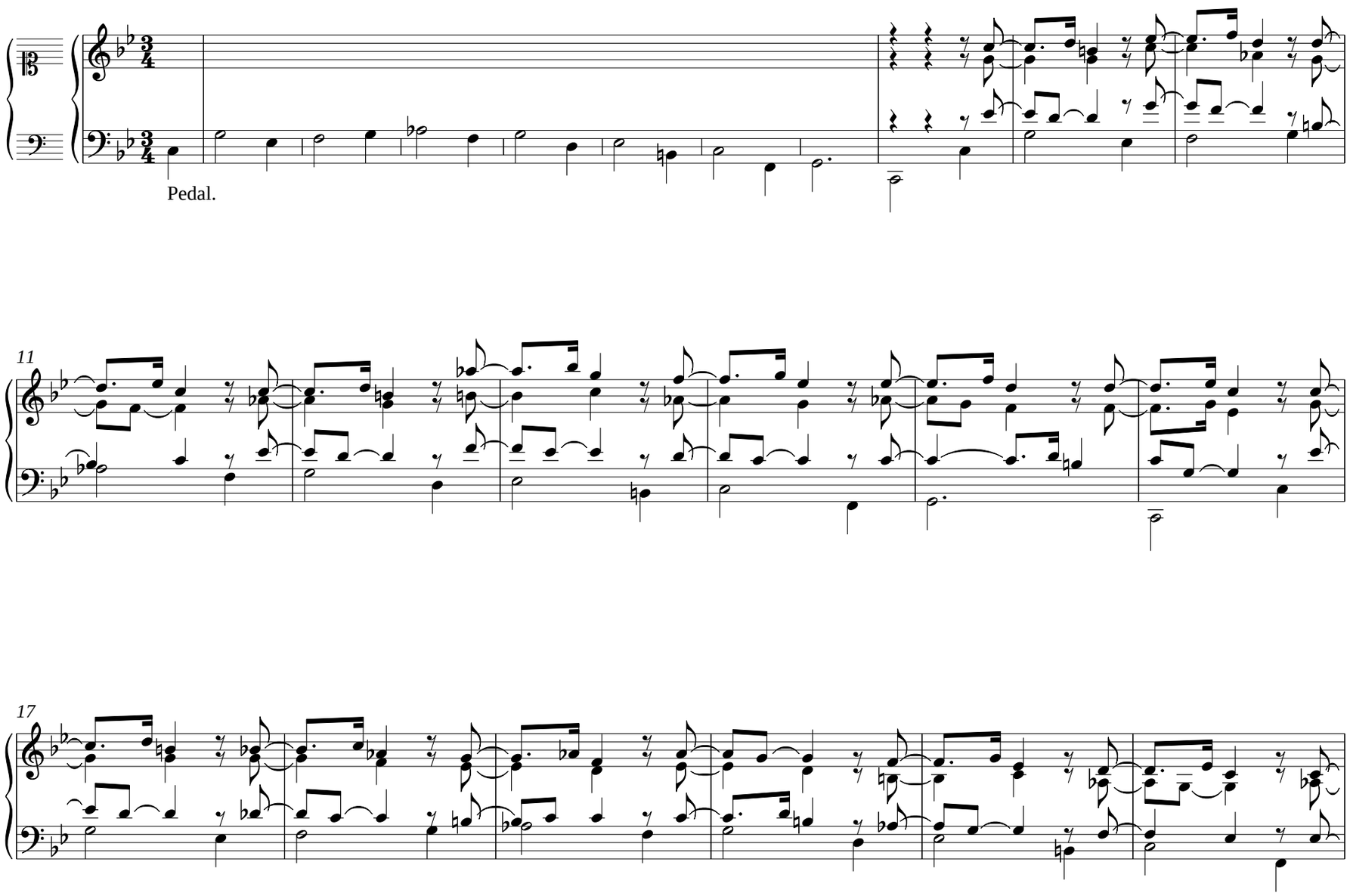
Passacaglia

BWV 582

Early Version

J.S. Bach



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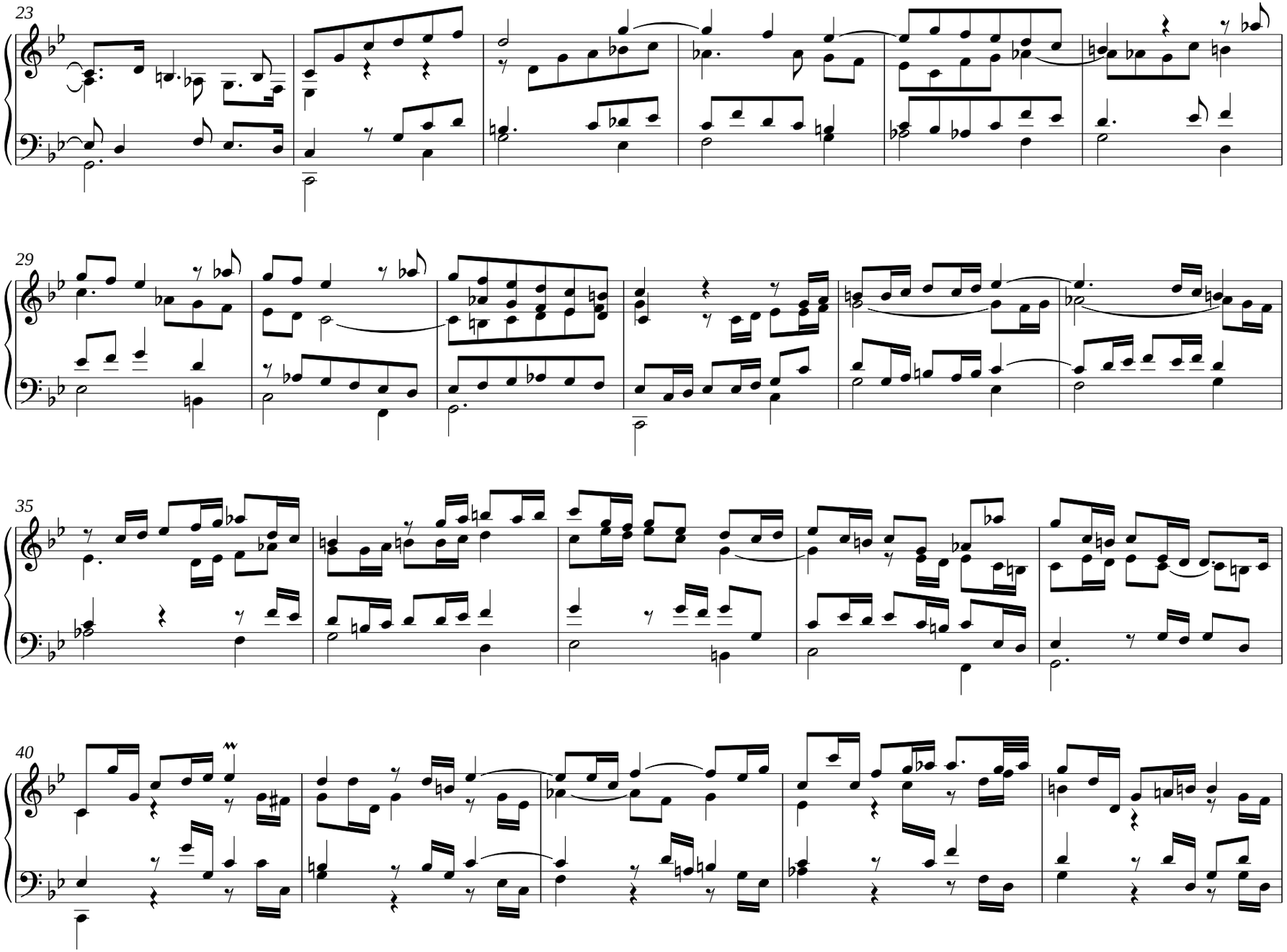
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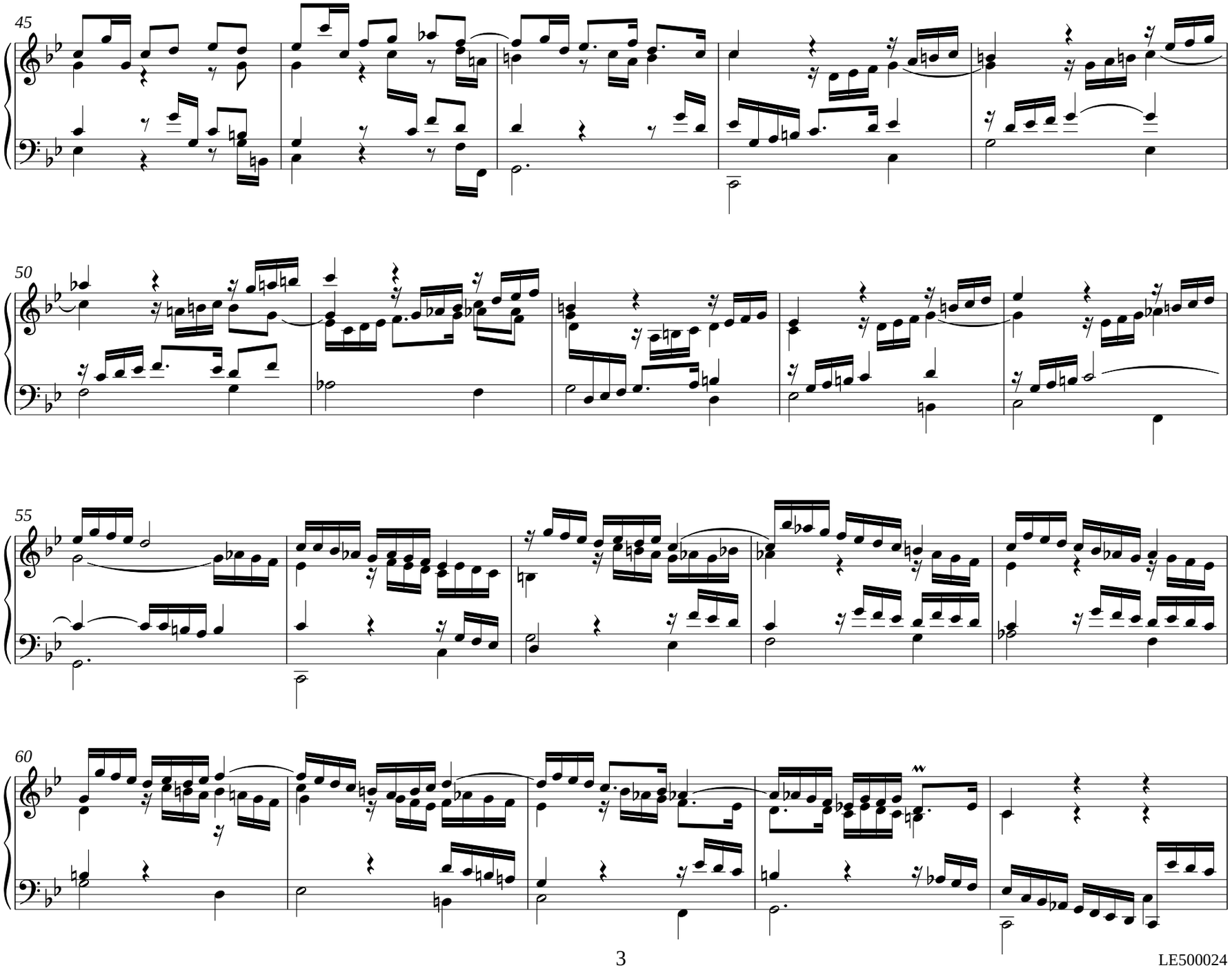
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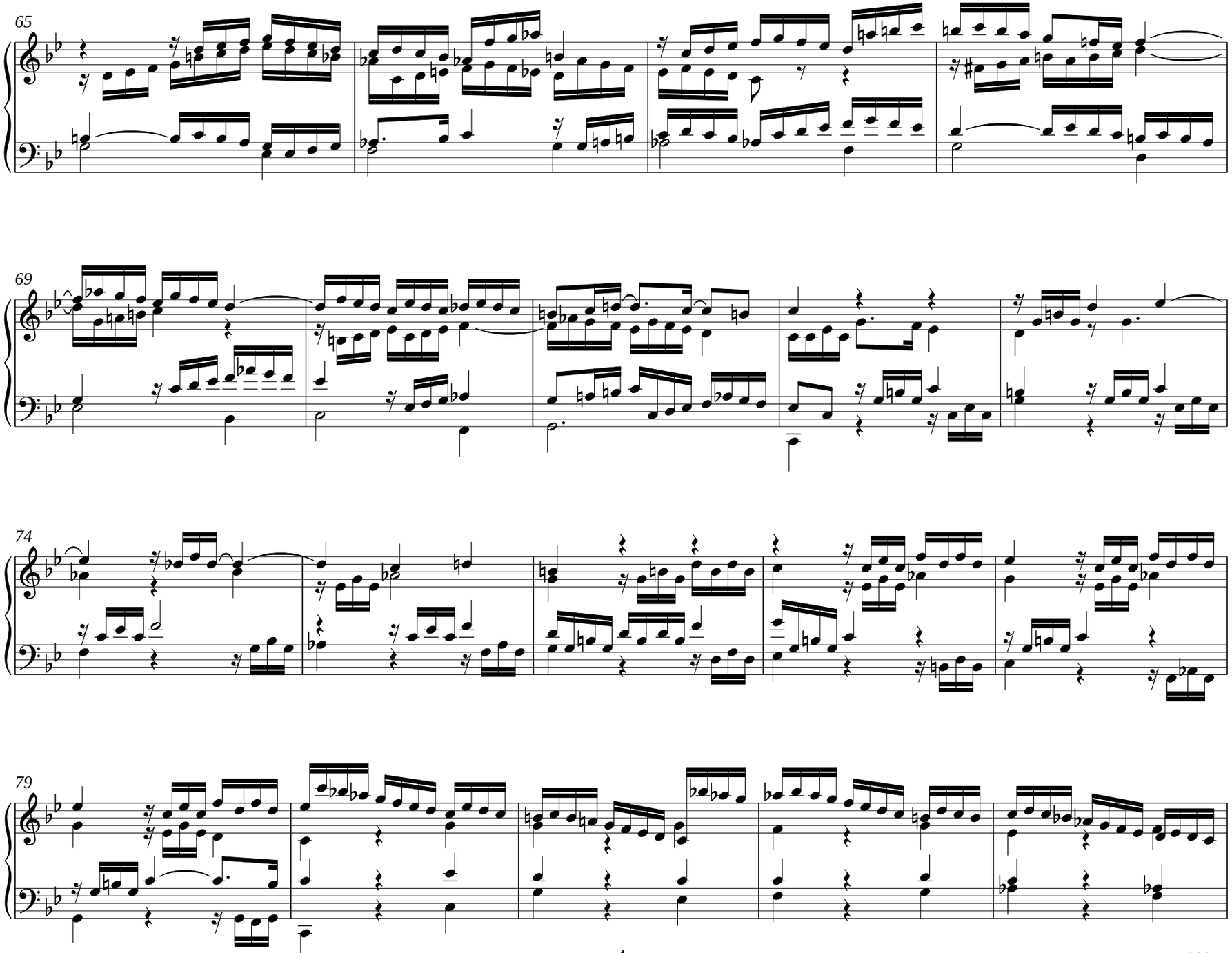
