟨Näheres hierüber sagt Schweitzer im XIII. Kapitel seiner Bach-Biographie⟩, wird im folgenden angegeben, welche Choräle aus Band VI und VII zusammengefaßt waren in den ursprünglichen Sammlungen, der „Achtzehn großen Choräle", der „Sechs-Choräle" ⟨Schübler-Sammlung⟩ und des dritten Teiles der „Clavier-Uebung".

ACHTZEHN CHORÄLE

Choral Nr. im Autograph	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV	XVI	XVII	XVIII
Nr. in der vorliegenden Ausgabe (Band VI, Band VII)	36	37	12 b	49	27	48	43	56	45	46	47	9	8	7	31	32	35	58

SECHS CHORÄLE

Choral Nr. im Autograph	I	II	III	IV	V	VI
Nr. in der vorliegenden Ausgabe (Band VI, Band VII)	57	63	5	42	2	38

CLAVIERUEBUNG TEIL III

Choral Nr. im Autograph	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV	XVI	XVII	XVIII	XIX	XX	XXI
Nr. in der vorliegenden Ausgabe (Band VI, Band VII)	39 a	39 b	39 c	40 a	40 b	40 c	5	6	10	19	20	60	61	52	47	17	18	13	14	30	33

In der ursprünglichen Anordnung sind die Choralvorspiel-Sammlungen Bachs als Einzelbände in der Edition Peters unter folgenden Editions-Nummern erschienen:

Orgelbüchlein . . . . . Ed.-Nr. 3946
Sechs Choräle ⟨Schübler-Sammlung⟩ und achtzehn Choräle . . . . . Ed.-Nr. 3947
Clavier-Uebung, Teil III . . . . . Ed.-Nr. 3948

F e b r u a r 1928

D. Dr. KARL STRAUBE

8661. 8662.

PRÉFACES DES VOLUMES VI ET VII

Les préludes de cantiques de J. S. Bach ⟨comp. la préface du vol. V de cette édition⟩ nous ont été transmises moitié sous forme de collections dues au maître lui-même, moitié sous forme d'autographes détachés ou de copies contemporaines. Le «Petit Cahier d'orgue» a été reproduit suivant l'édition de Griepenkerl et Roitzsch dans le volume précédent ⟨V⟩. Toutes les préludes qui nous restent encore ont été réunies dans les deux volumes suivants ⟨vol. VI et vol. VII⟩ cependant à l'exception de quelques pièces qu'on n'a trouvées que récemment. Pour épargner à celui qui se servira de ces livres la peine de les consulter à différents endroits, on a rangé tous les cantiques même ici d'après l'ordre alphabétique. On n'y a pas mentionné s'il s'agit de pièces qui faisaient partie d'une collection ou non.

Mais comme l'ordre primordial établi par Bach est d'un grand intérêt permanent pour tout le monde à cause de ses idées sur la liturgie ⟨pour plus amples renseignements sur ce point consulter Schweitzer, Biographie de J. S. Bach, chap. XIII⟩, on a indiqué ci-dessous, quels cantiques des volumes VI et VII étaient jadis réunis dans la collection des 18 grands cantiques, quels autres cantiques dans la collection des Six Cantiques ⟨Collection Schübler⟩ et enfin quels cantiques constituent la troisième partie des «Exercices de piano».

DIX-HUIT CANTIQUES

No. de l'autographe	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV	XVI	XVII	XVIII
No. de l'édition présente ⟨Vol. VI, Vol. VII⟩	36	37	12b	49	27	48	43	56	45	46	47	9	8	7	31	32	35	58

SIX CANTIQUES

No. de l'autographe	I	II	III	IV	V	VI
No. de l'édition présente ⟨Vol. VI, Vol. VII⟩	57	63	59	42	2	38

EXERCICES DE PIANO, PARTIE III

No. de l'autographe	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV	XVI	XVII	XVIII	XIX	XX	XXI
No. de l'édition présente ⟨Vol. VI, Vol. VII⟩	39a	39b	39c	40a	40b	40c	5	6	10	19	20	60	61	52	47	17	18	13	14	30	33

Les collections des préludes de cantiques de Bach présentant l'arrangement original ont paru dans l'Édition Peters sous les nombres d'édition suivants:

Petit Cahier d'orgue ..... No. d'Éd. 3946
Six cantiques ⟨Collection Schübler⟩ et dix-huit cantiques..... No. d'Éd. 3947
Exercices de piano, partie III ..... No. d'Éd. 3948

Février 1928

D. Dr. KARL STRAUBE

8661. 8662.

Bach, Orgelwerke. Band VI.

Abteilung III.

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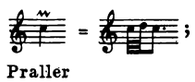
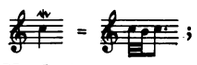


Praller



Mordent

Triller ohne Nachschlag

Triller mit Nachschlag

Triller mit Doppelschlag von oben

Triller mit Doppelschlag von unten

Ach Gott und Herr.

J. S. BACH.

1.

Manuale.

Pedale.

Ach bleib bei uns, Herr Jesu Christ.

a 2 Clav. e Pedale.

2.

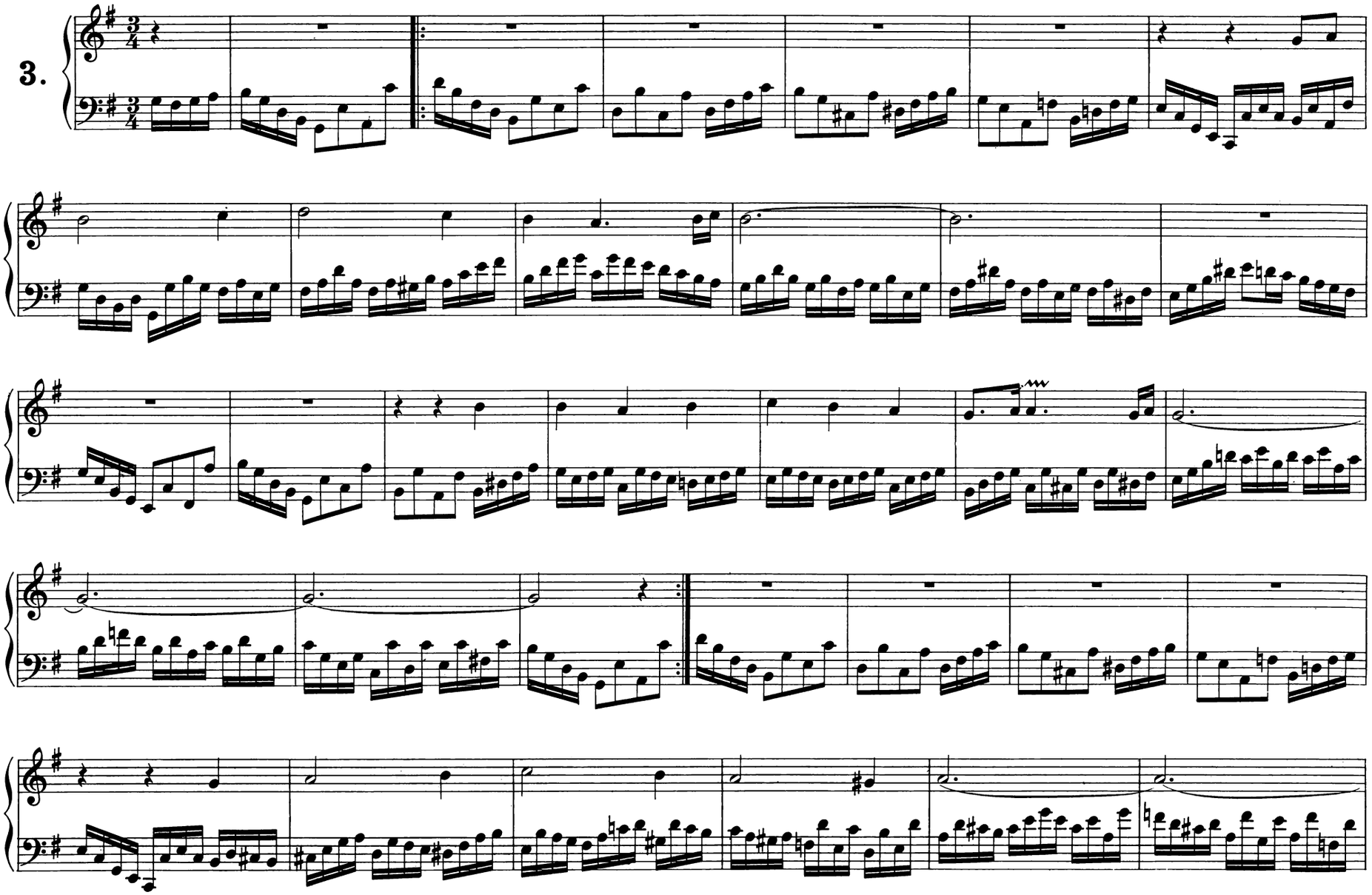
Fine.

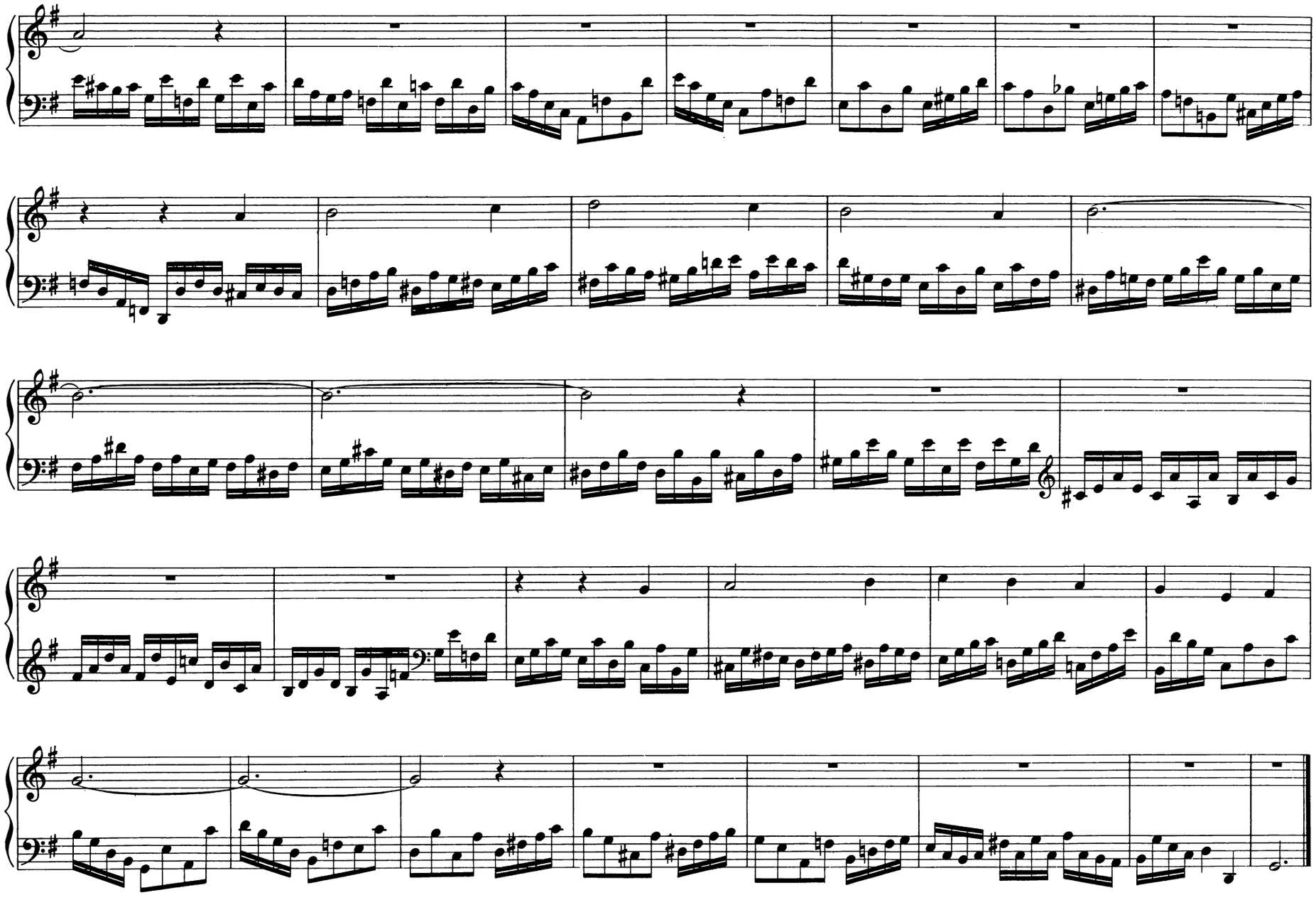
Dal Segno. 𝄋

Allein Gott in der Höh' sei Ehr'.

Manualiter.

3.

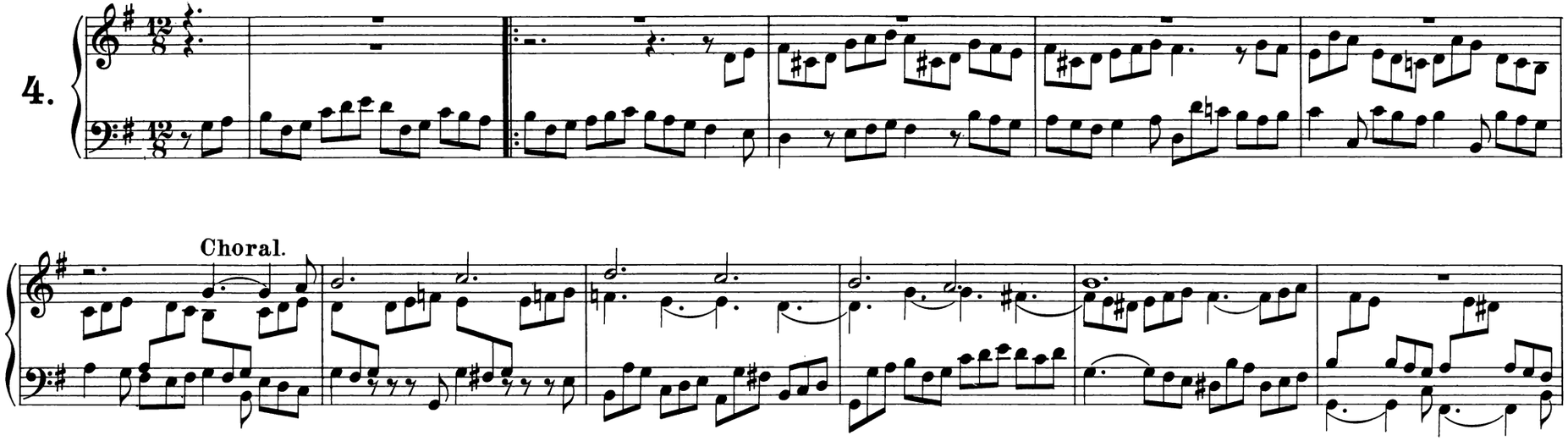


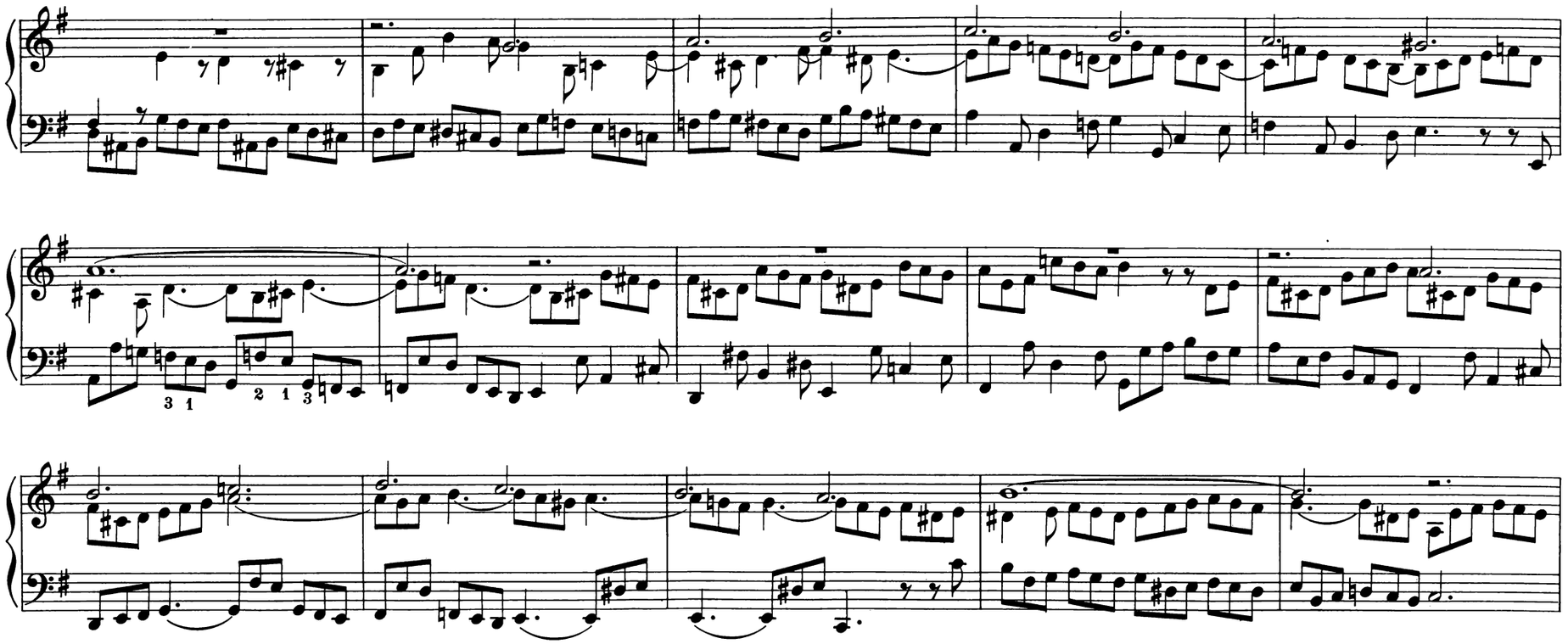


Allein Gott in der Höh' sei Ehr'.

Manualiter.

4.

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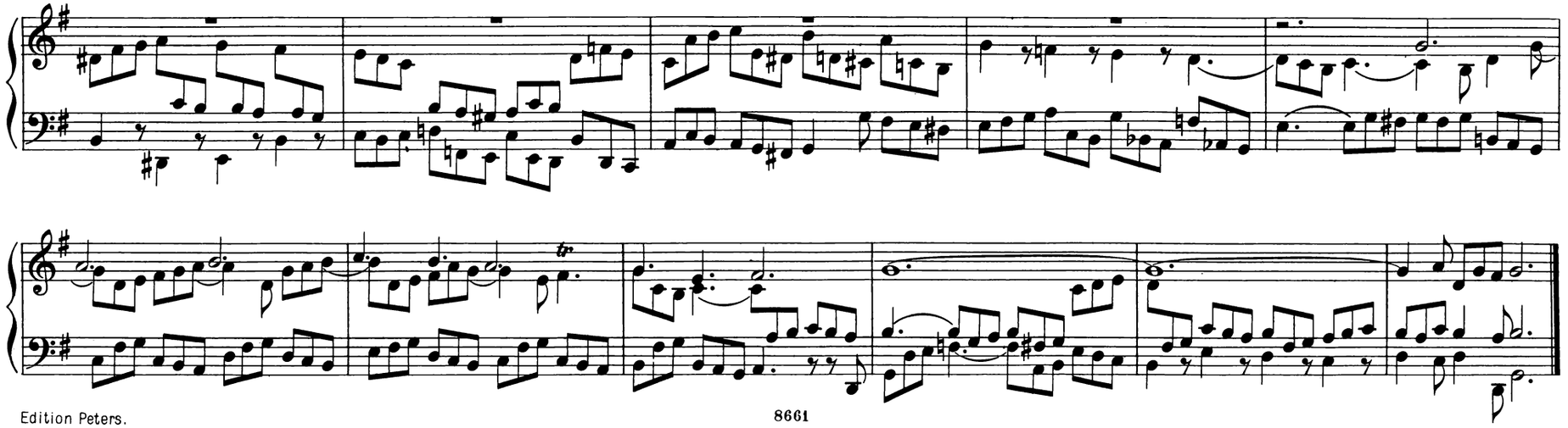


Allein Gott in der Höh' sei Ehr'.

Canto fermo in Alto. (a 3 voci.)

5.

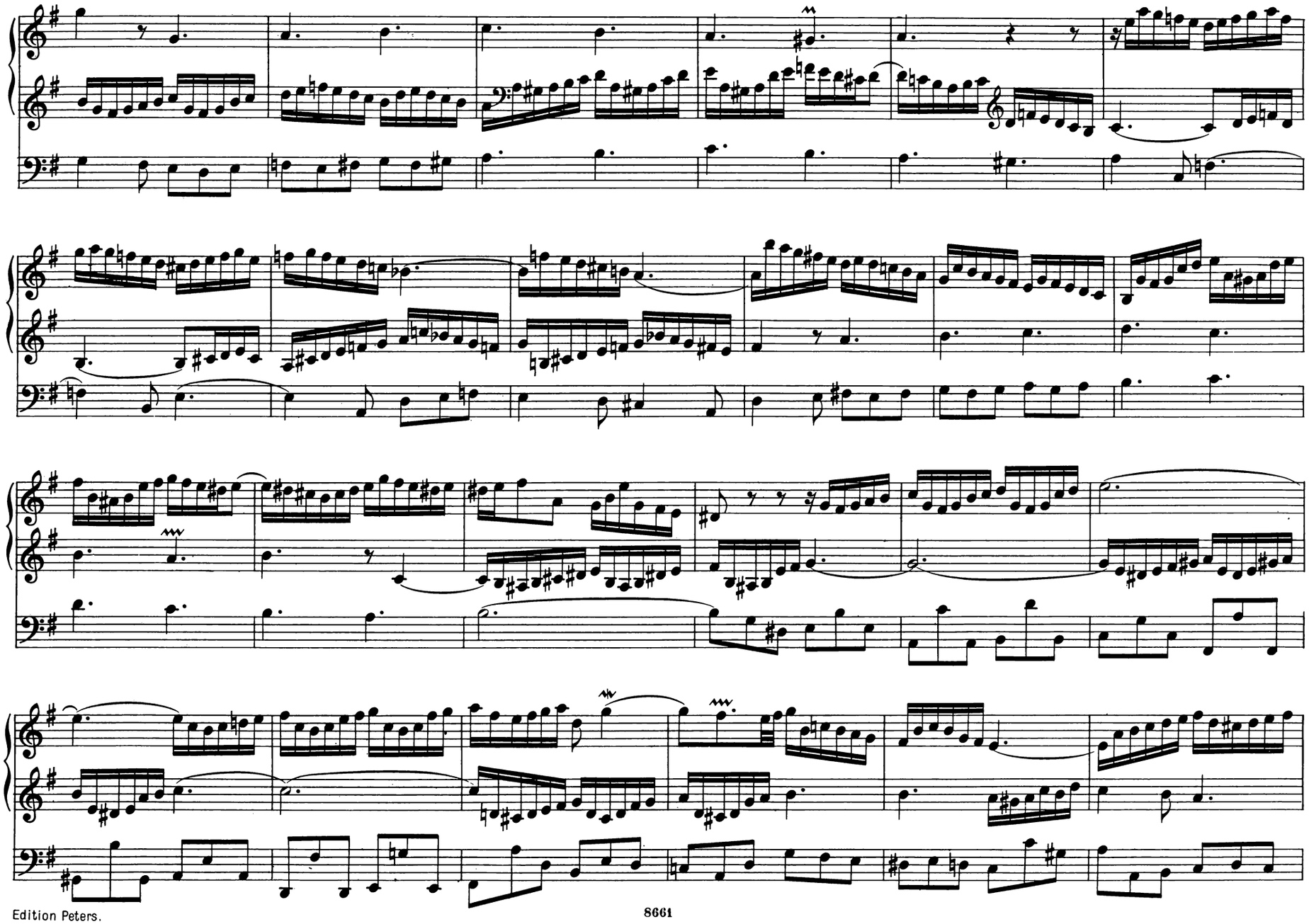
1.

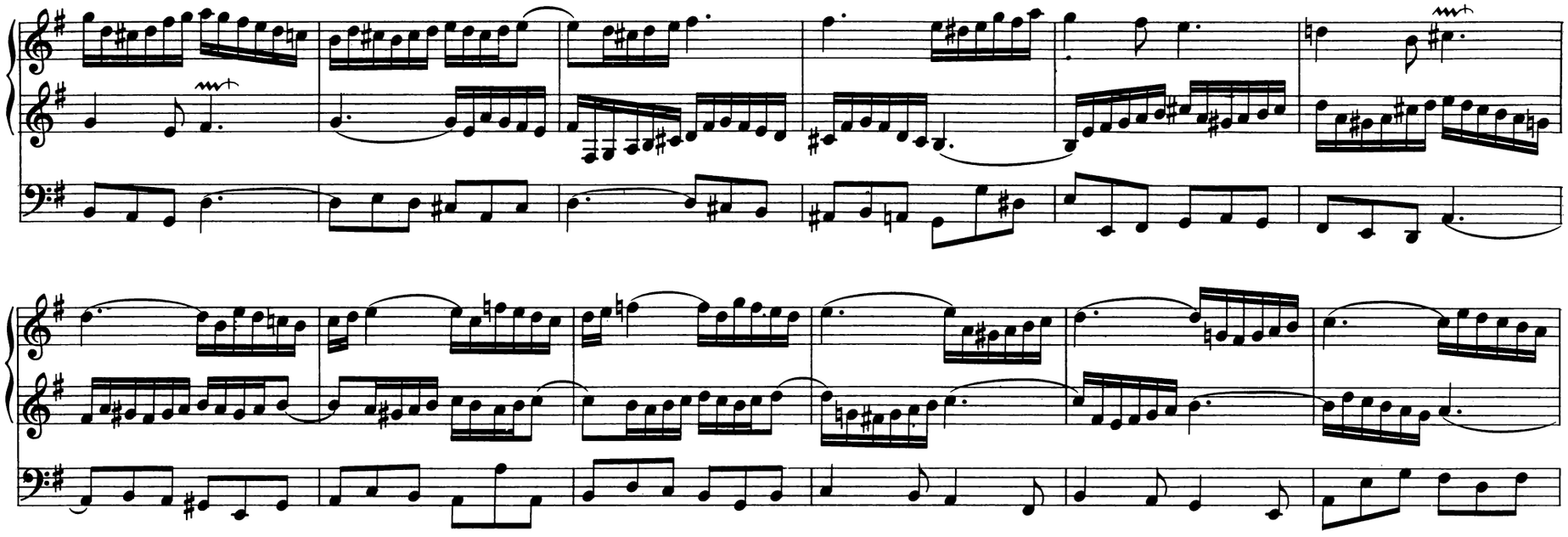
2.

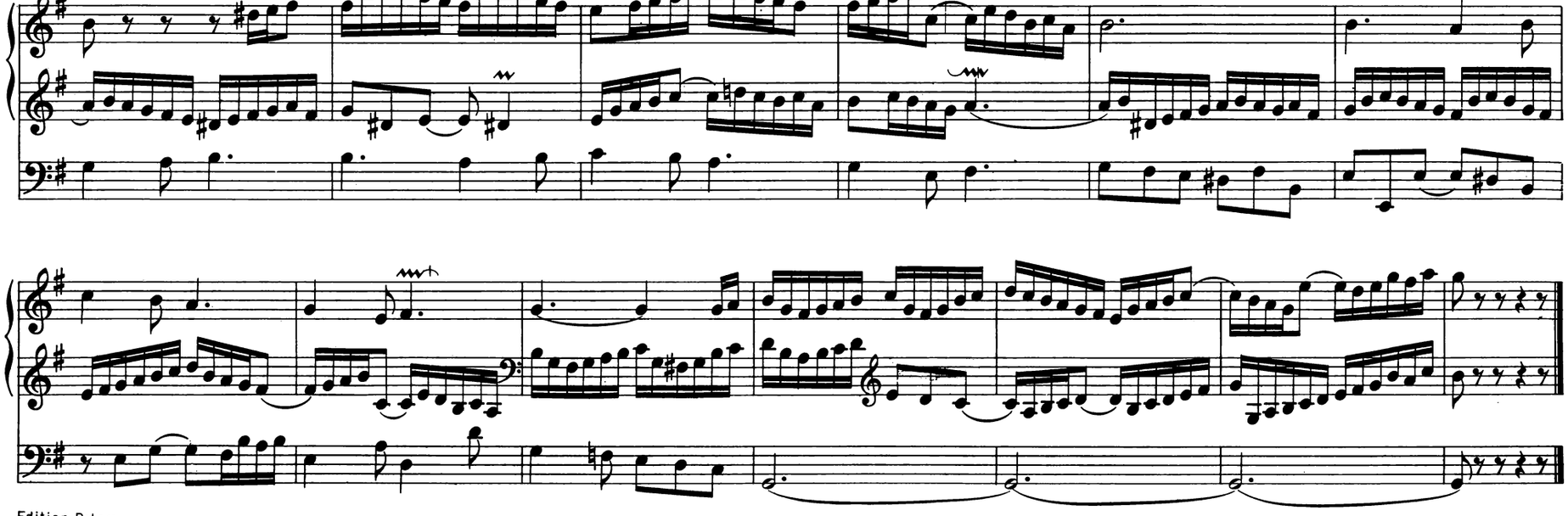
Allein Gott in der Höh' sei Ehr'.

a 2 Clav. e Pedale.