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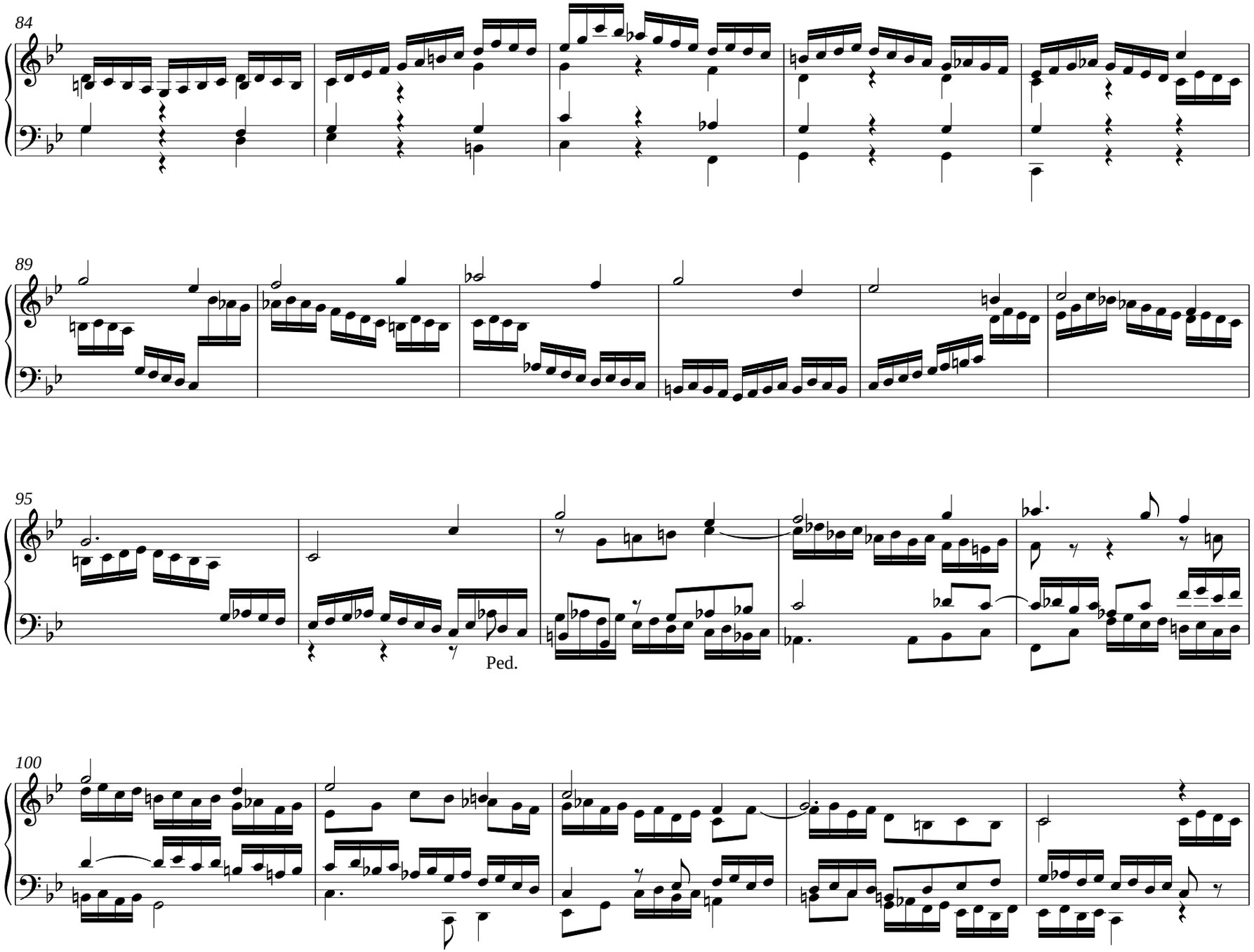
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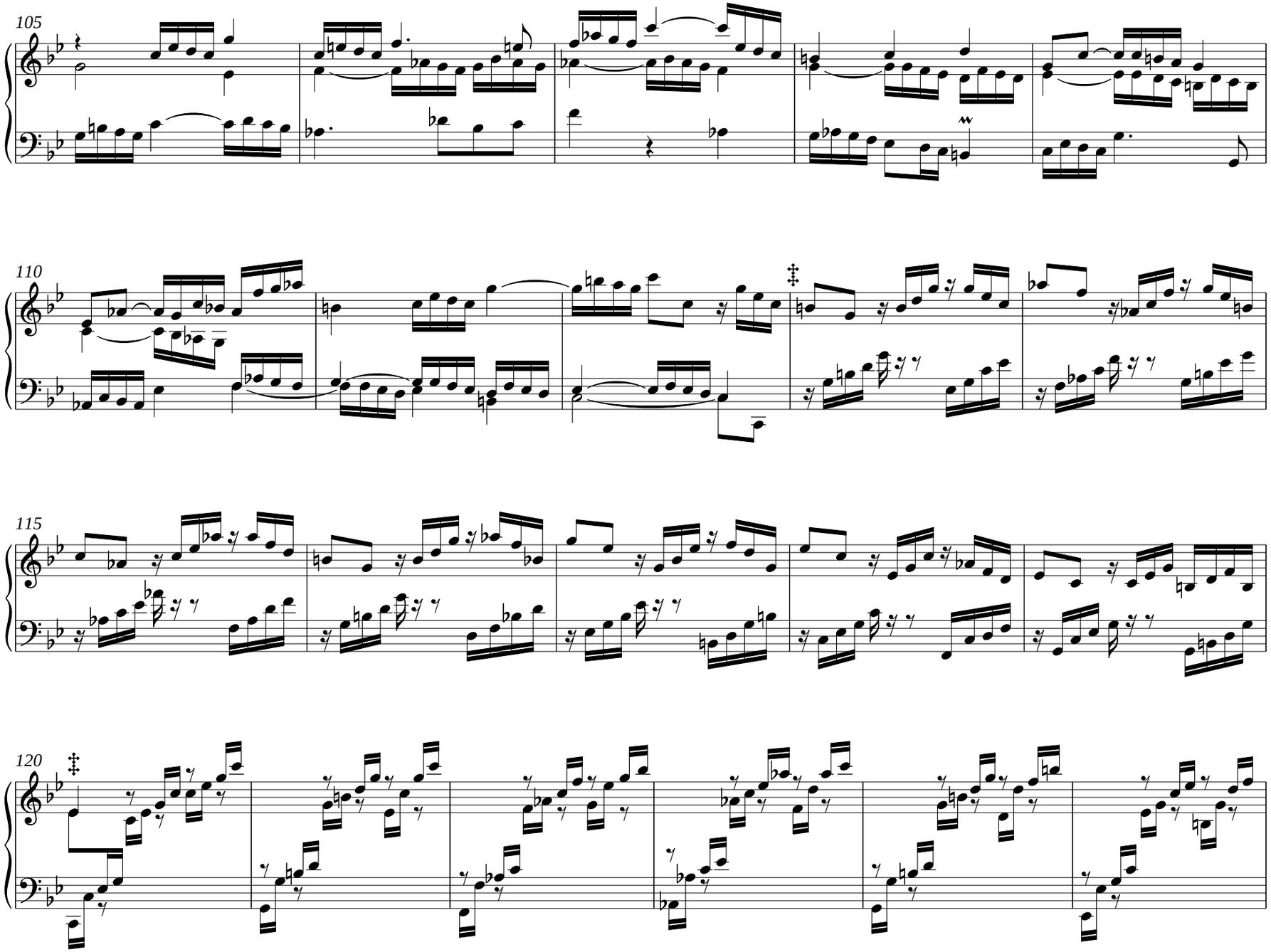
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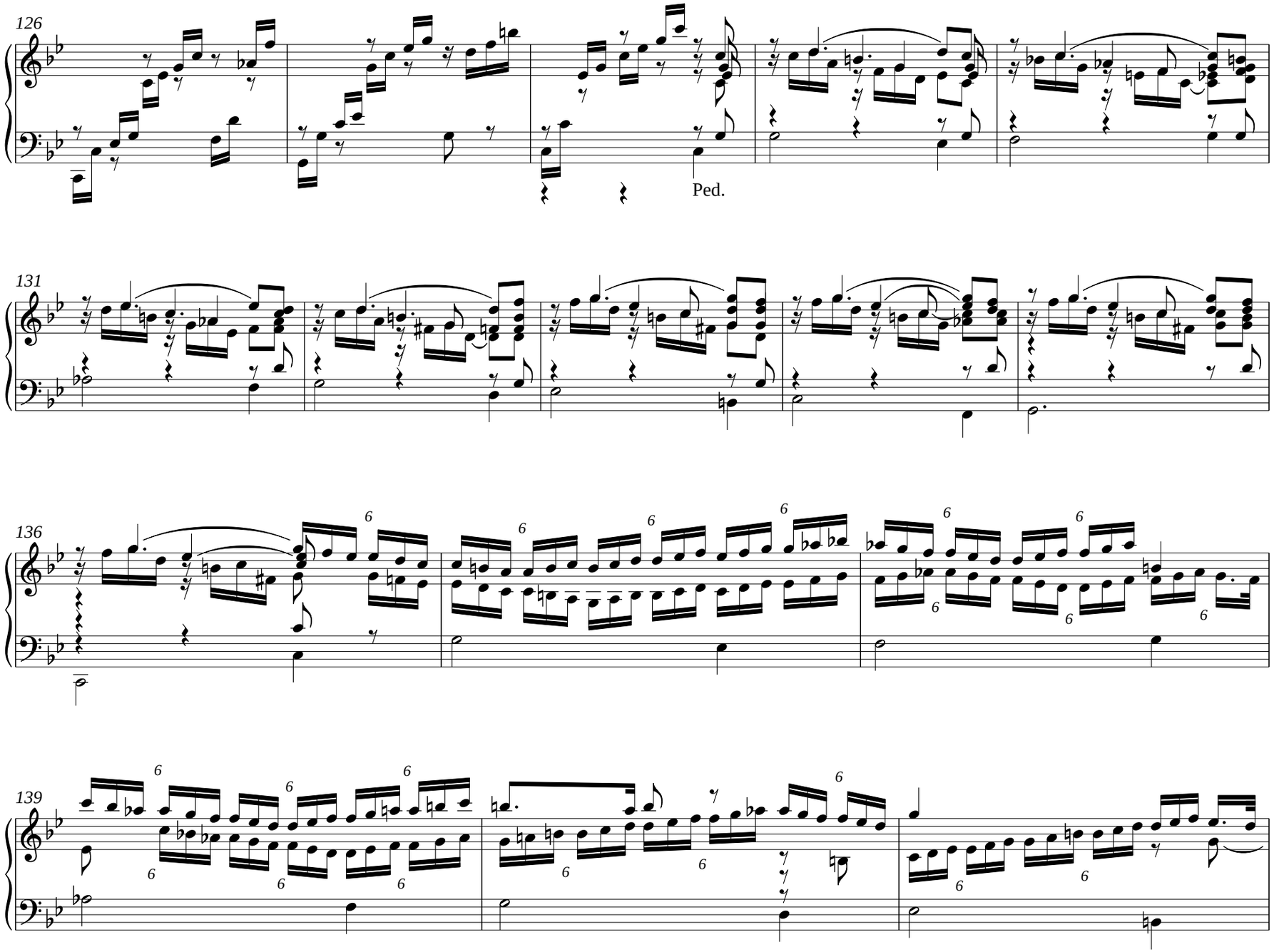
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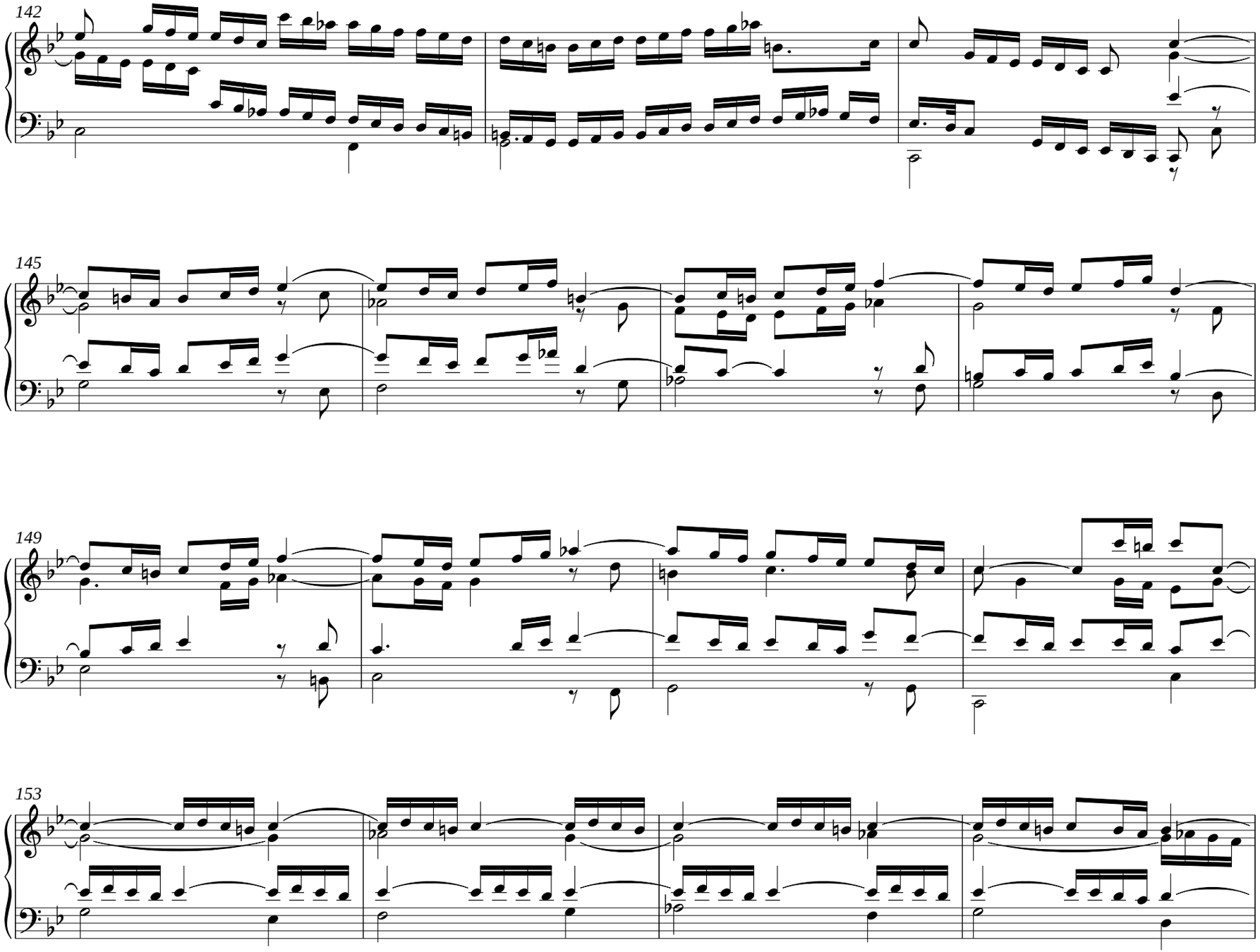