6.



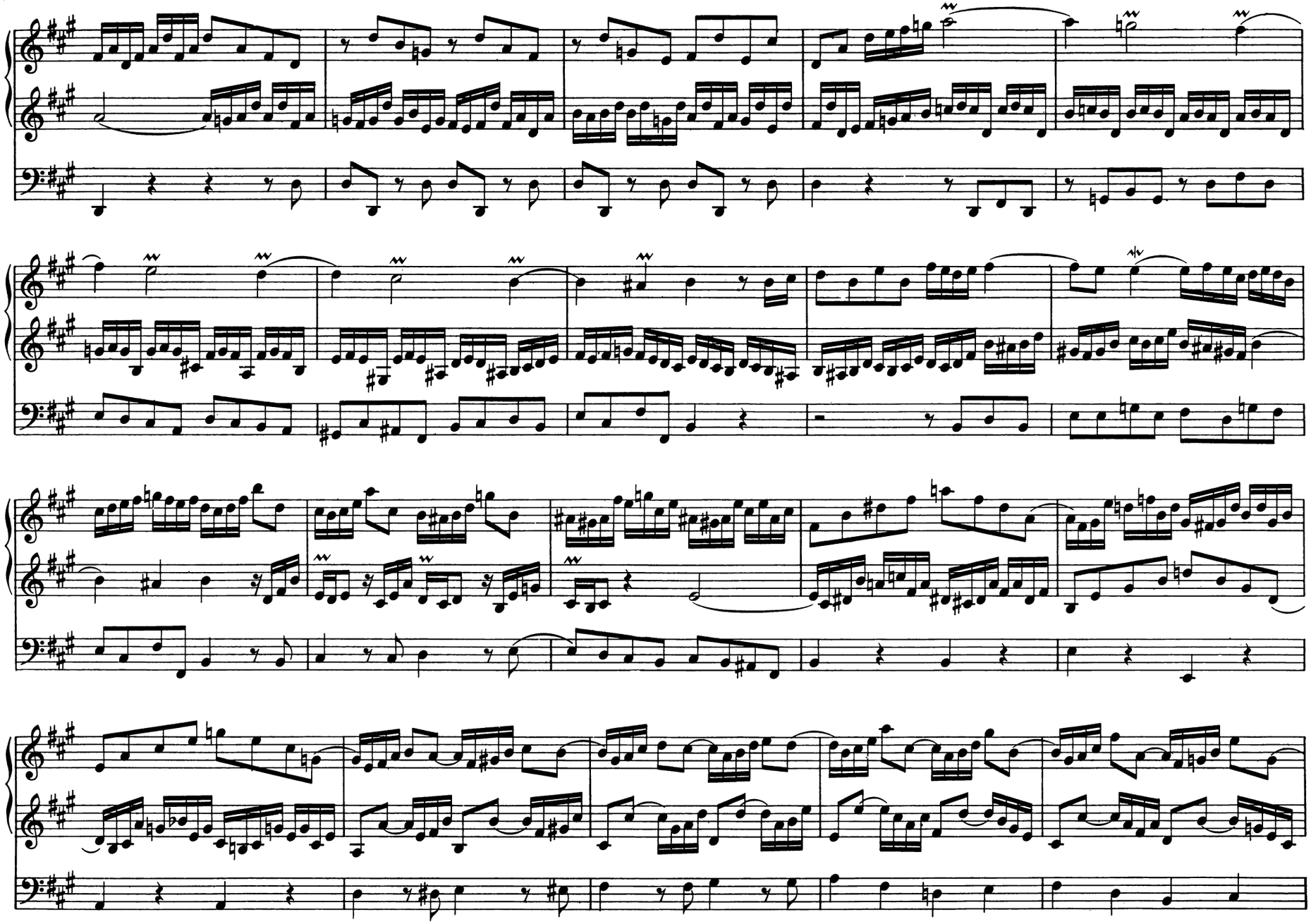




Trio super: Allein Gott in der Höh' sei Ehr'.

a 2 Clav. e Pedalé.

7.



Edition Peters.

Allein Gott in der Höh' sei Ehr'.

a 2 Clav. e Pedale.

8.

Canto fermo in Tenore.

Cantabile

tr

(tr)

1.

2.

1 5

5 2

Adagio.

Allein Gott in der Höh' sei Ehr'.

a 2 Clav. e Pedale.

Canto fermo in Soprano.

Adagio.

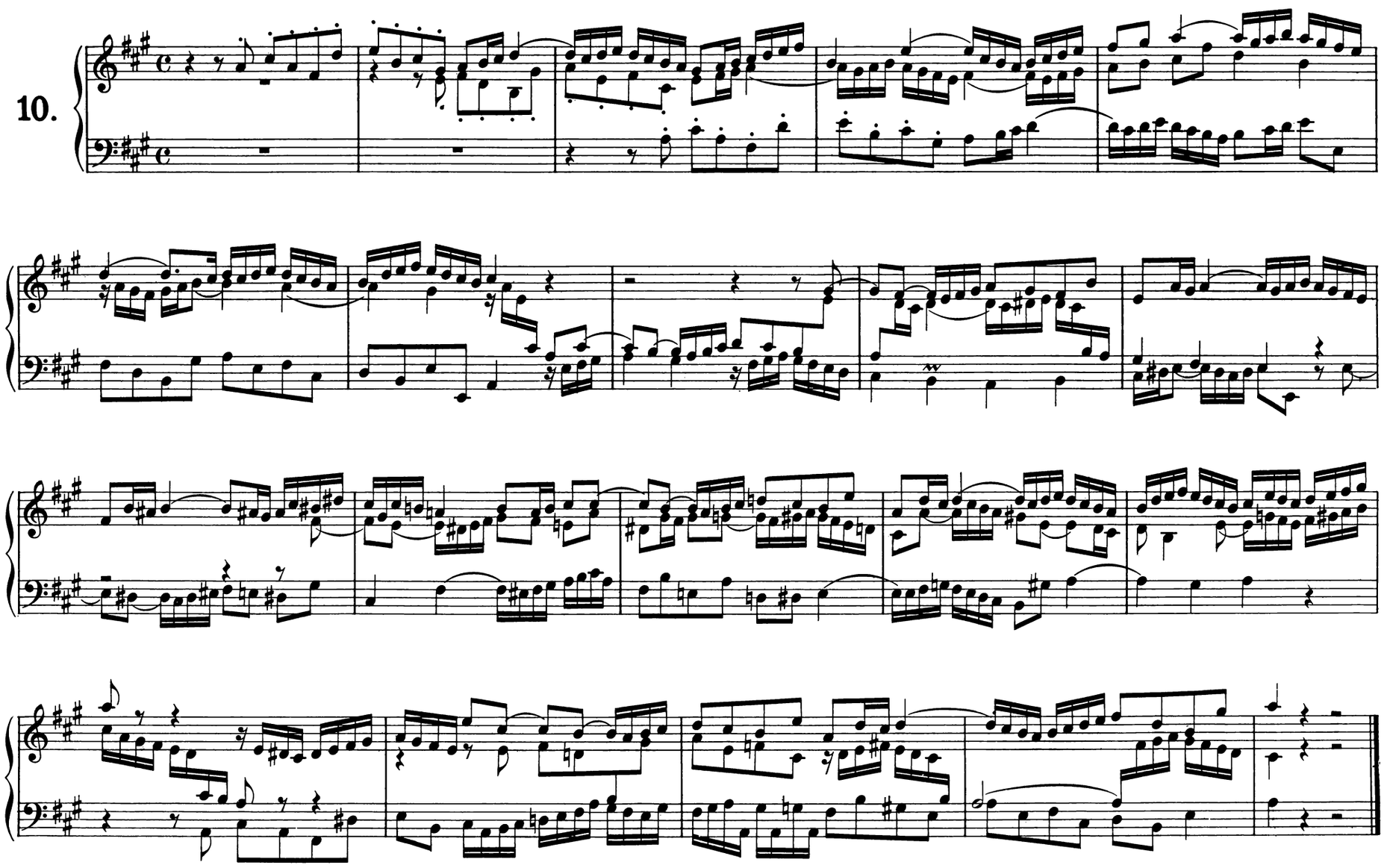
9.

1. 2.

Fughetta super: Allein Gott in der Höh' sei Ehr'.

Manualiter.

10.



Fuga super: Allein Gott in der Höh' sei Ehr'.

11.

Pedale.

Pedale.

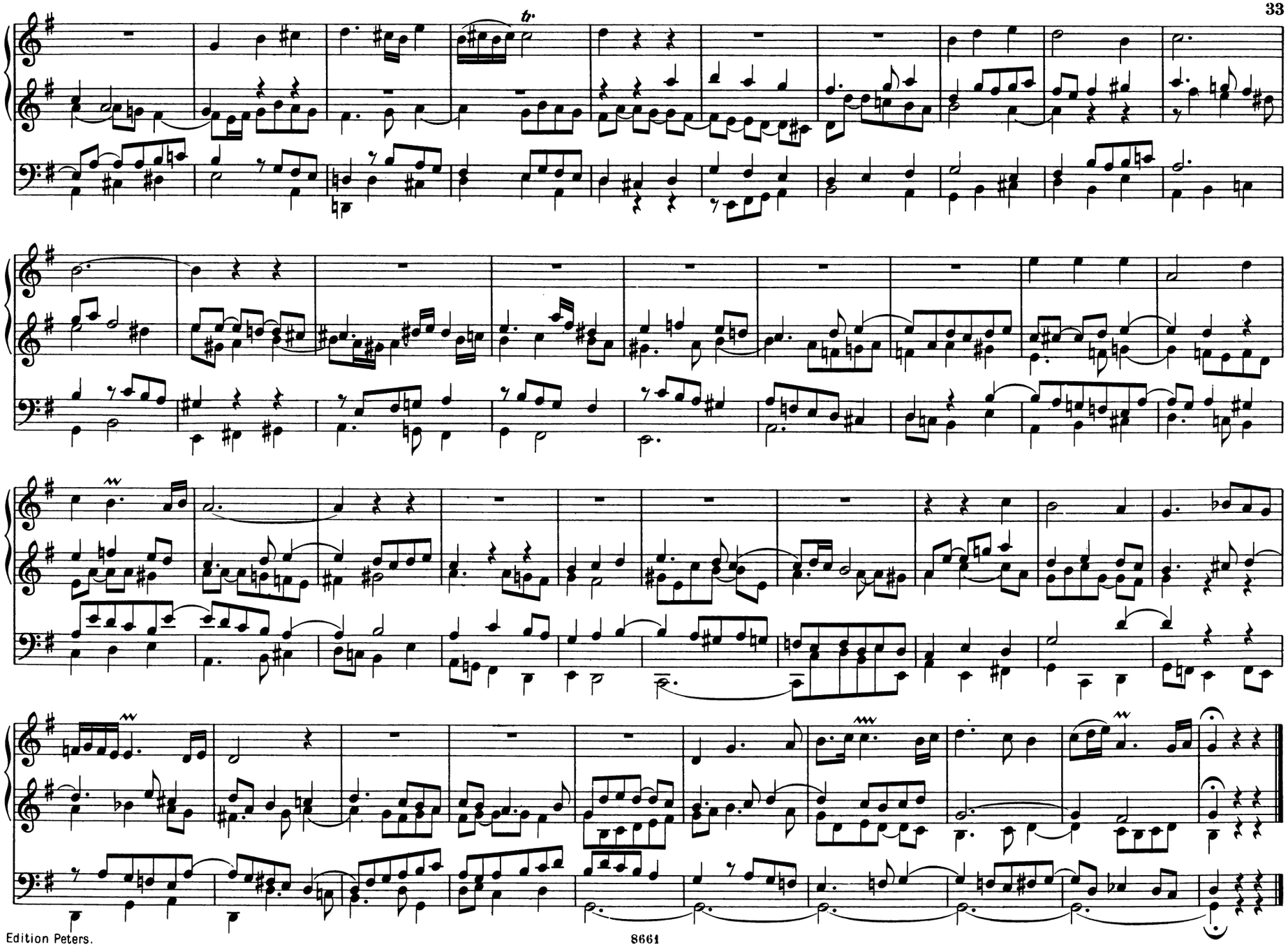
Pedale.

An Wasserflüssen Babylon.

a 2 Clav. e Pedale doppio.

(a 5 voci)

12ª


tr.

An Wasserflüssen Babylon.

(Alio modo.)

a 2 Clav. e Pedale.

(a 4 voci)

12b

Aus tiefer Not schrei' ich zu dir.

Pro Organo pleno (Manuale e Pedale doppio).

13.

(a 6 voci)

1. 2.