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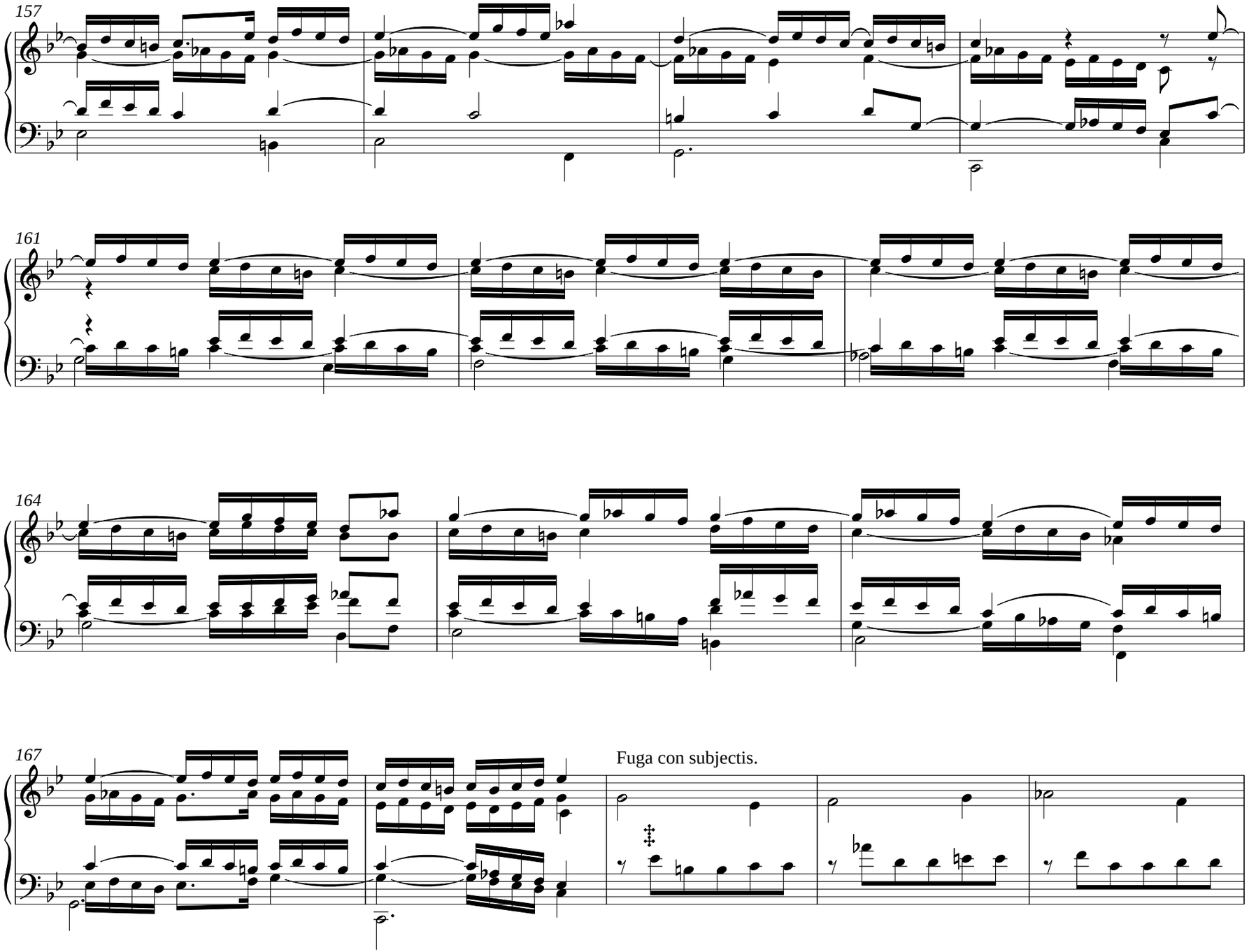
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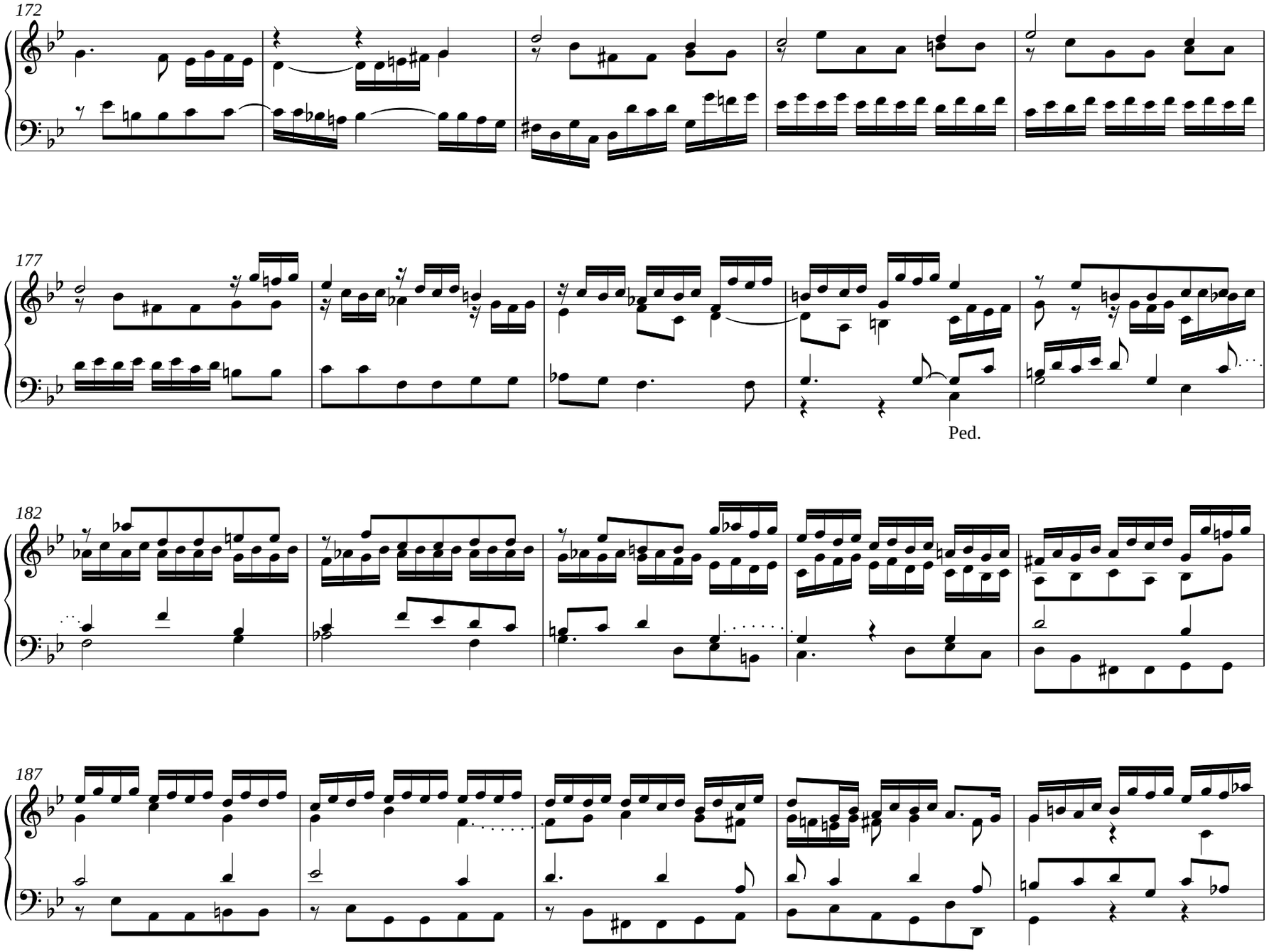
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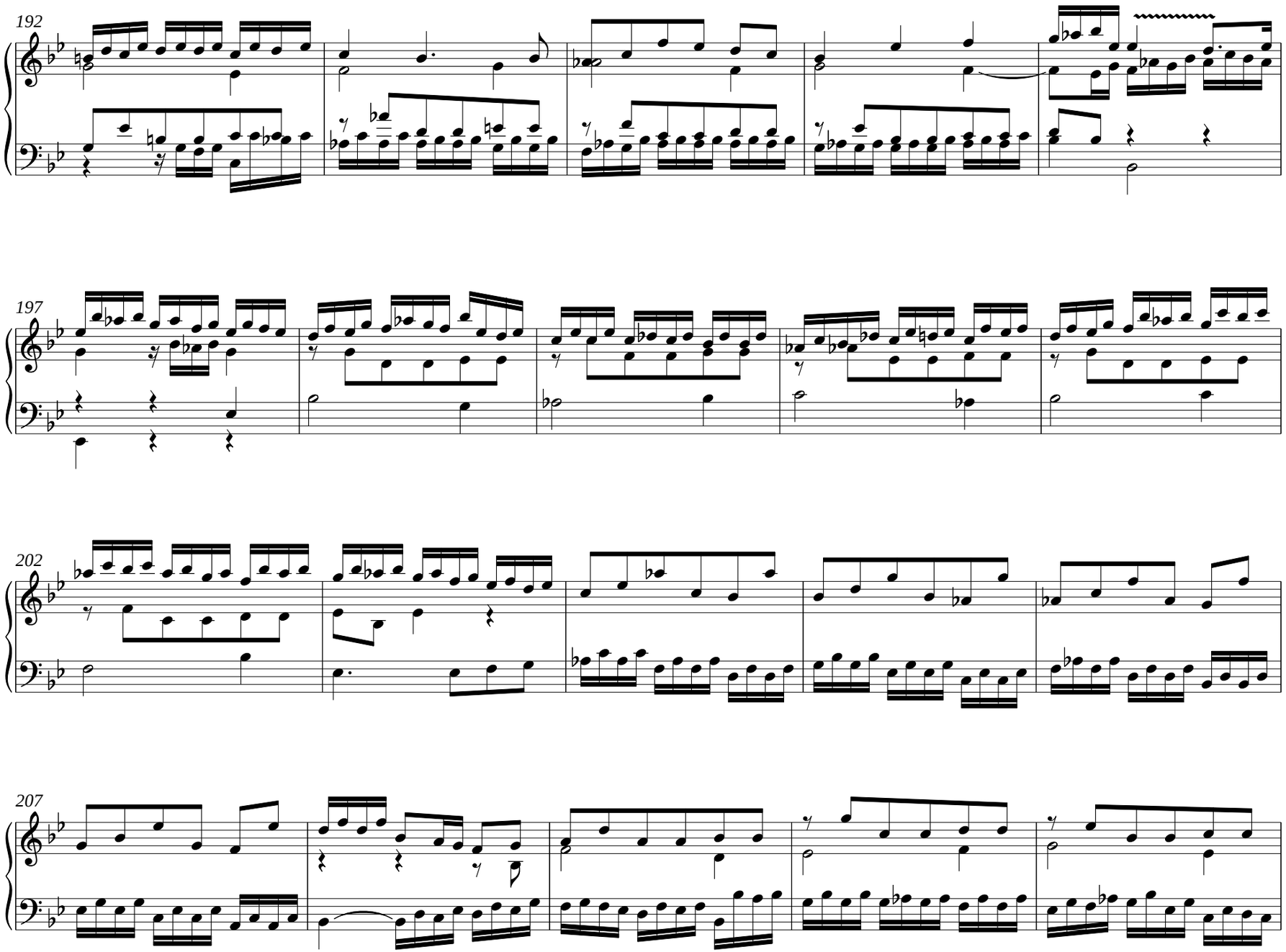
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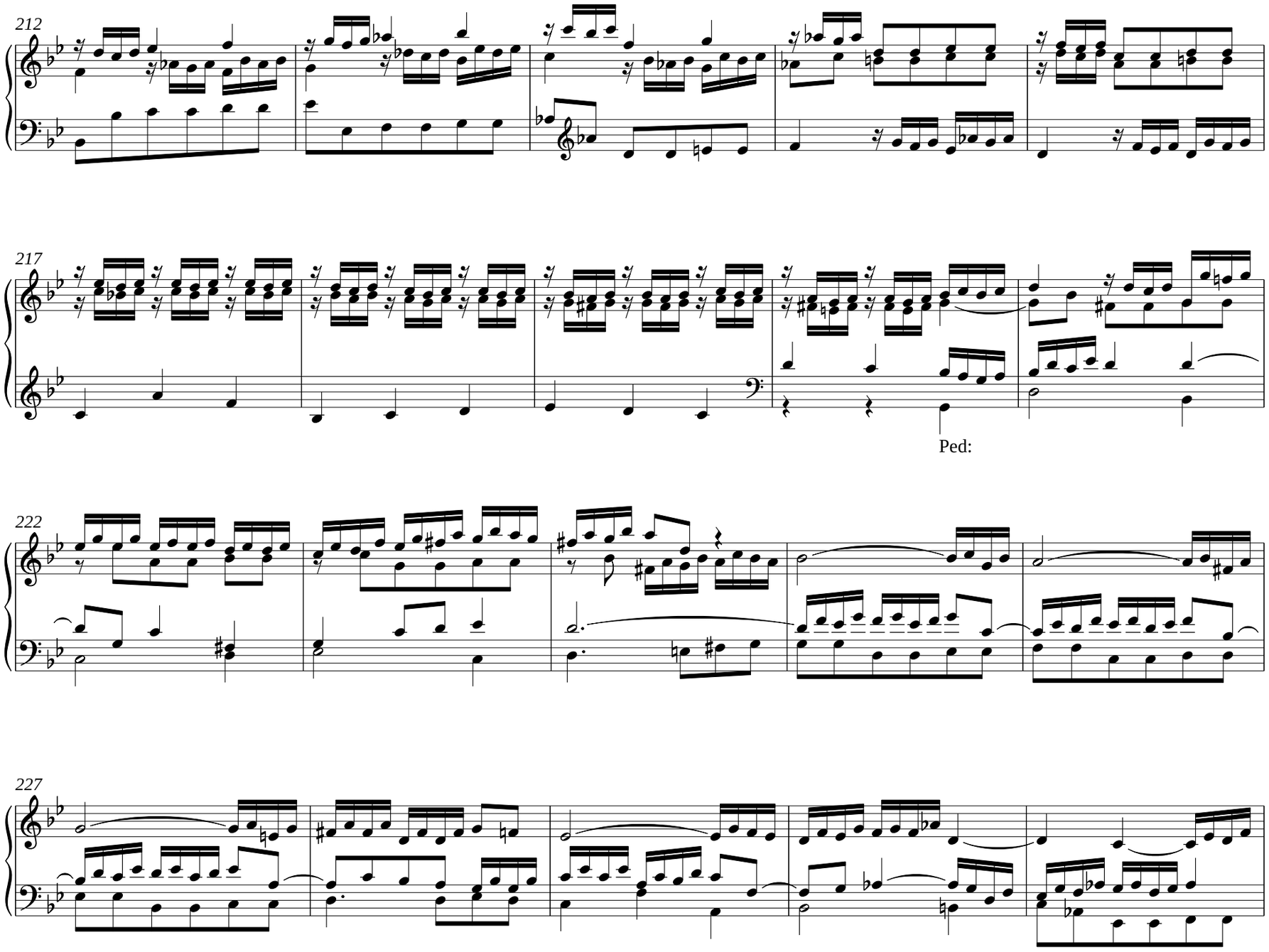