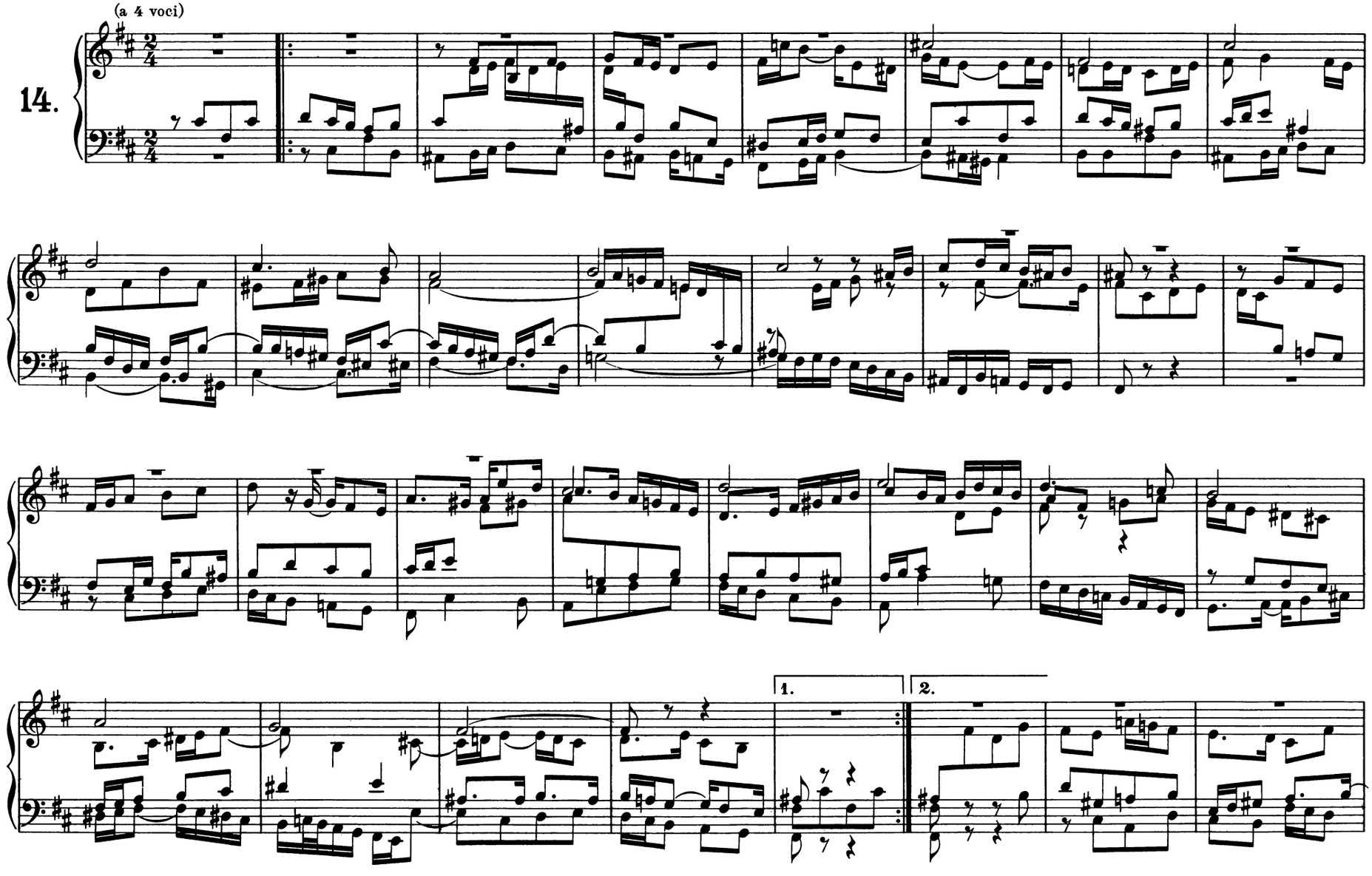
Aus tiefer Noth schrei' ich zu dir.

(Alio modo.)

Manualiter.

(a 4 voci)

14.



Christ lag in Todes Banden.

a 2 Clav. e Pedale.

15.

piano *forte* *f* *f*

f

forte

p

piano

forte

piano

forte

piano

forte

piano

forte

piano

forte

Edition Peters.

piano forte piano

forte piano forte

forte piano

Ped.

Fantasia sopra: Christ lag in Todes Banden.

Manualiter.

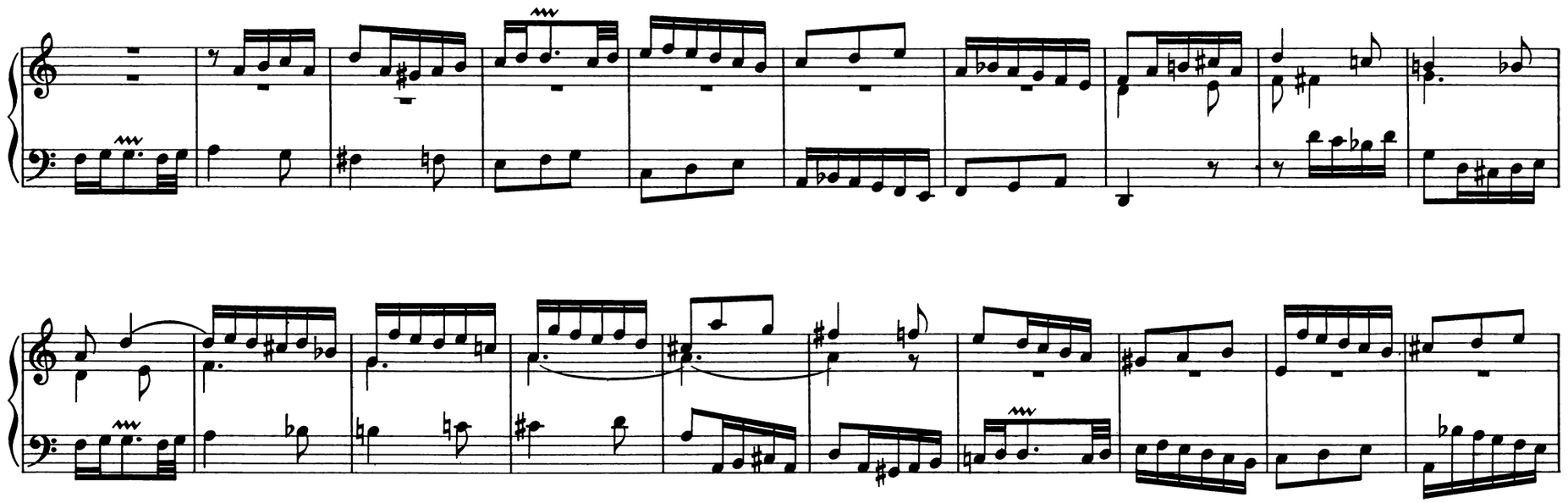
16.

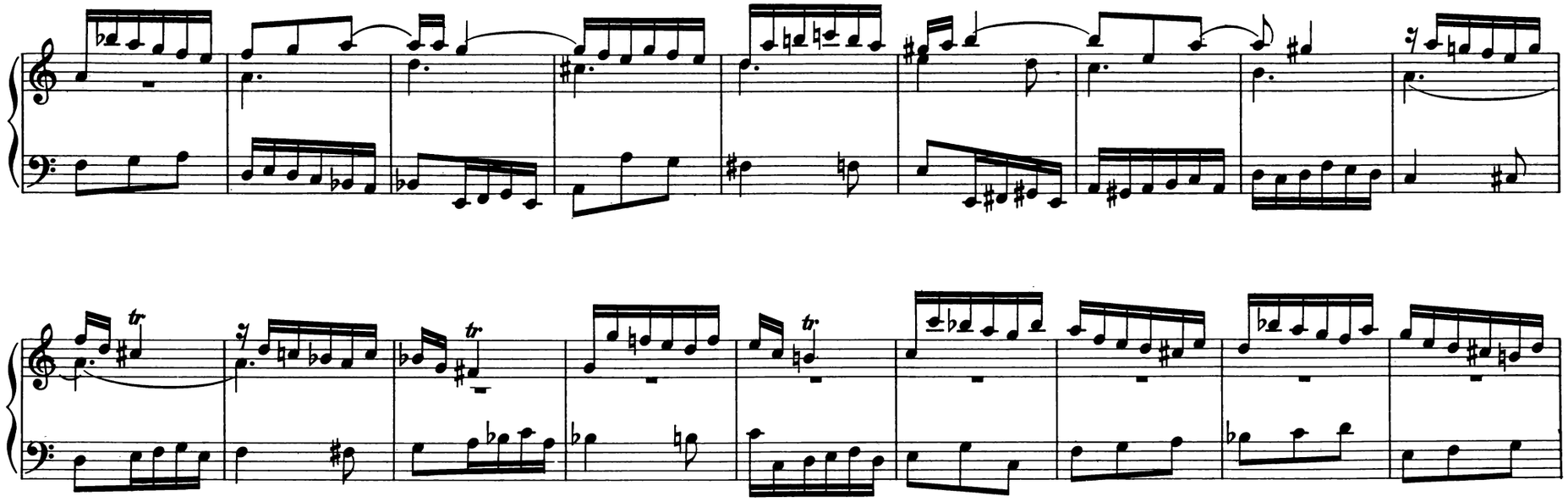
Canto fermo in Alto.

Choral.

1.

2.





Choral.

Christ, unser Herr, zum Jordan kam.

a 2 Clav. e Pedale.

17.

Canto fermo in Pedale.

1.

2.

Christ, unser Herr, zum Jordan kam.

(Alio modo.)

Manualiter.

18.

Dies sind die heil'gen zehn Gebot'.

a 2 Clav. e Pedale.

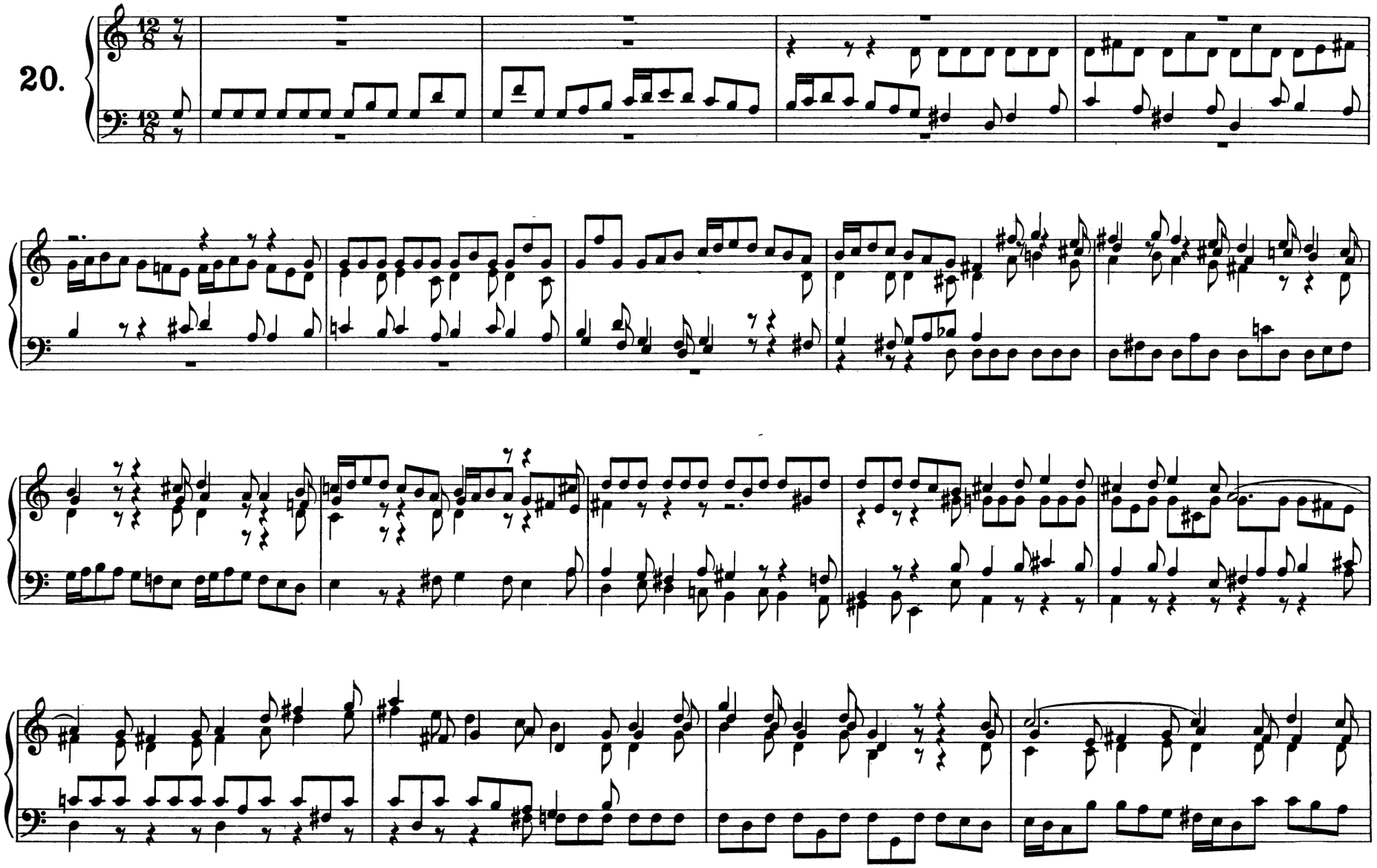
Canto fermo in Canone.

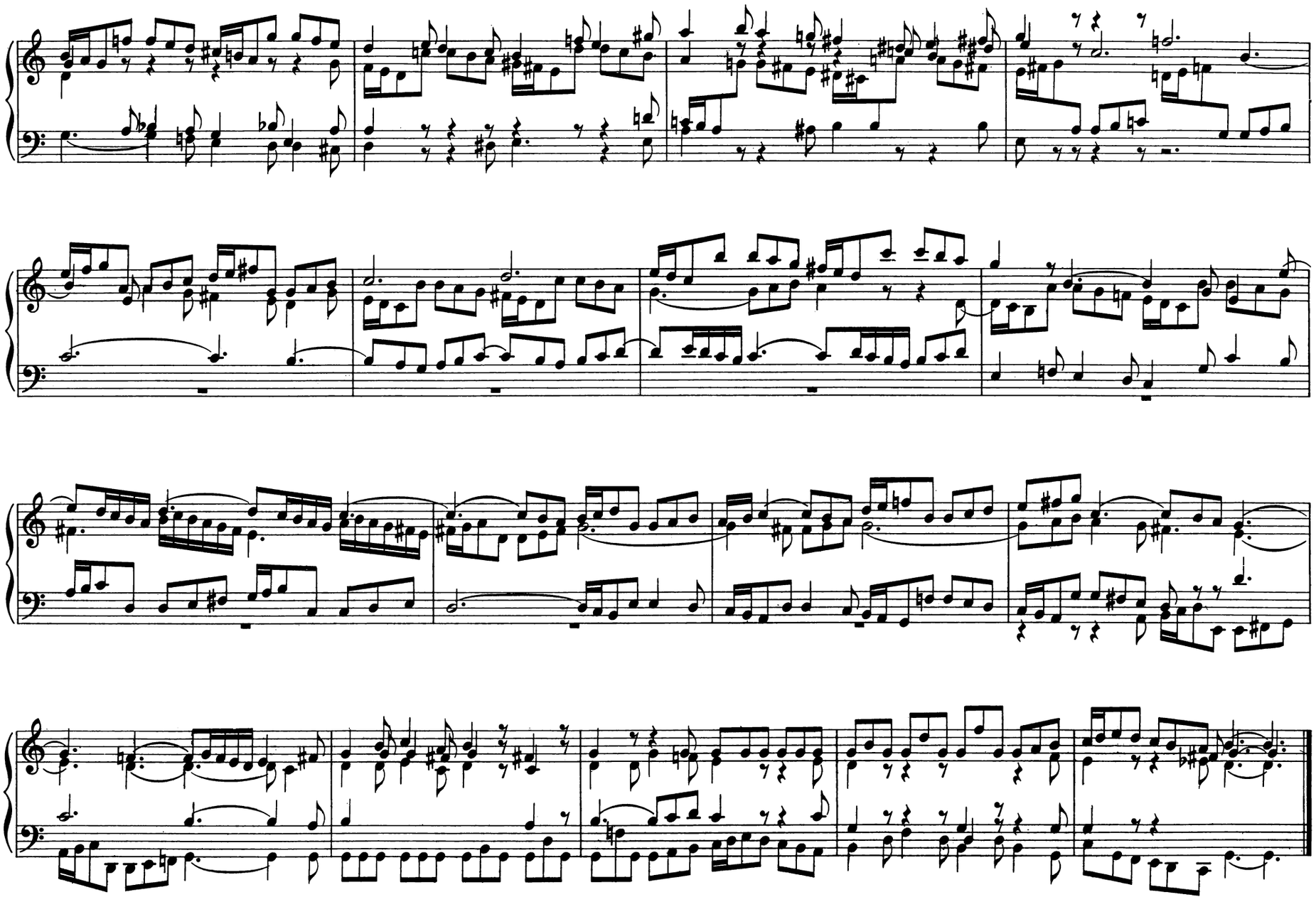
19.

Fughetta super: Dies sind die heil'gen zehn Gebot'.

Manualiter.

20.



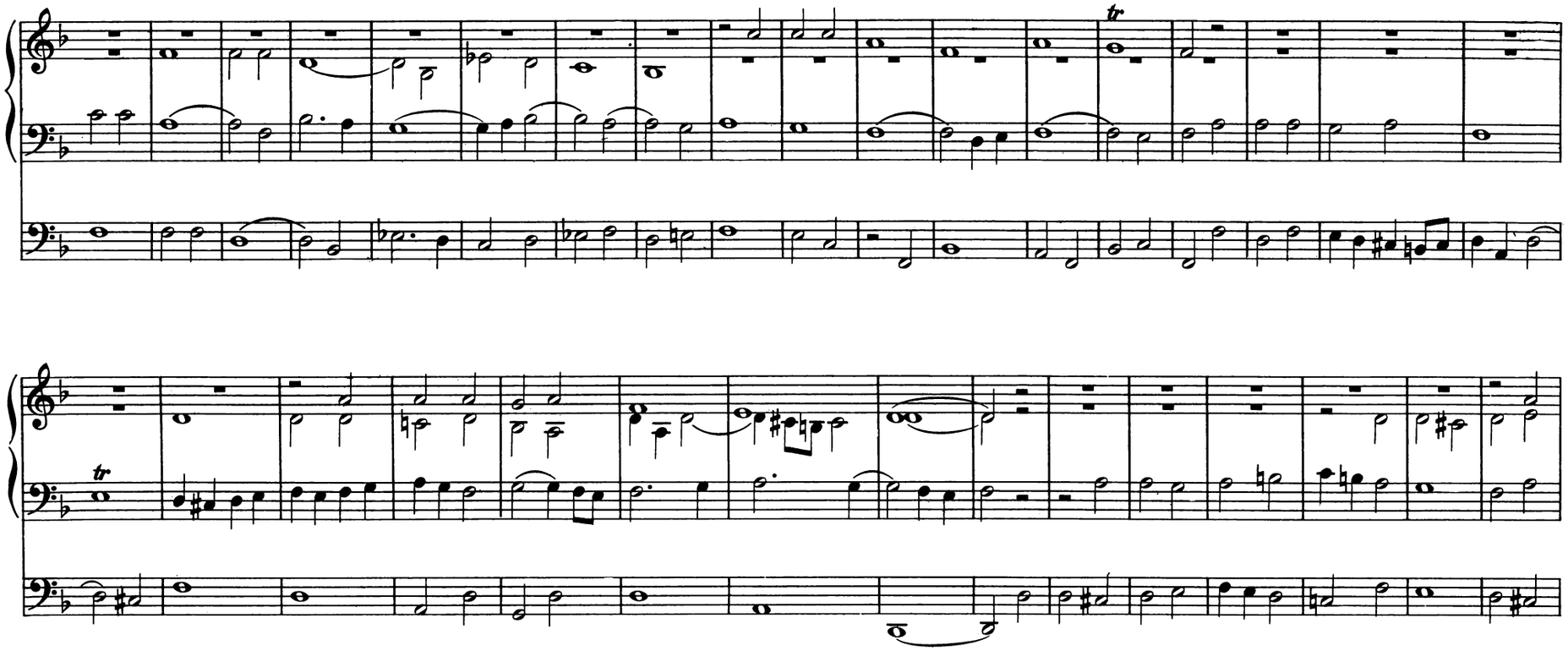


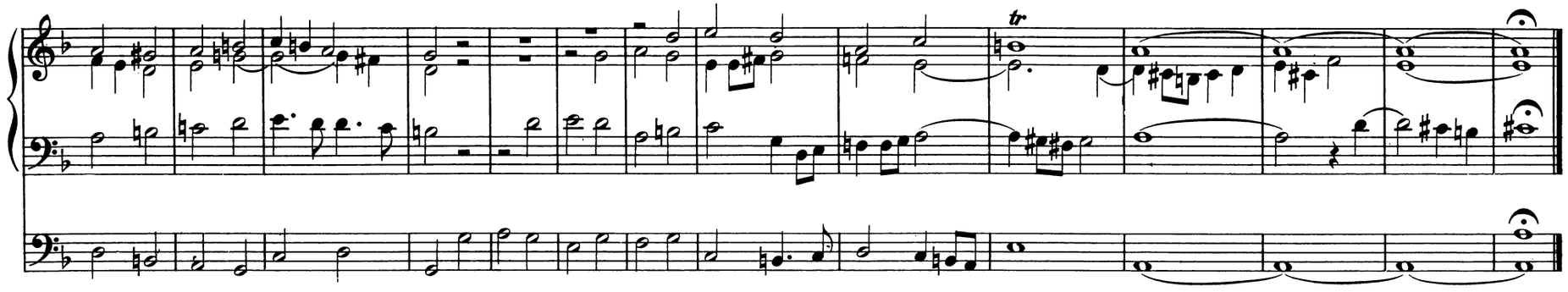
Fuga sopra: Durch Adams Fall ist ganz verderbt.

21.

Man.

Ped.





Ein' feste Burg ist unser Gott.

a 2 Clav. e Pedale.

22.

Rückpositiv.

Oberwerk.

23.

Man.

Ped.

Gott der Vater wohn' uns bei.

24.

Man.

Ped.

1. 2.

tr

Gottes Sohn ist kommen.

25.

Man.

Ped.

Herr Gott, dich loben wir.

(per omnes versus.)

26.

(a 5 voci.)

Herr Gott_

Man.

Ped.

Dich, Gott Vater_

All' Engel_

Auch Cherubim_

Heilig ist_

6 mal wiederholt.

Du König der Ehren_

Du sitz'st zur Rechten Gottes_

Nun hilf uns, Herr_

Lass uns im Himmel_

Hilf deinem Volk_

Wart' und pfleg'_

Täglich, Herr Gott_

Behüt' uns heut', o treuer_

Sei uns gnädig_

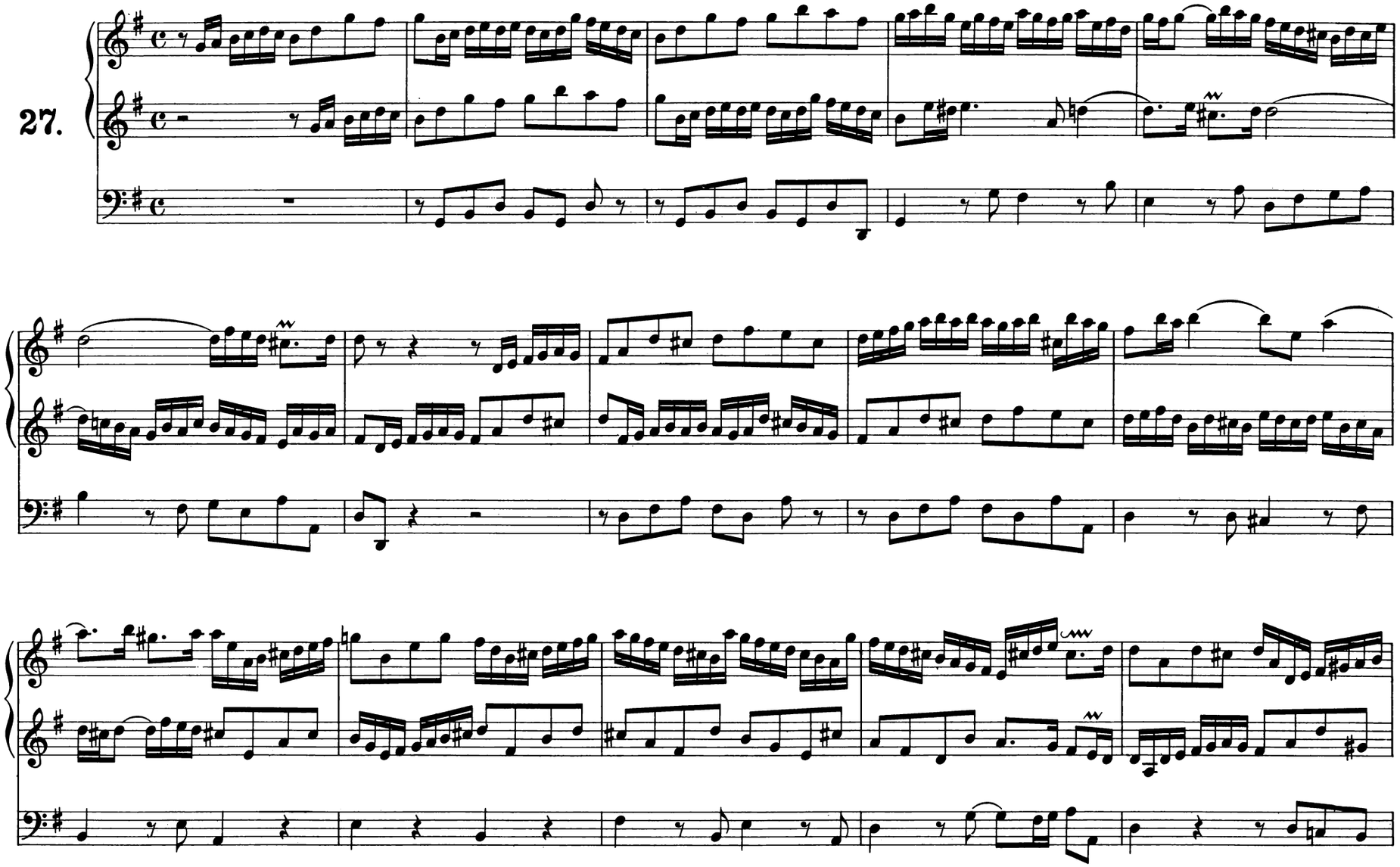
Zeig' uns deine_

Auf dich hoffen wir_

Trio super: Herr Jesu Christ, dich zu uns wend'.

a 2 Clav. e Pedale.

27.



Ich hab' mein' Sach' Gott heimgestellt.

28.

Man.

Ped.

Choral.

Choral.

Choral.

Choral.

Choral.

Choral.

Fantasia sopra: Jesu, meine Freude.

Manualiter.

29.

Choral.

Choral.

Choral.

Choral.

Choral.