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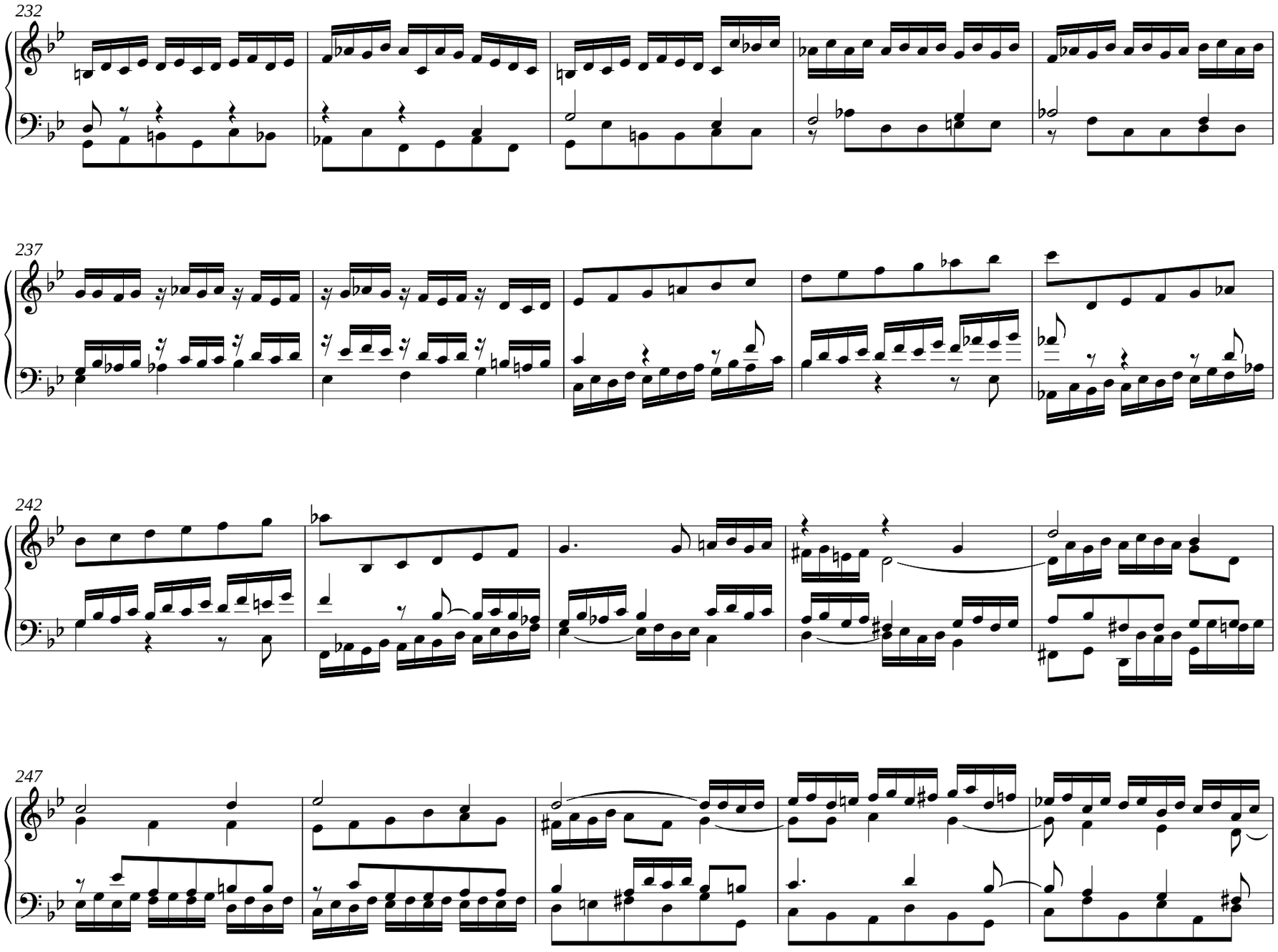
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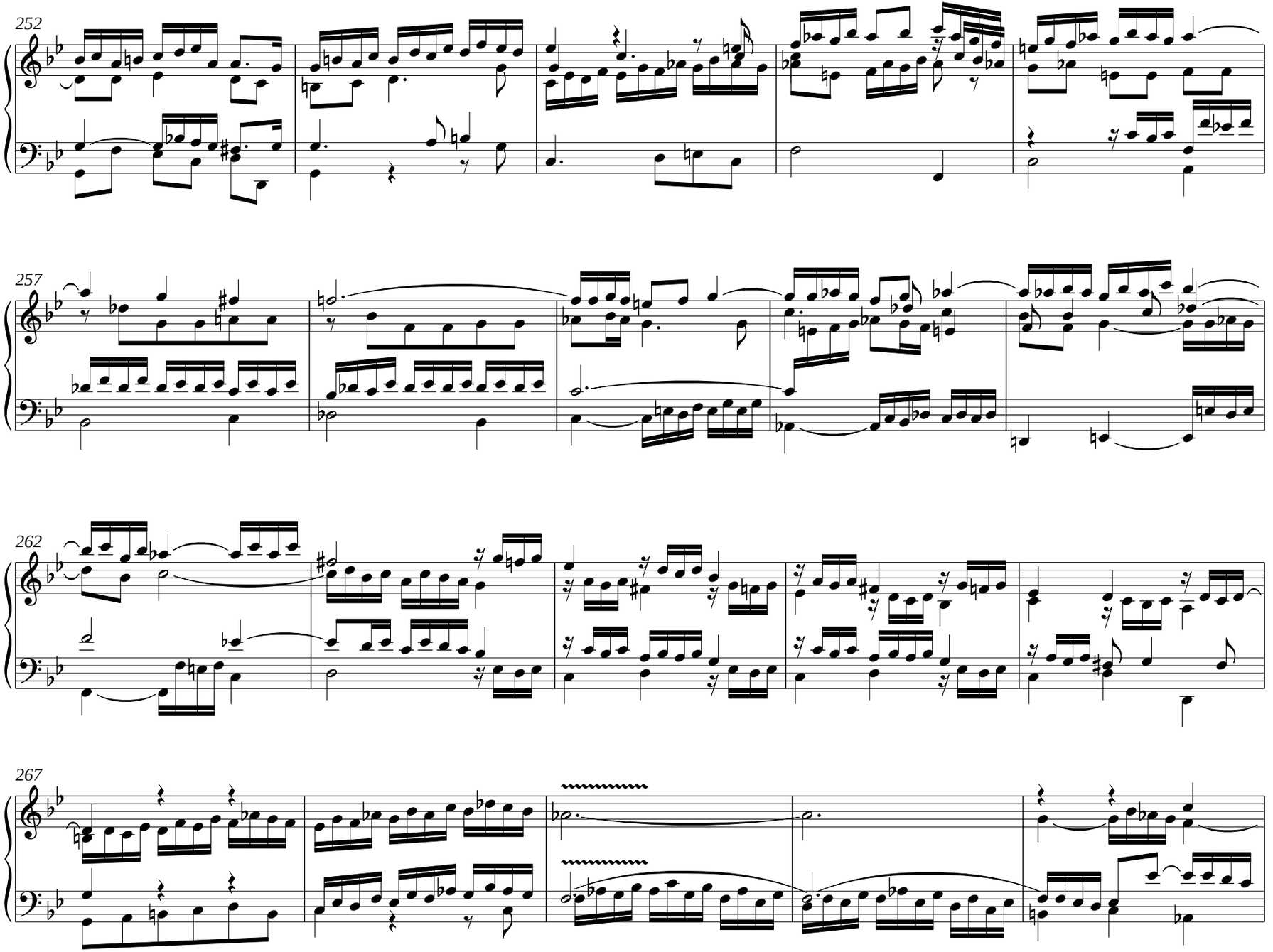
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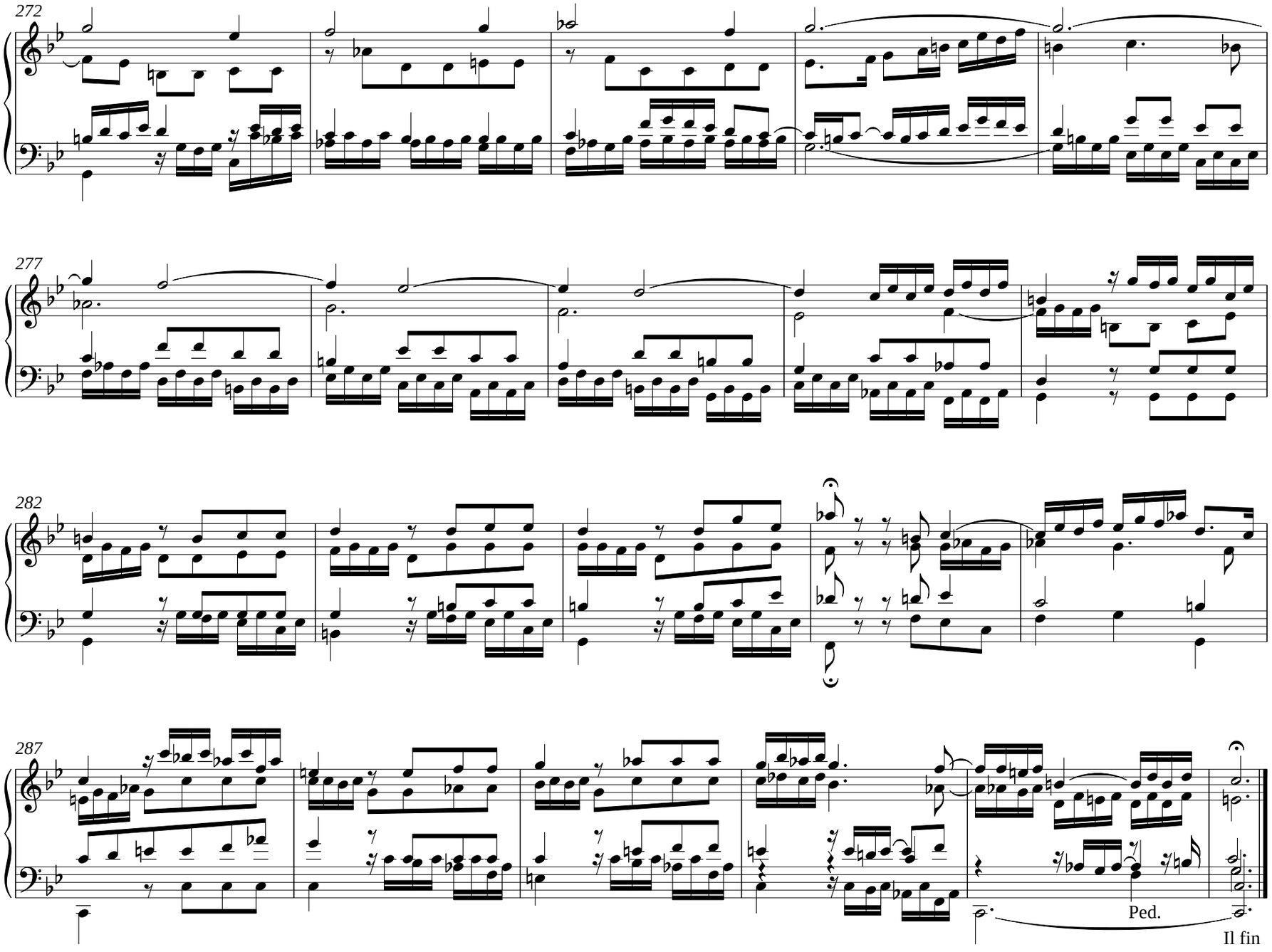
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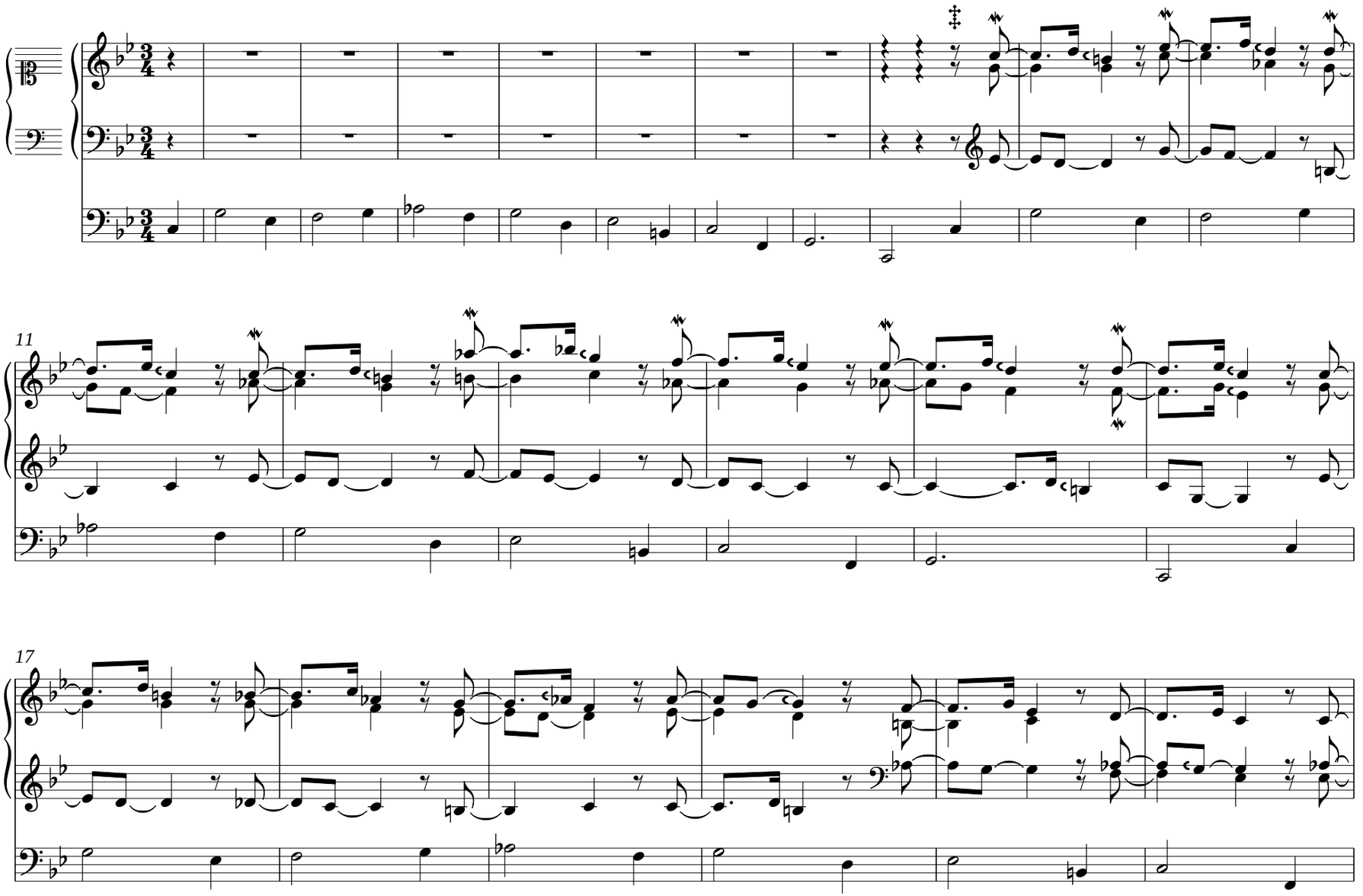
277
282
287
Ped.
Il fin