Choral.

dolce

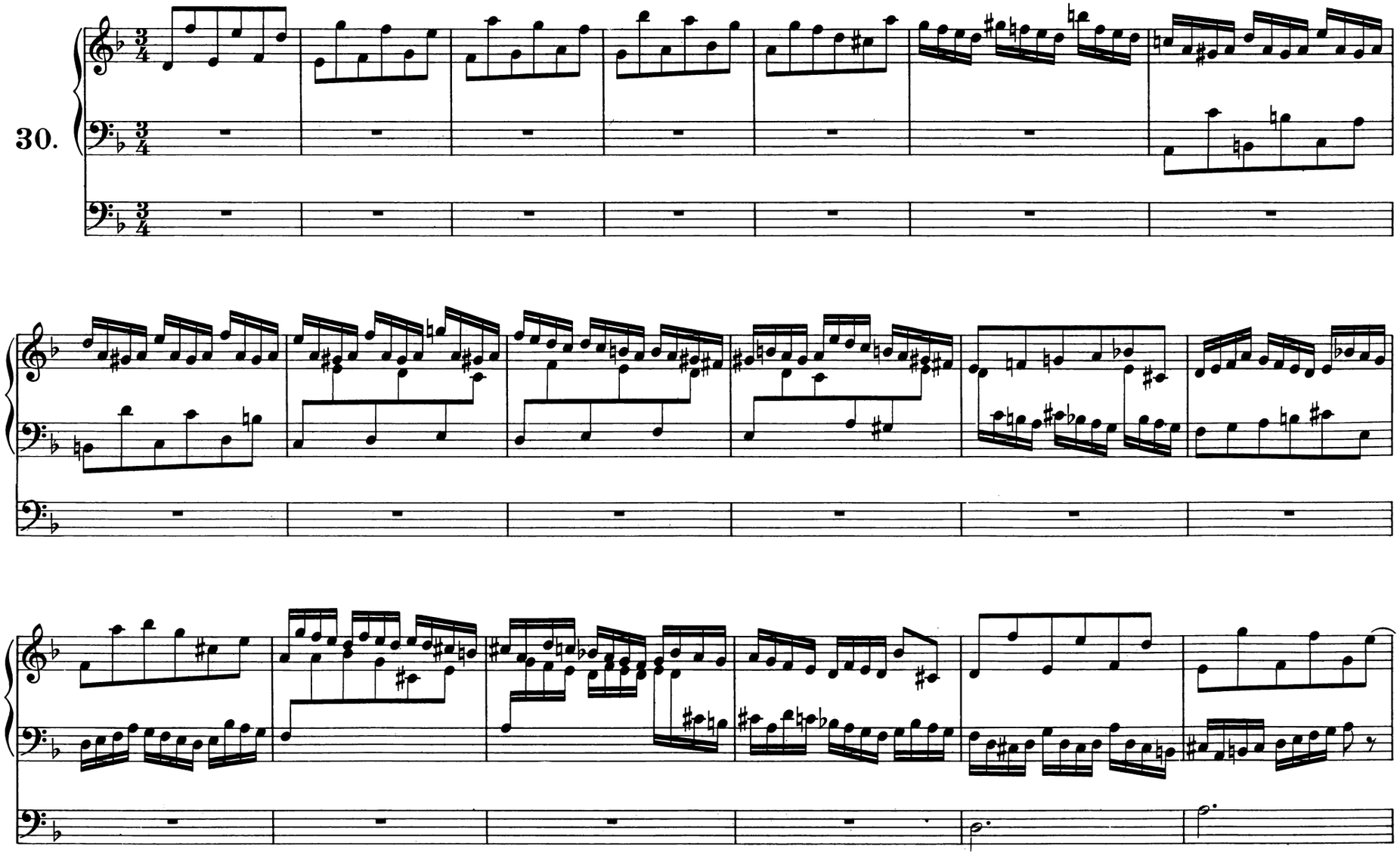
Choral.

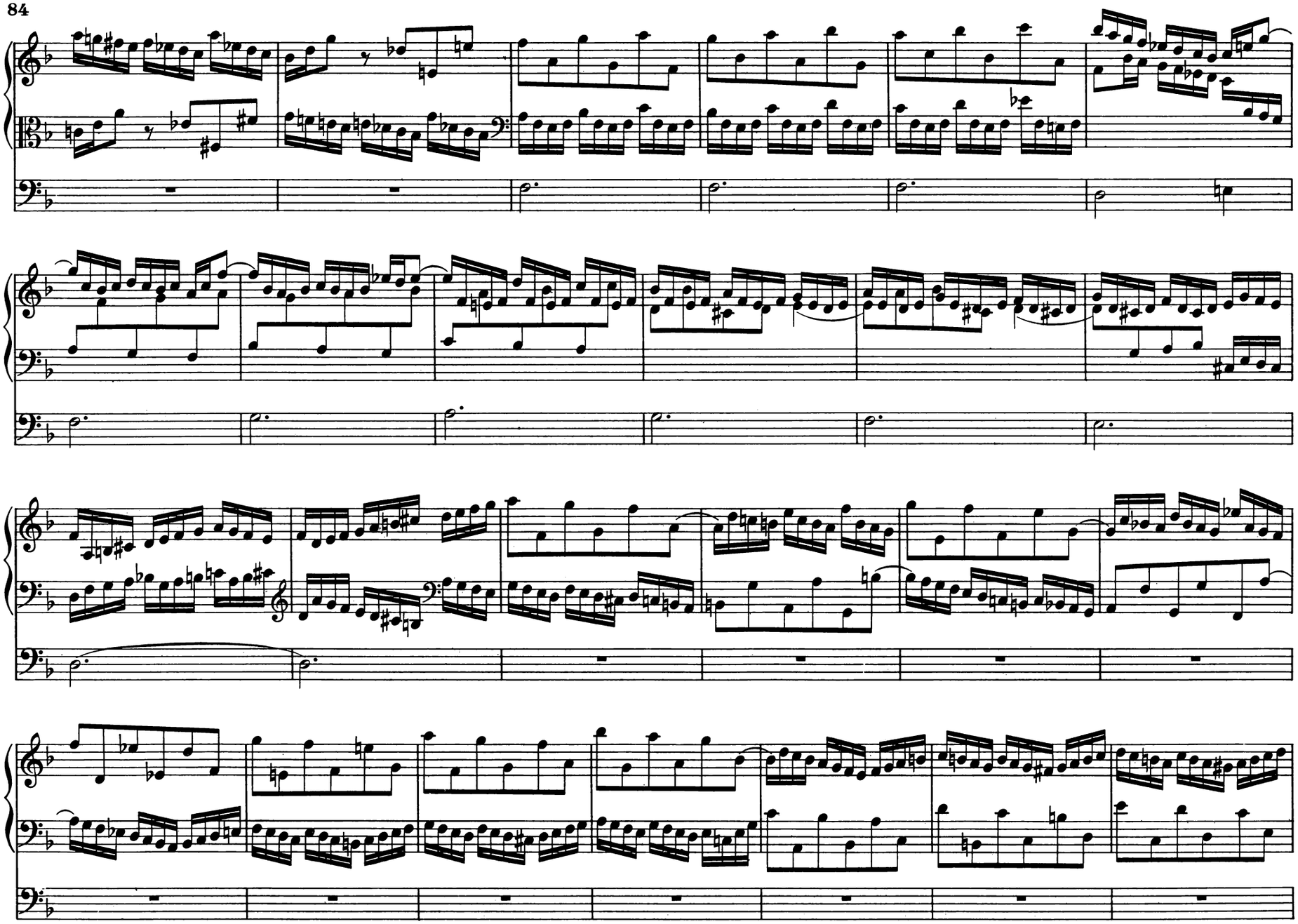
Jesus Christus, unser Heiland, der von uns den Zorn Gottes wand.

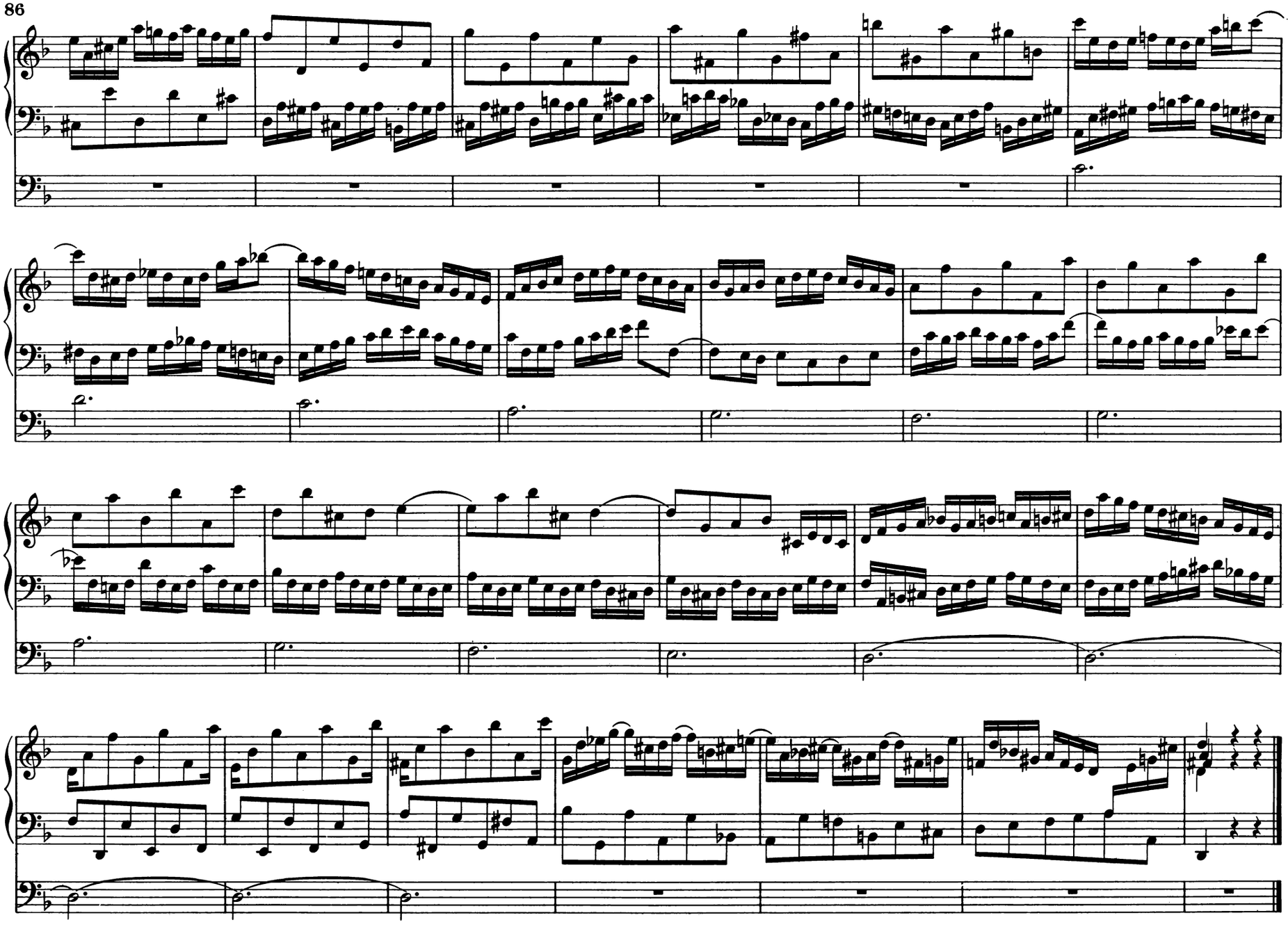
a 2 Clav. e Pedale.

Canto fermo in Pedale.

30.







Jesus Christus, unser Heiland, der von uns_

(sub Communione)

31.

Man.

Ped.

Jesus Christus, unser Heiland, der von uns –

(alio modo)

32.

Choral.

Choral.

Choral.

Choral.

Pedale.

Fuga super: Jesus Christus, unser Heiland.

Manualiter.

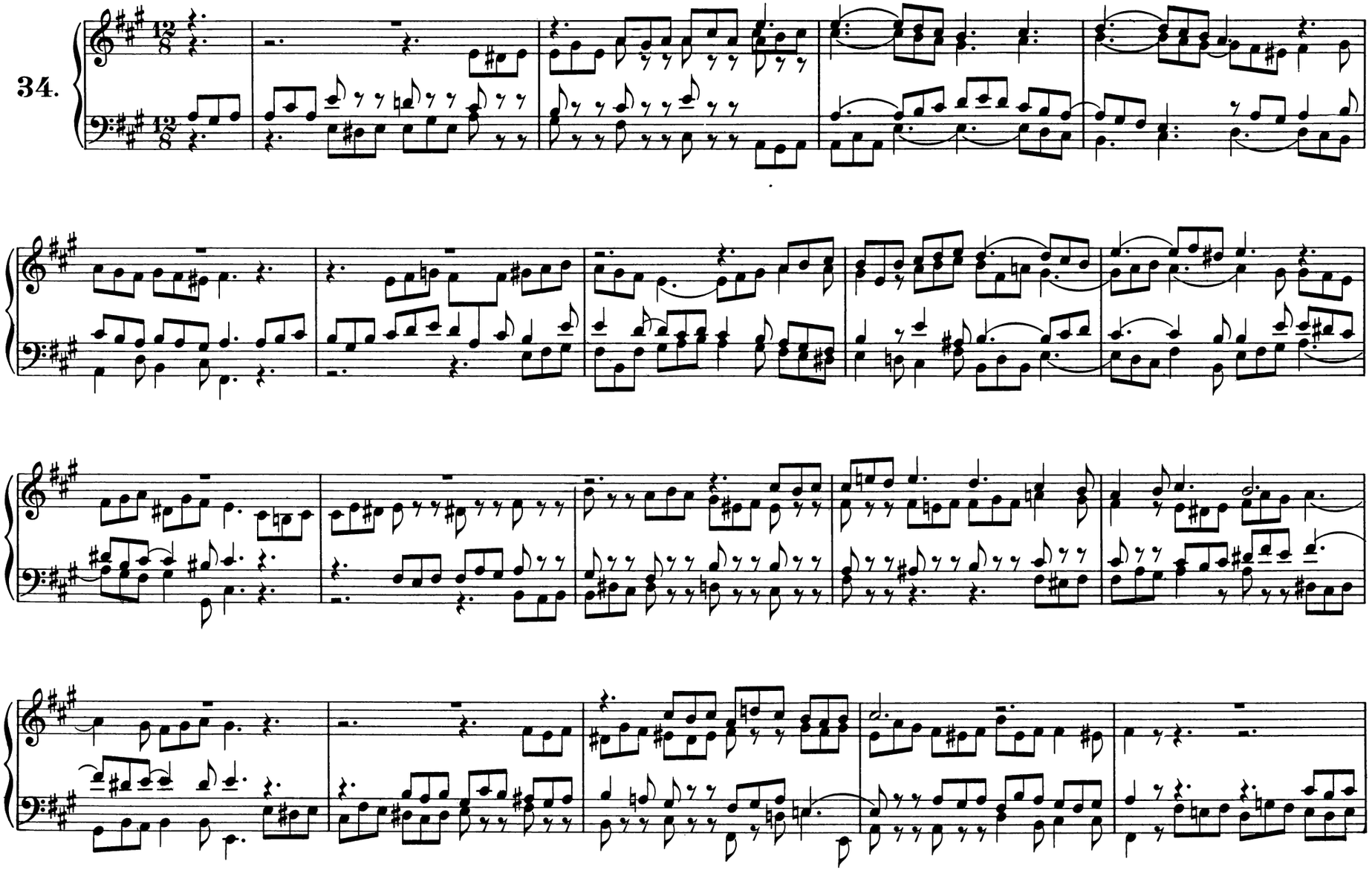
(a 4 voci)

33.