Passacaglia

BWV 582

Revised Version, Heavily Ornamented Form

J.S. Bach



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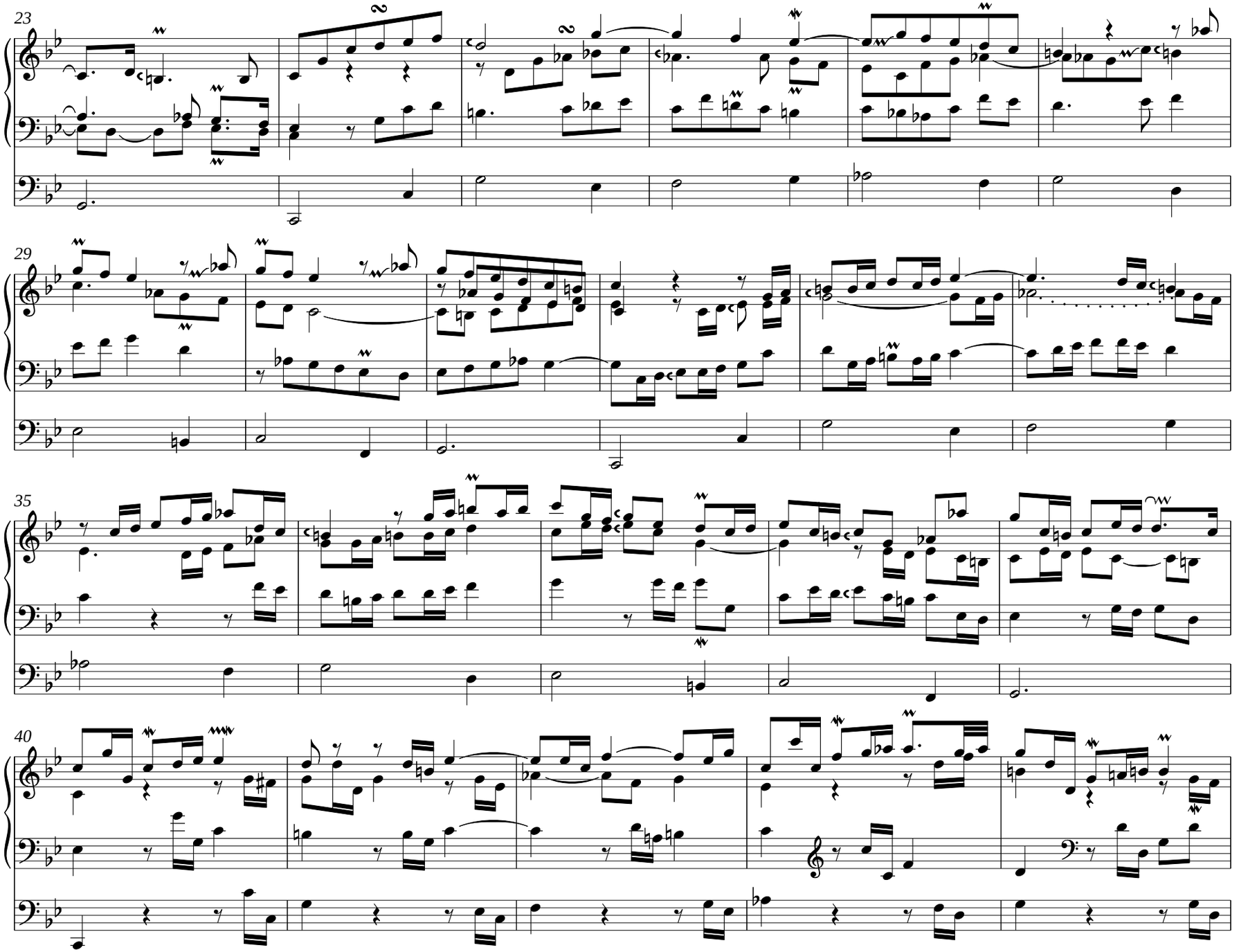
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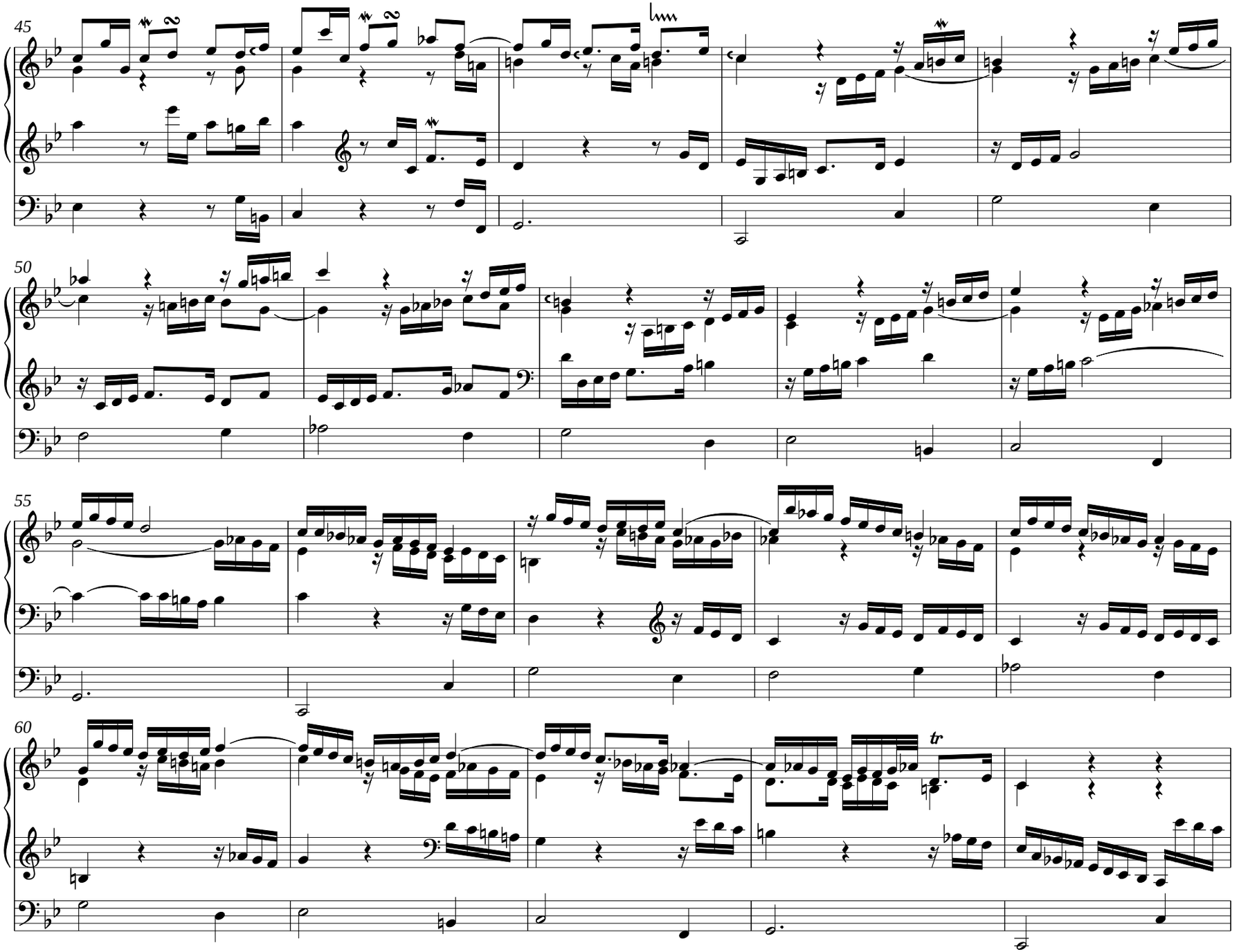
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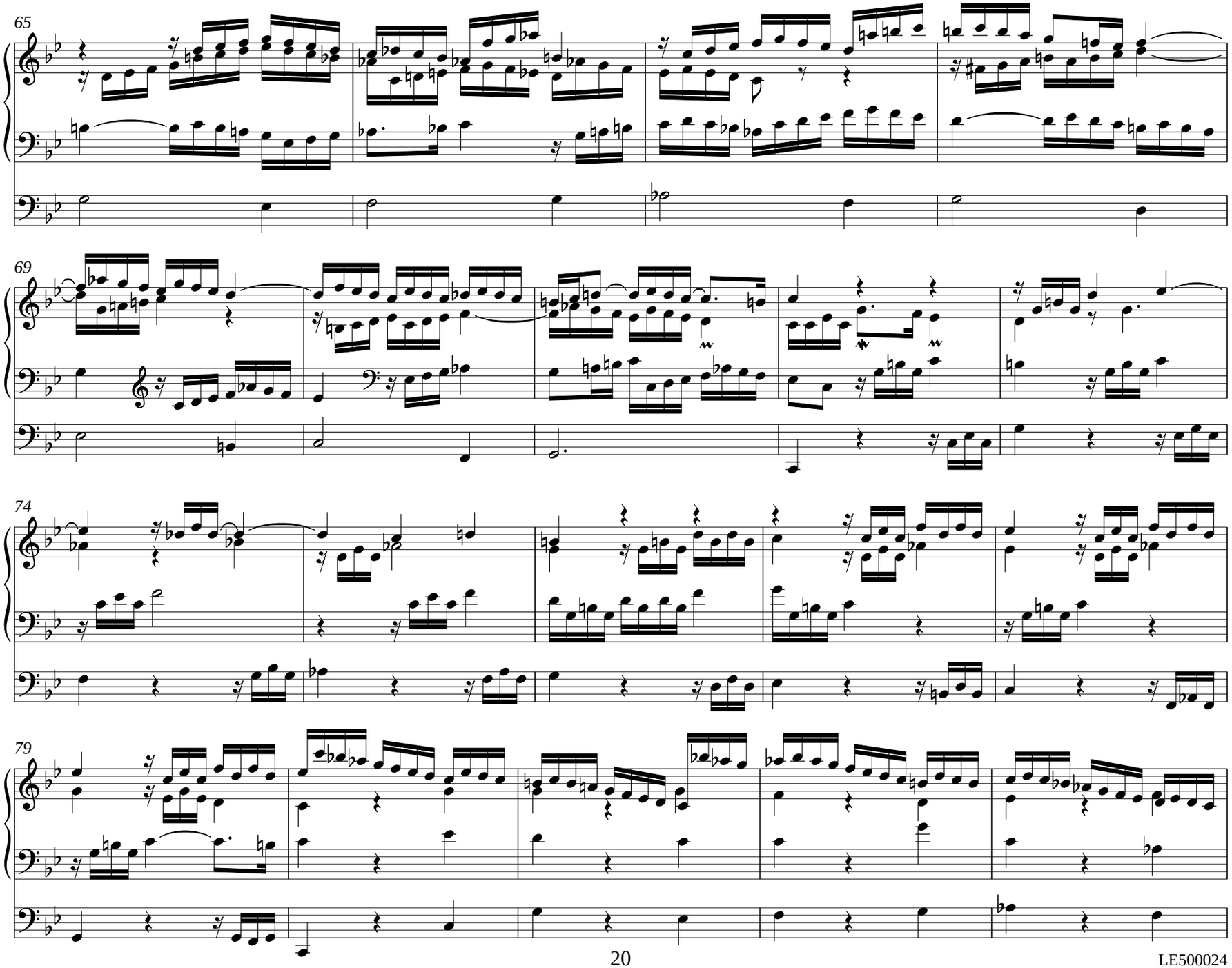
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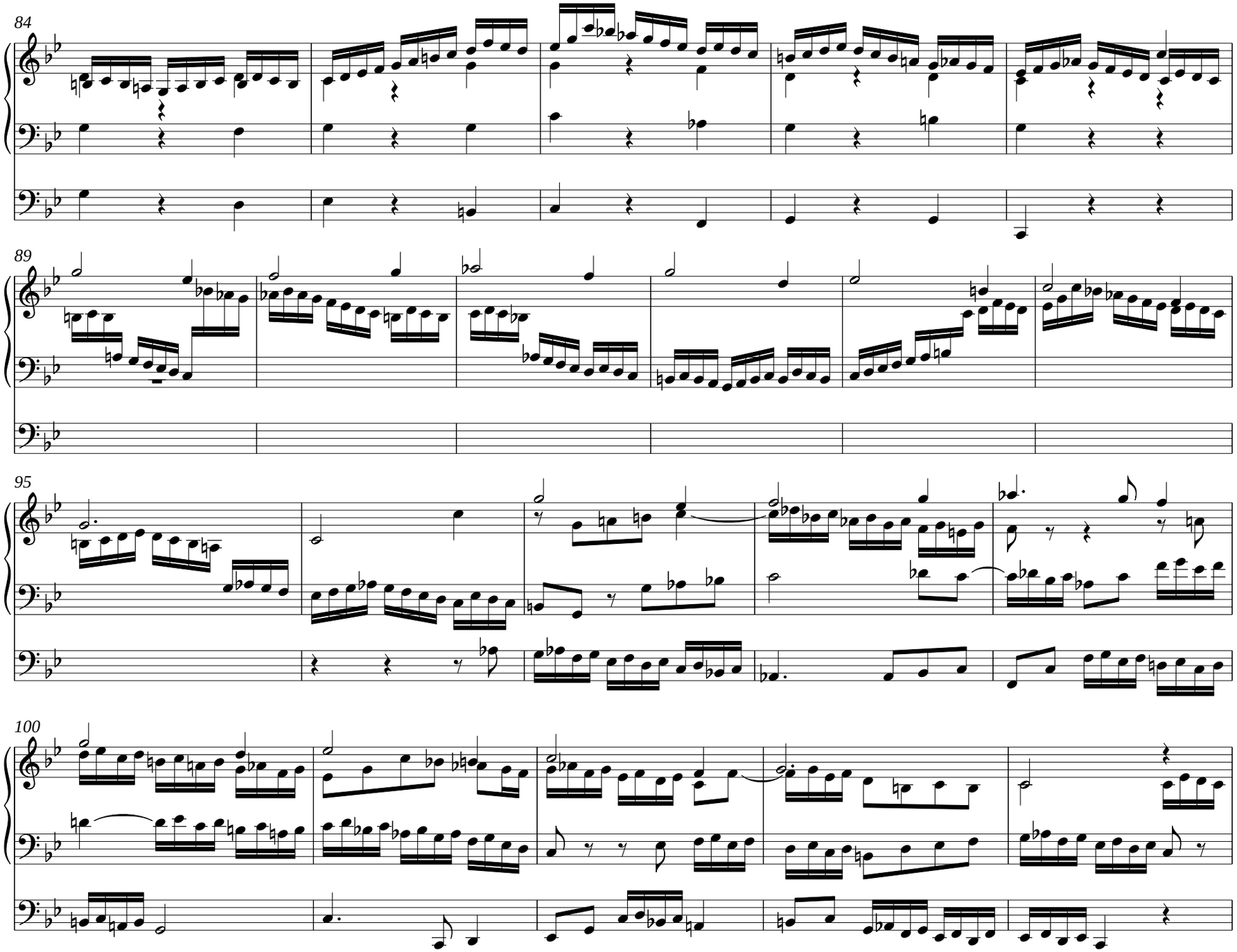
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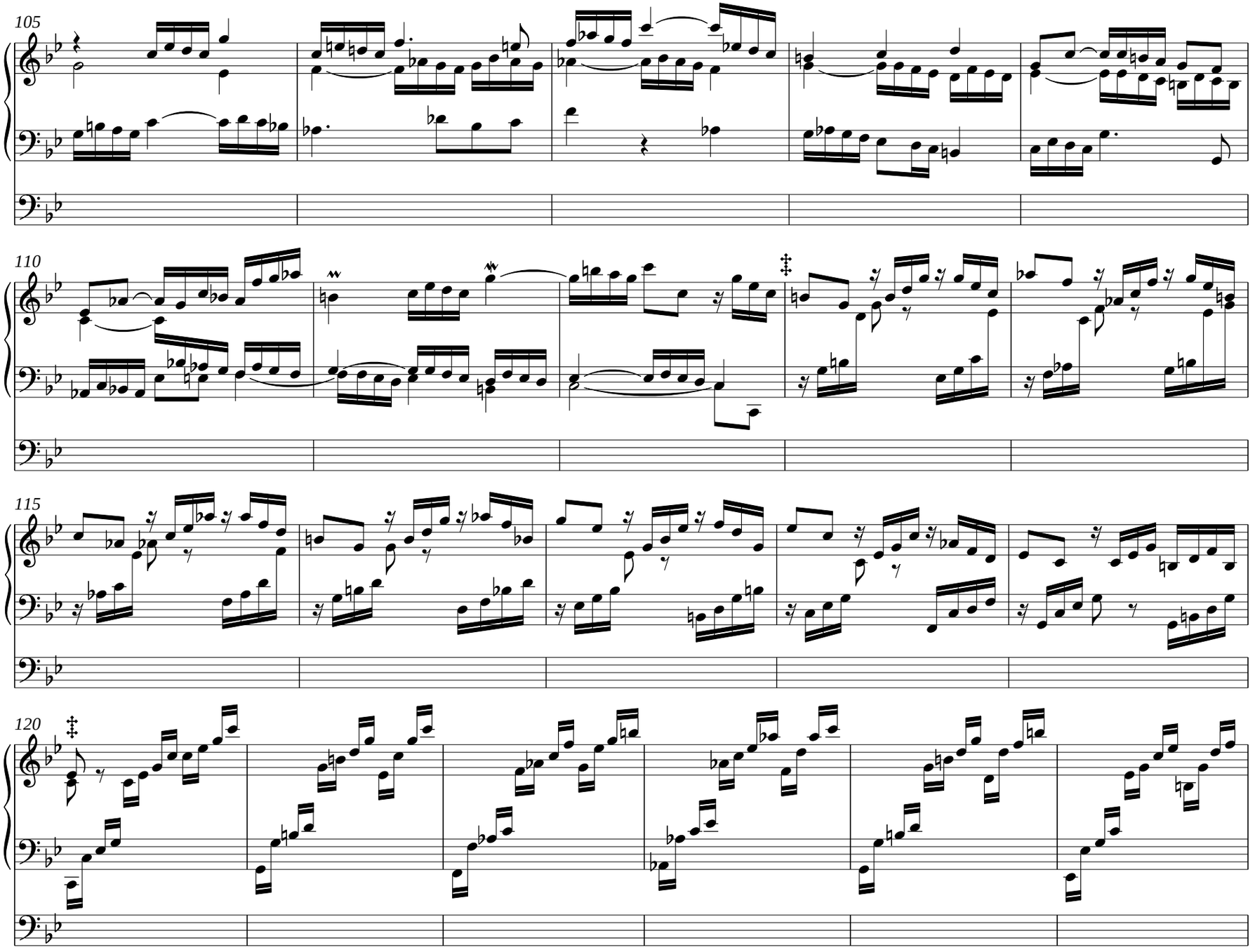
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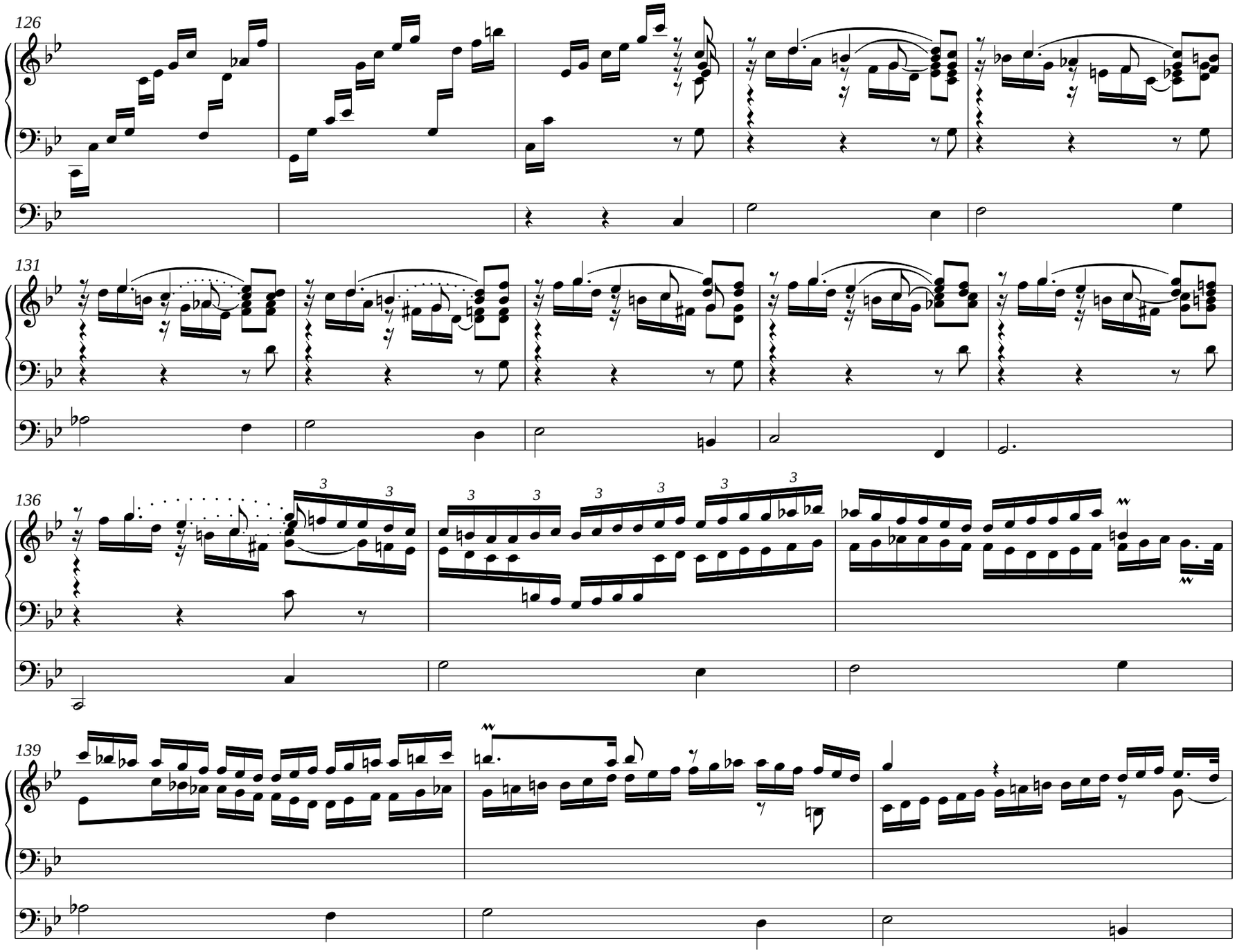
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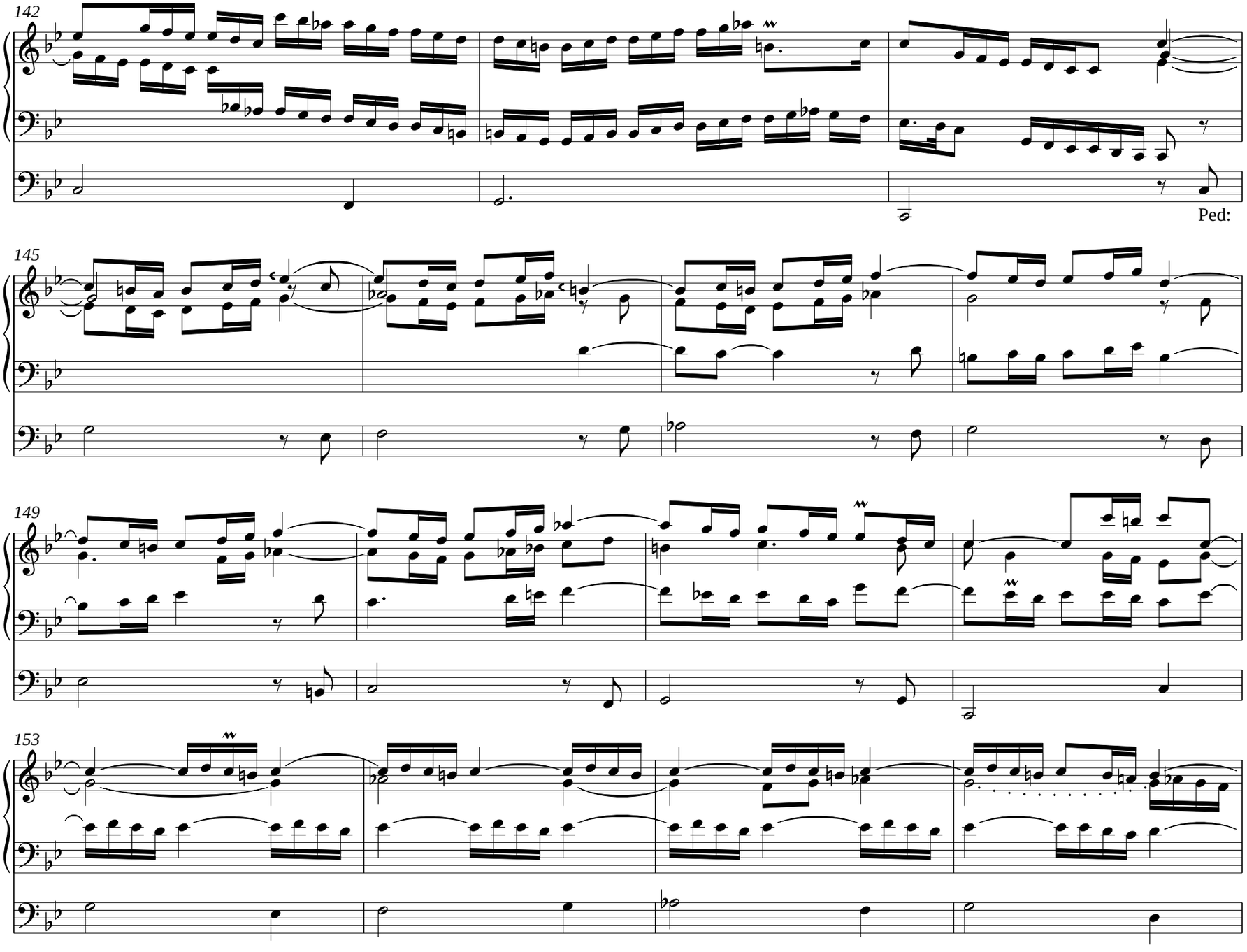
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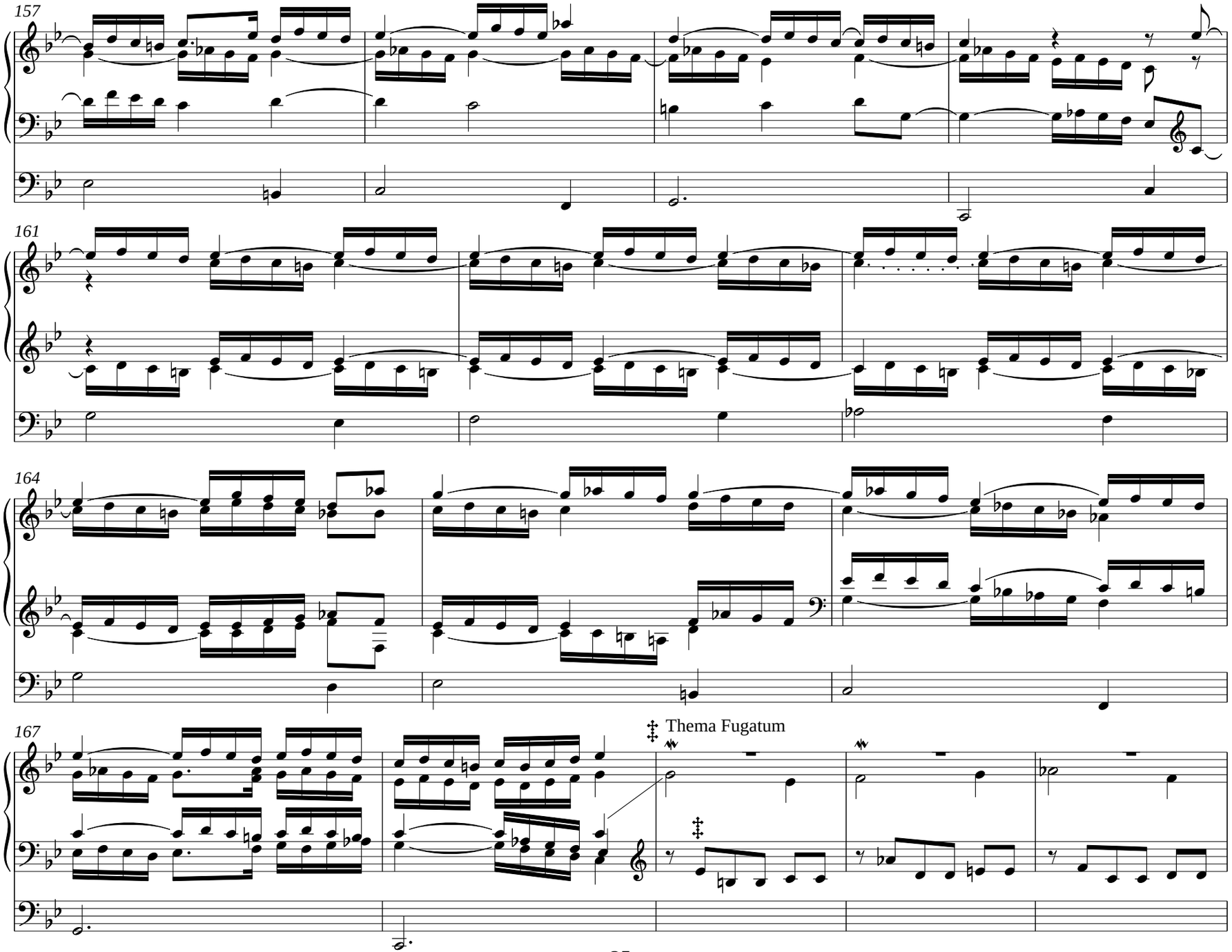
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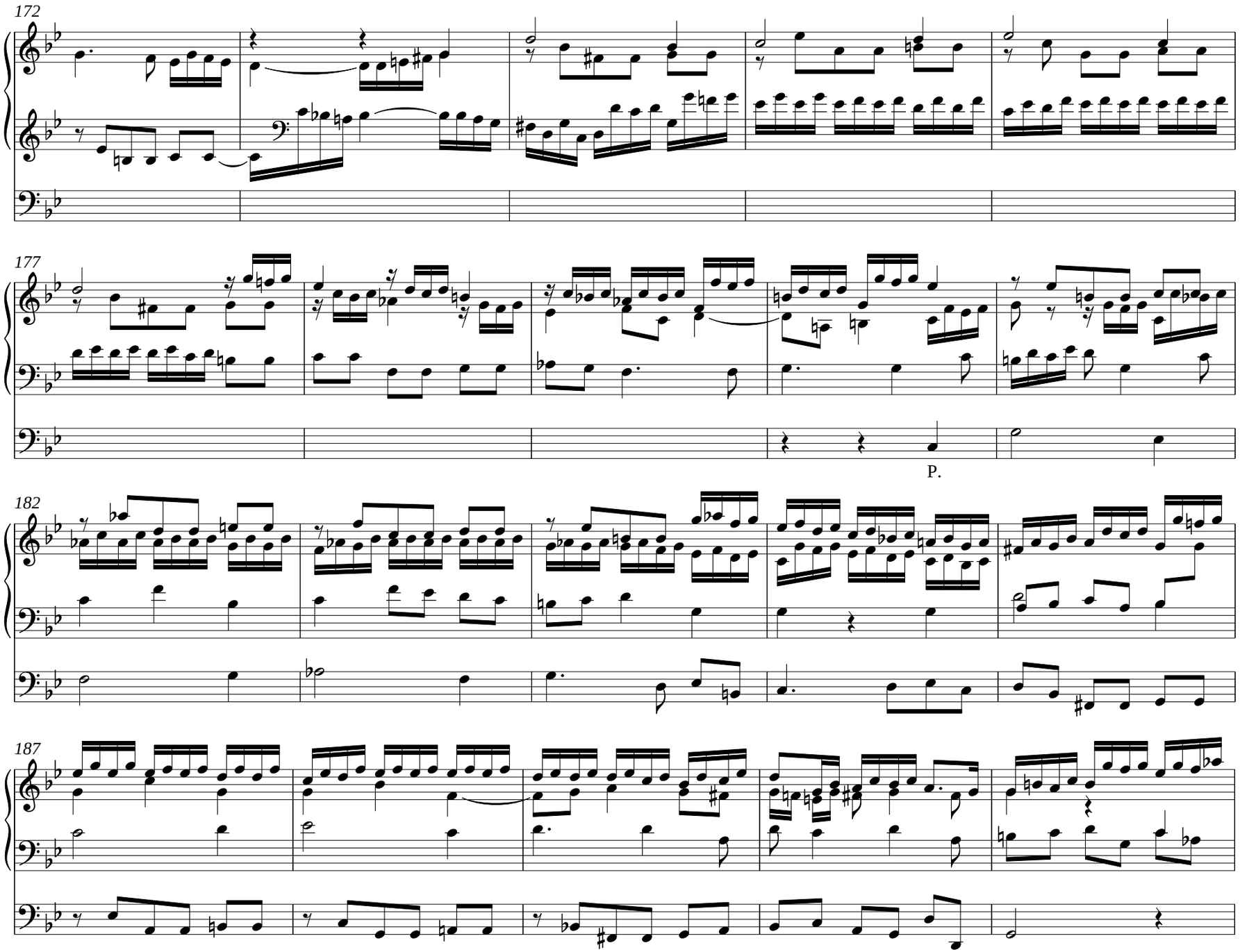