Fughetta super: In dich hab' ich gehoffet, Herr.

Manualiter.

34.

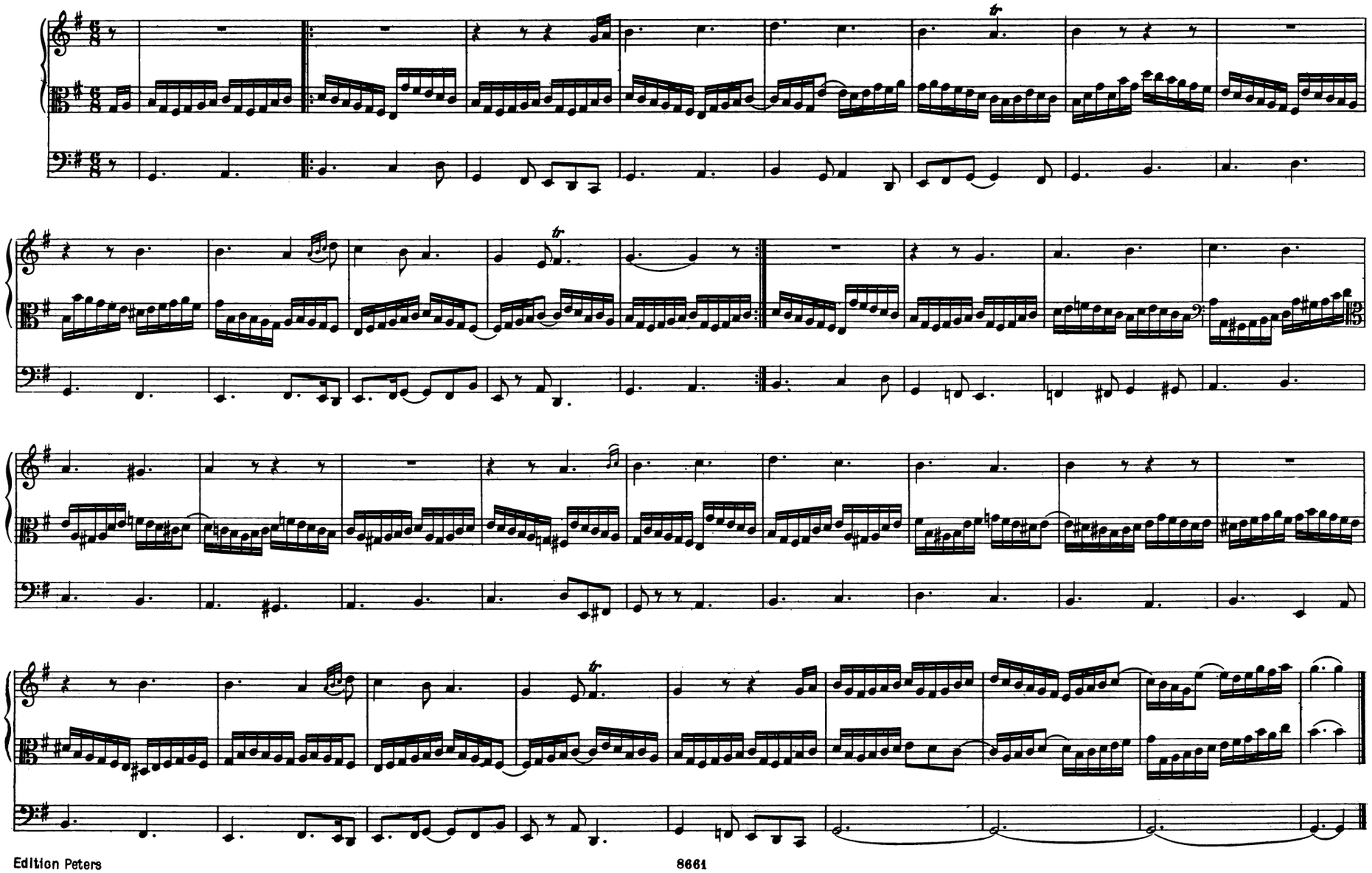


Fine.

Varianten.

VARIANTE zu Nº 6 (Seite 12).

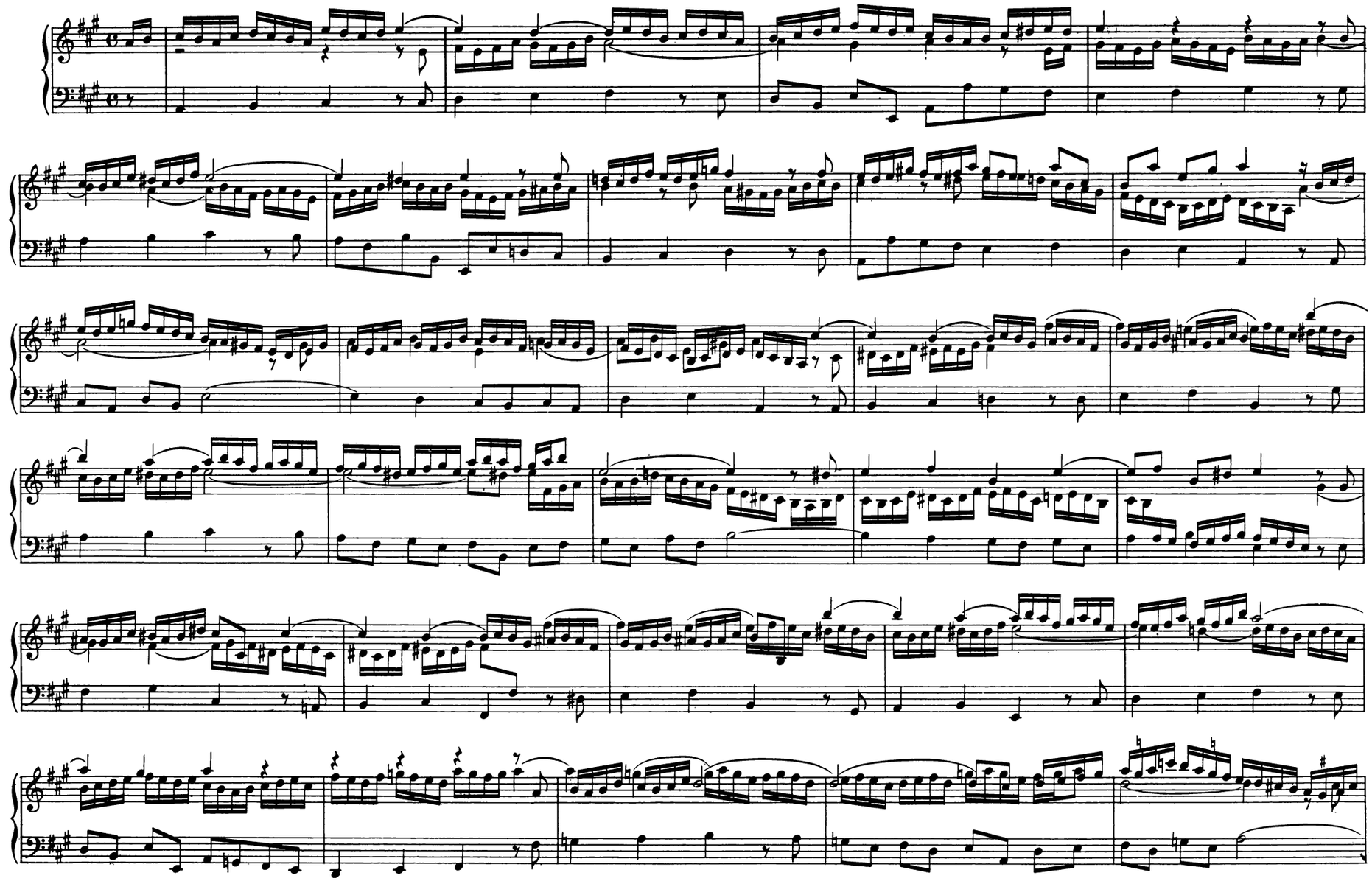
Allein Gott in der Höh' sei Ehr'.



VARIANTE zu Nº 7 (Seite 17).

Trio super: Allein Gott in der Höh' sei Ehr'.

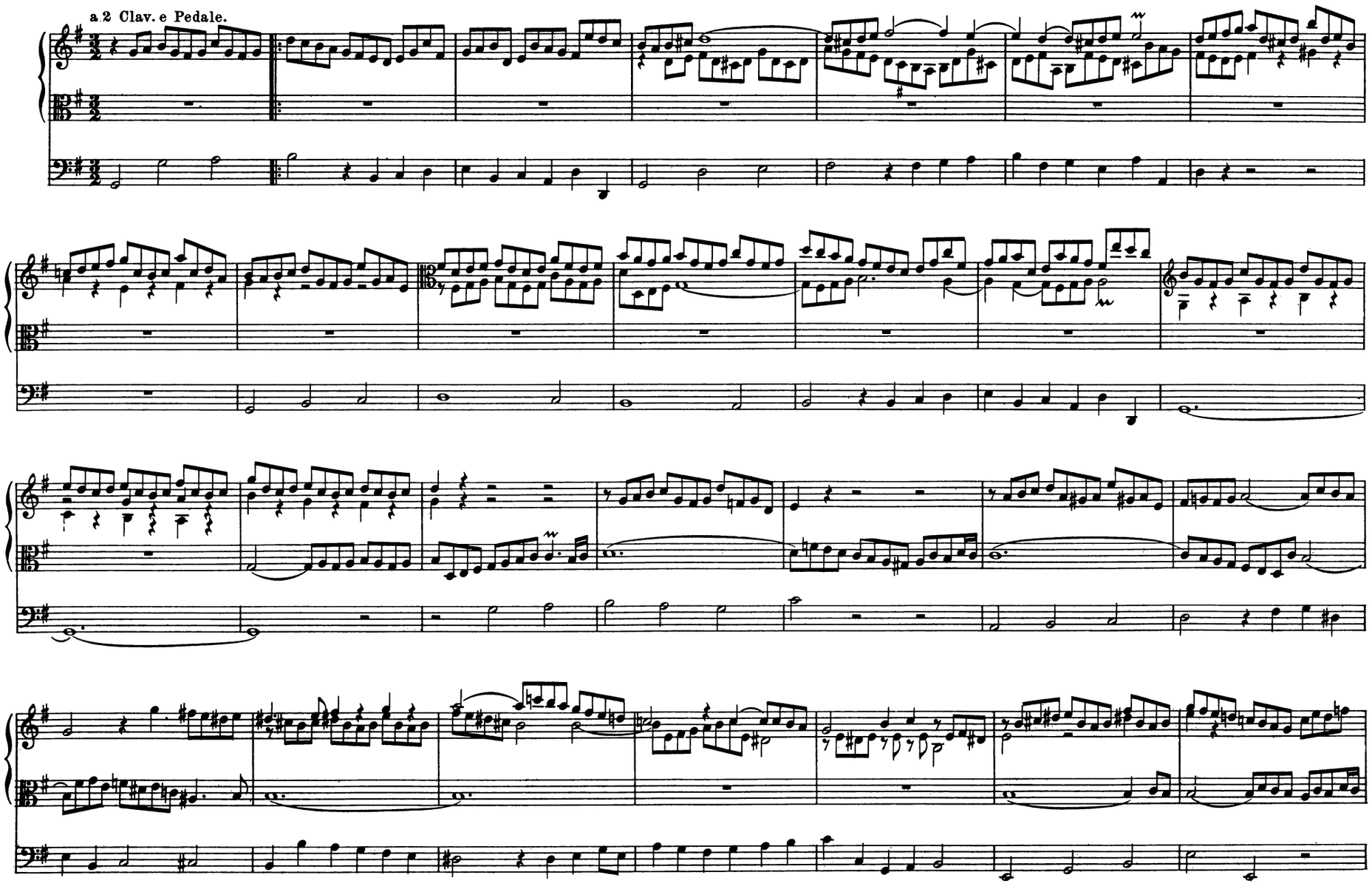
(Nach der Originalhandschrift.)



VARIANTE zu Nº 8 (Seite 22).

Allein Gott in der Höh' sei Ehr.'

a 2 Clav. e Pedale.



1.

2.

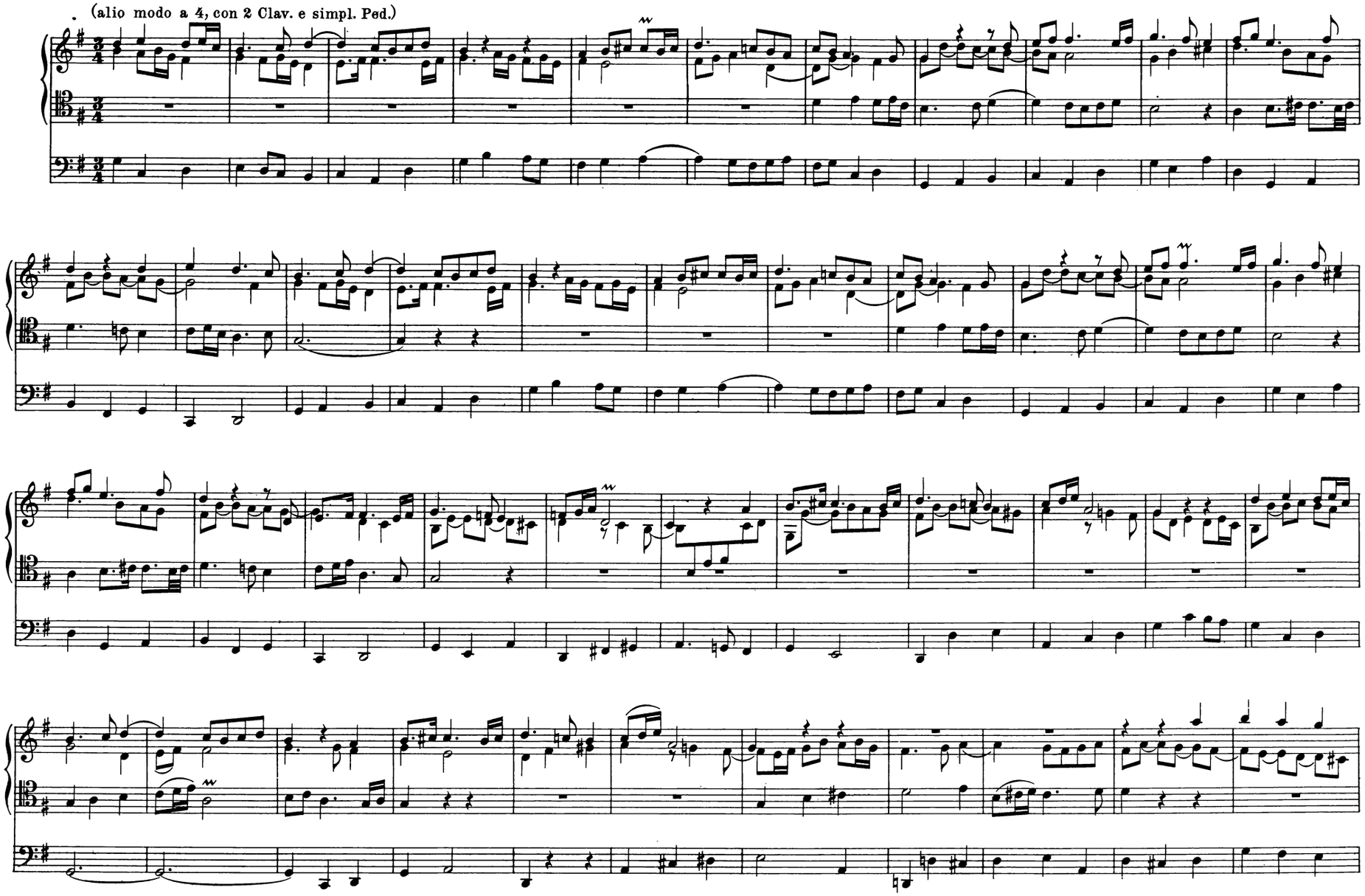
Adagio.

Andante.

VARIANTE zu Nº 12b (Seite 34).

An Wasserflüssen Babylon.

(alio modo a 4, con 2 Clav. e simpl. Ped.)



VARIANTE zu Nº 16 (Seite 43).
Christ lag in Todesbanden.

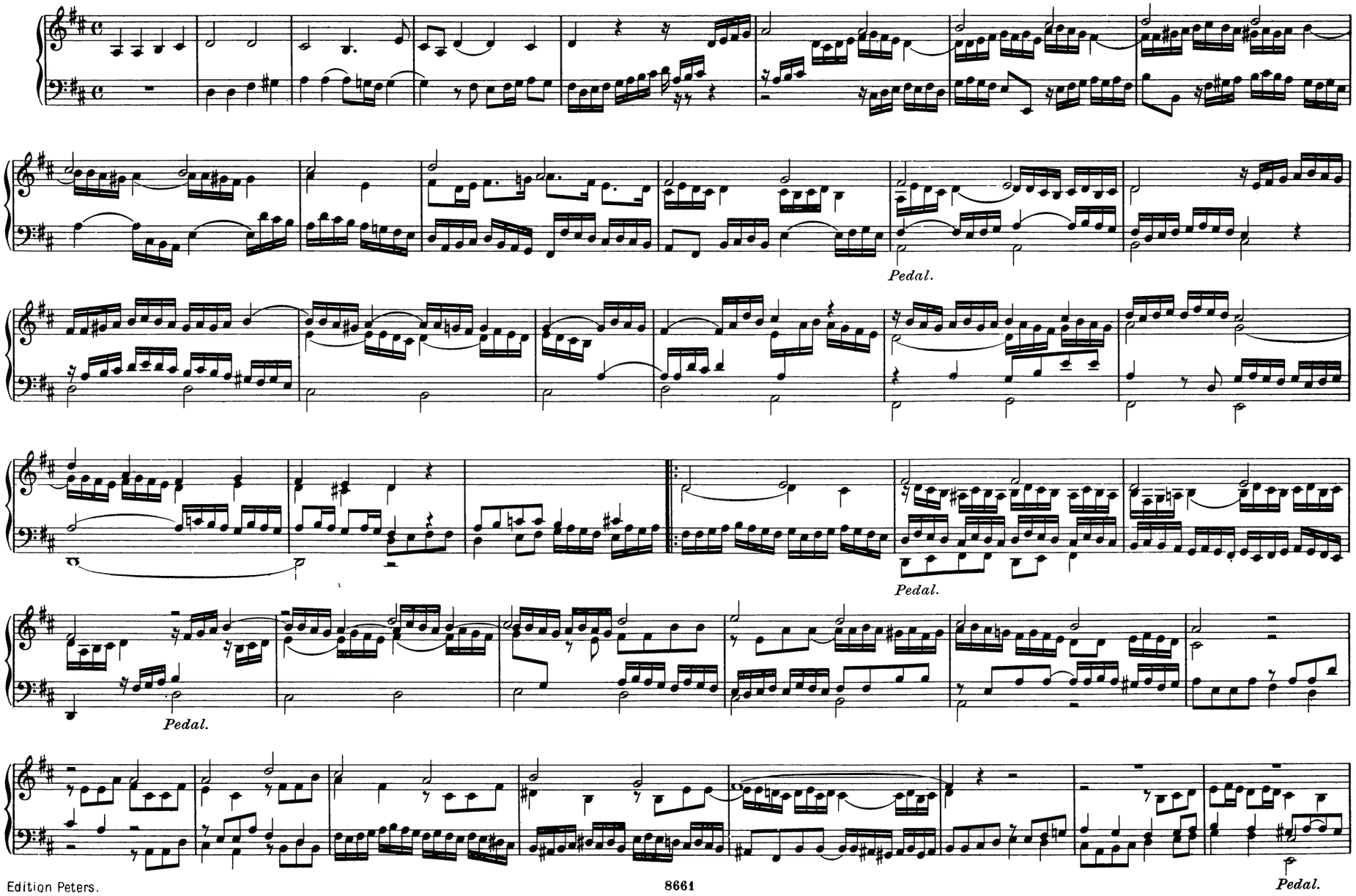
Pedal.

1.

2.

VARIANTE zu Nº 24 (Seite 62).

Gott der Vater wohn' uns bei.



1.

2.

Pedal

VARIANTE I zu Nº 27 (Seite 70).

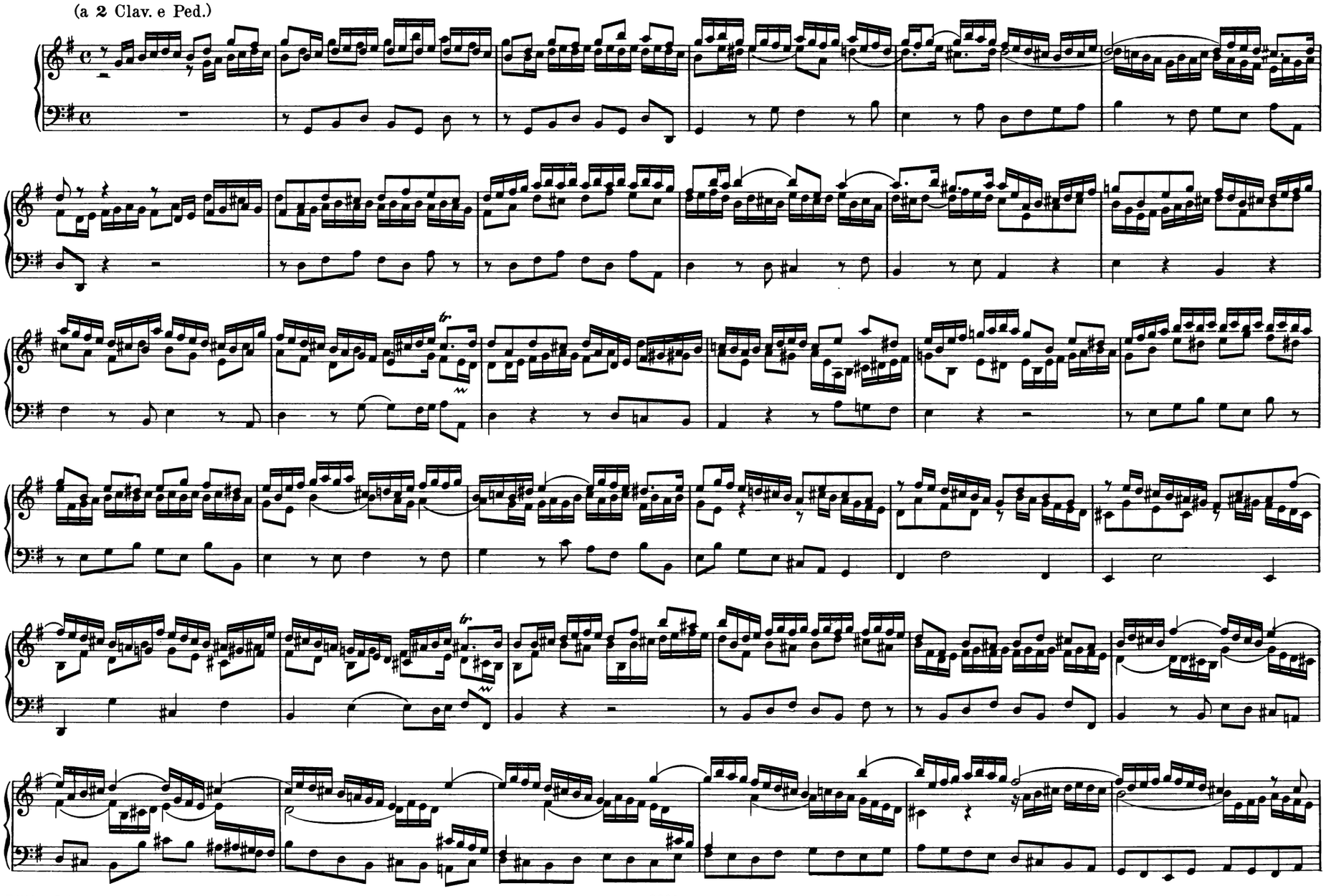
Herr Jesu Christ, dich zu uns wend'.

TRIO.

VARIANTE II zu Nº 27 (Seite 70).

Trio super: Herr Jesu Christ, dich zu uns wend'.

(a 2 Clav. e Ped.)



(Choral.)

(h)

VARIANTE zu Nº 29 (Seite 78).

Fantasia sopra: Jesu, meine Freude.

Pedal.

Ped.

Ped.

Ped.

Ped.

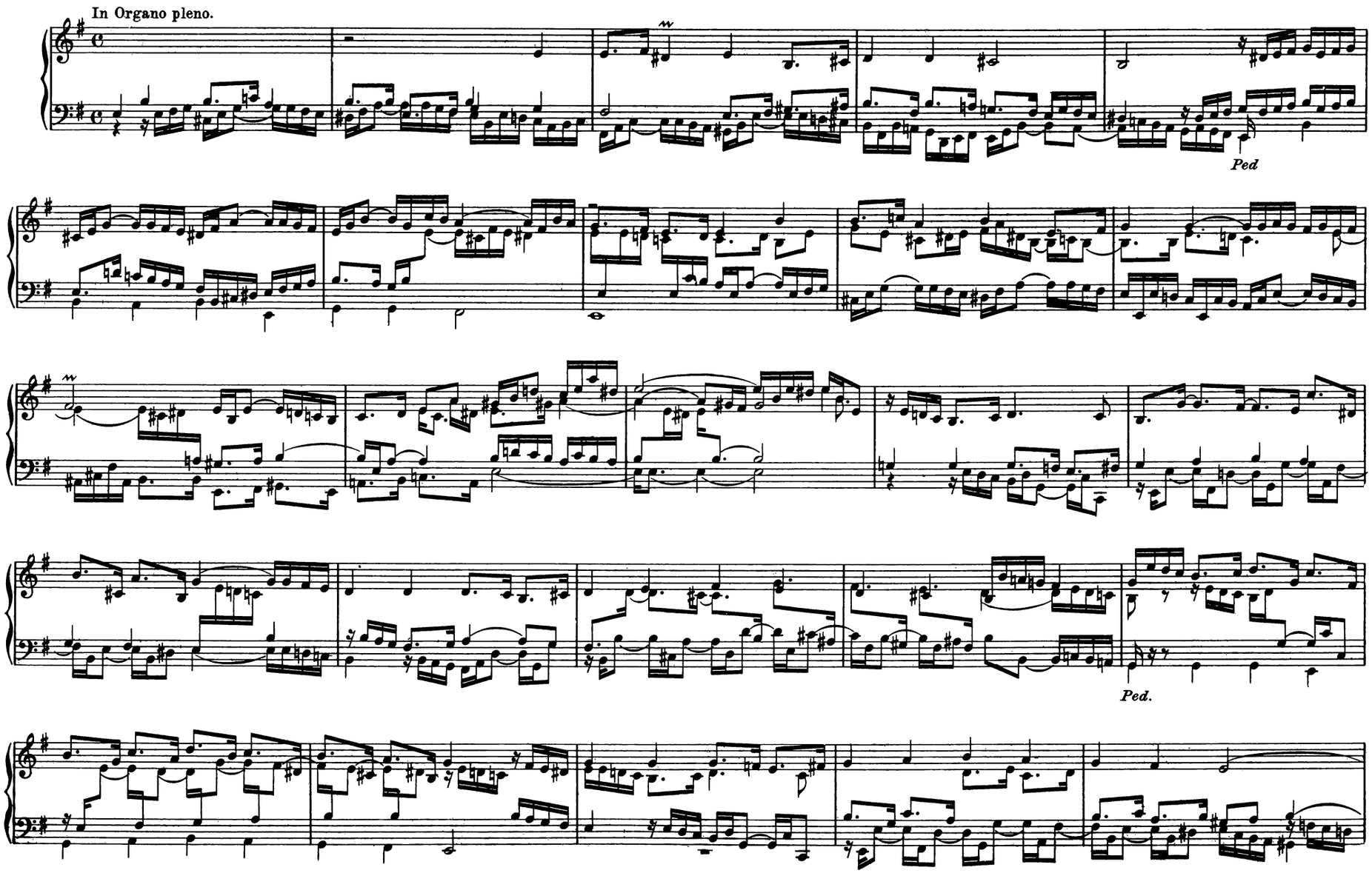
Pedal.

dolce

Ped.

Ped.

VARIANTE zu Nº 31 (Seite 87).
Jesus Christus, unser Heiland.



Ped.

Ped.