Thema Fugatum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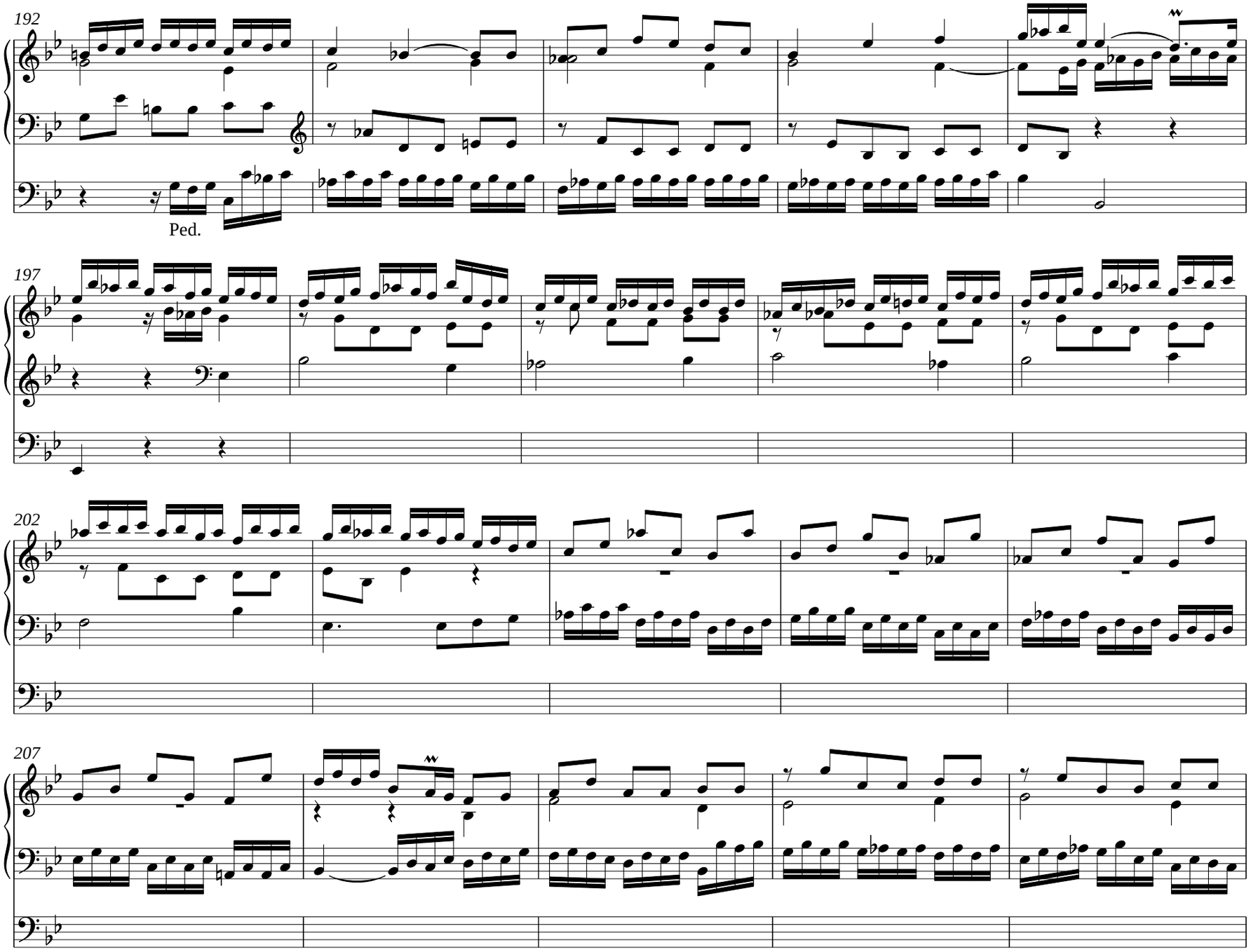
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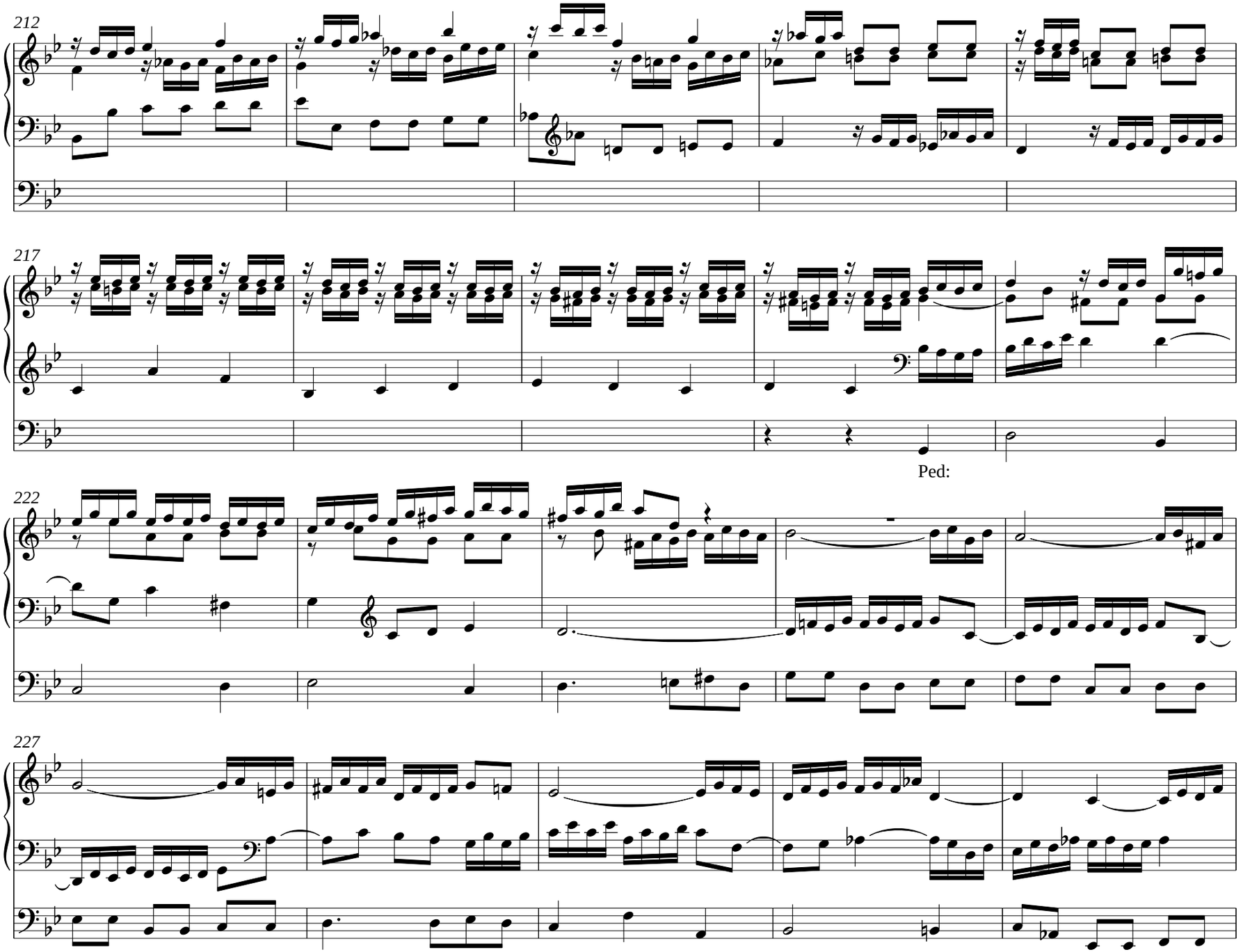
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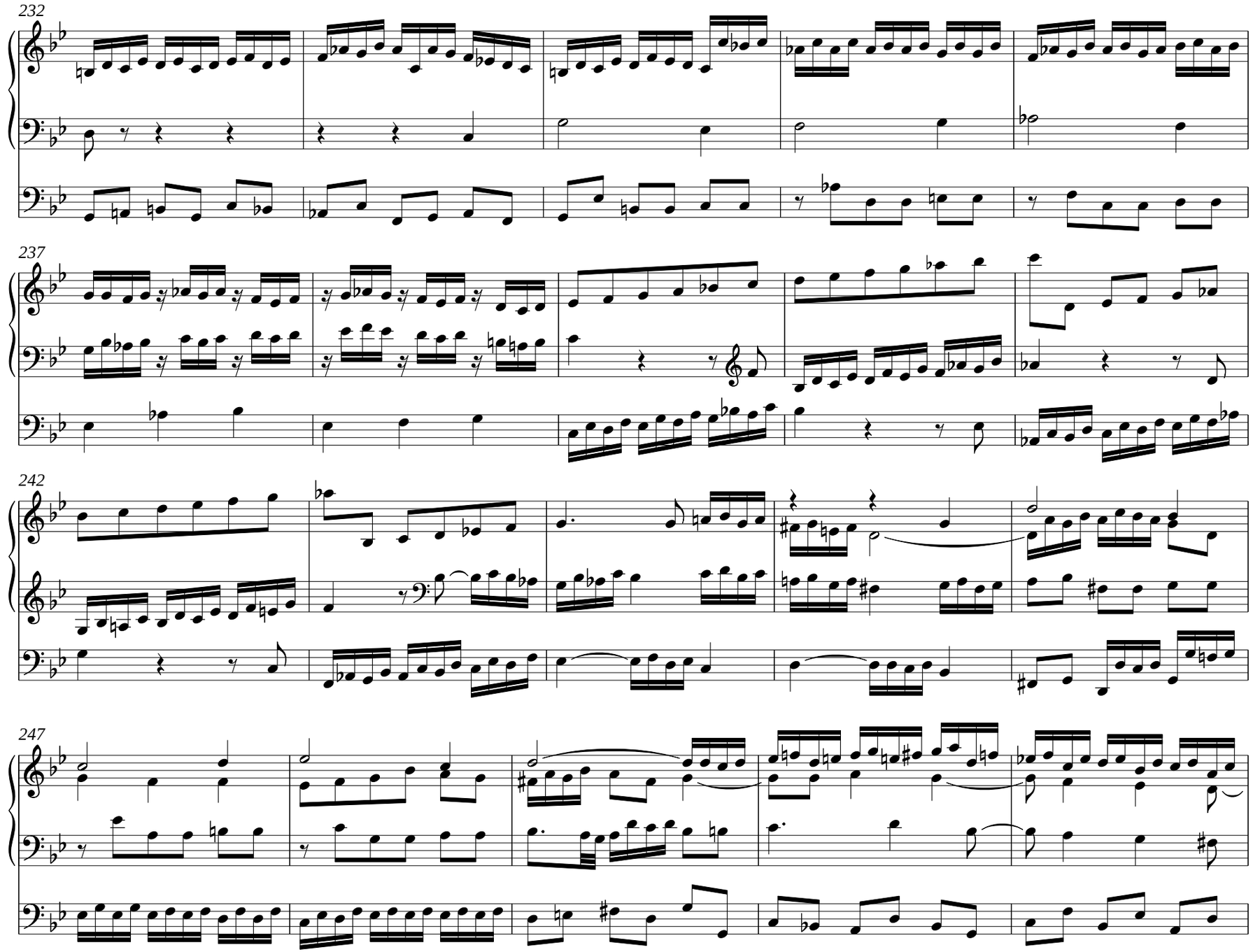
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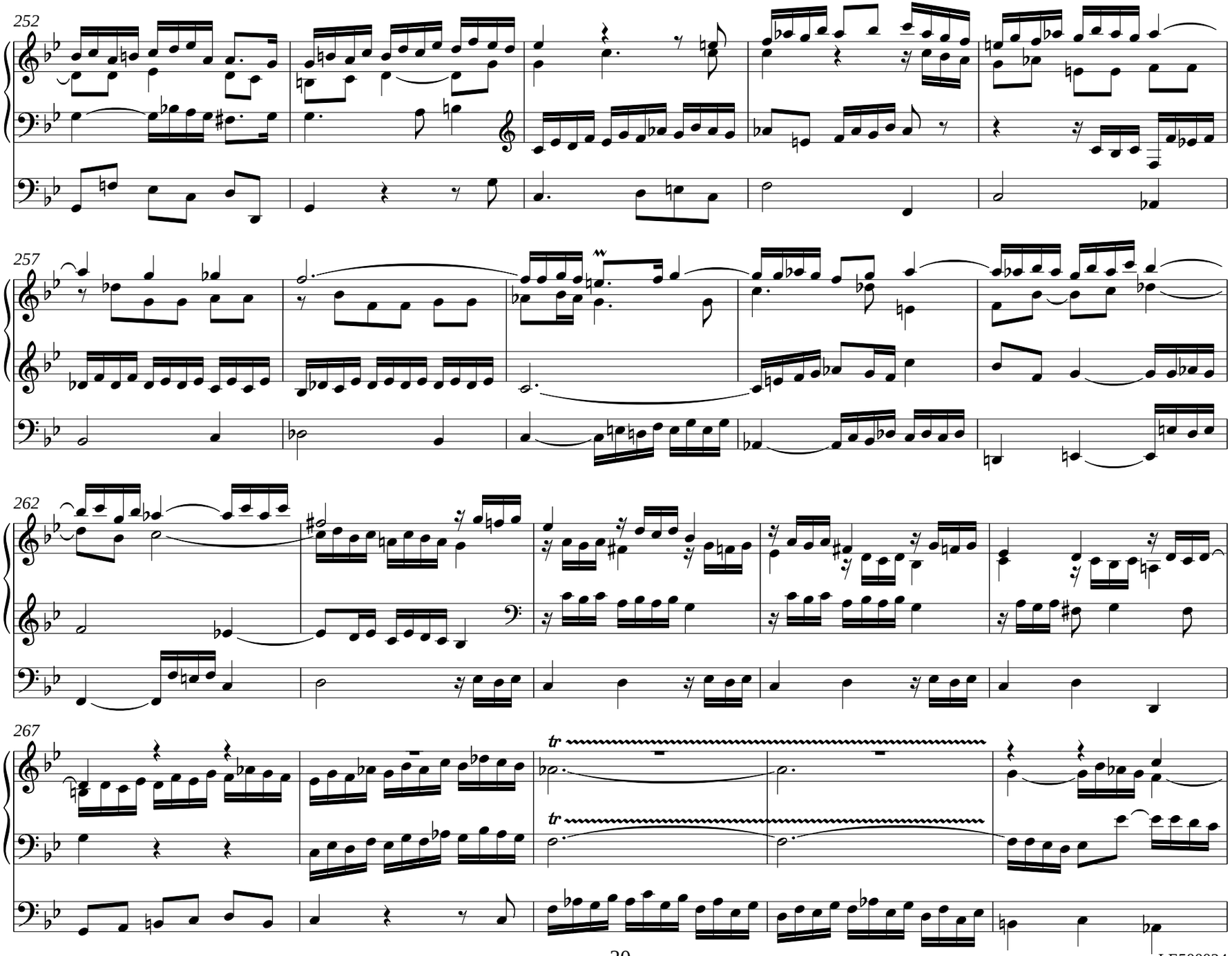
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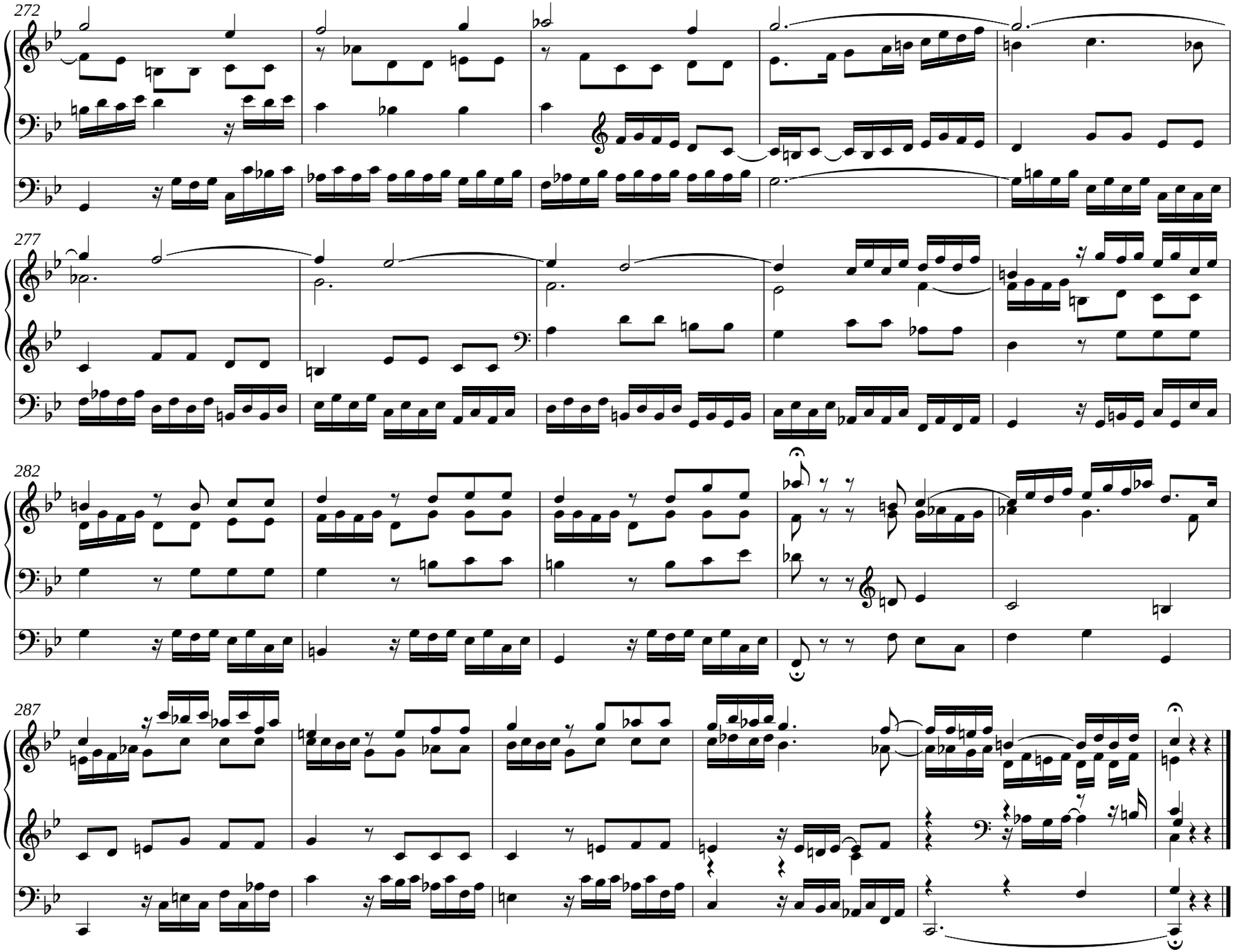
272
277
282
287

COMPLETE ORGAN WORKS OF JOHANN SEBASTIAN BACH THE LEUPOLD FOUNDATION EDITION

Volume 6 – Concertos and Miscellaneous Free Works

WEBSITE VARIANTS

EDITORIAL REPORT

Abbreviations

V1 = voice 1 (top voice)
V2 = voice 2 (from the top)
V3 = voice 3 (from the top)
V4 = voice 4 (from the top)
V5 = voice 5 (from the top)
Man. 1 = manual 1
Man. 2 = manual 2

Ped. = Ped.
R.H. = right hand
L.H. = left hand
m., mm. = measure, measures
n., nn. = note, notes
p., pp. = page, pages
‡ = performance issue

Bach digital = *Bach digital* website, a collaborative project of the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz in Berlin, the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek in Dresden, and the Bach-Archiv in Leipzig (2001-present).

BG = *J.S. Bachs Werke. Gesamtausgabe der Bachgesellschaft* [*Bach Gesamtausgabe*] (Leipzig, 1851-1899).

NBA = *Johann Sebastian Bach, Neue Ausgabe Sämtlicher Werke* [*Neue Bach-Ausgabe*] (Leipzig and Kassel: Bärenreiter, 1954-2007)

KB = *Kritischer Bericht* [Critical Report] of the *Neue Bach-Ausgabe*

VARIANTS

Passacaglia, BWV 582, early version, in two-staff notation

PRINCIPAL SOURCE

The early version of the Passacaglia in C Minor is passed down in eight important manuscript copies:

Berlin *P 279* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 279*.

Berlin *P 320* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 320*.

Berlin *P 557* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 557*.

Berlin *Ms. 10813* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. 10813*.

Leipzig *Ms. III.8.4* – Leipzig, Städtische Bibliotheken – Musikbibliothek, Sammlung Becker, *Ms. III.8.4* (Andreas-Bach-Buch).

Leipzig *Ms. R 16* – Leipzig, Städtische Bibliotheken – Musikbibliothek, *Mus. ms. R 16*, fascicle 19. On deposit at the Bach-Archiv, Leipzig. Fragment (mm. 233b to end, only).

Strasbourg *Ms. 2.961* – Strasbourg, Bibliothèque Nationale et Universitaire, *Ms. 2.961*.

Vienna, *Hs. 5014* – Vienna, Österreichische Nationalbibliothek, *Mus. Hs. 5014*.

Berlin *P 279* was written in the first half of the 19th century by an anonymous scribe. Berlin *P 320* was written at the beginning of the 19th century by Johann Nicolaus Gebhardi (1781-1813), who had access to the manuscripts of his teacher, Bach-student Johann Christian Kittel (1732-1809). Berlin *P 557* was written around 1830 by Friedrich August Gransnick (1798-1877), who also had access to Kittel's manuscripts. Berlin *Ms. 10813*, was written in the second half of the 18th century by Johann Christoph Oley (1738-1789), who had access to the manuscripts of Bach-student Bernhard Christian Kayser (1705-1758).[1] Leipzig *Ms. III.8.4* (Plate 13), the so-called Andreas Bach Book, and Leipzig *Ms. R. 16* (a fragment containing the final 59 measures of the Passacaglia only) are both in the hand of Bach's older brother Johann Christoph (1671-1721). They can be dated between 1707-1714 or so.[2] Strasbourg *Ms. 2.961* was written by an anonymous scribe at the beginning of the 19th century, and Vienna *Hs. 5014* was written at the beginning of the 19th century by Christian Friedrich Michaelis (1770-1834).[3]

Of the eight sources, only the two 19th-century manuscripts Vienna *Hs. 5014* and Strasbourg *Ms. 2.961* transmit the Passacaglia in modern C minor, with three flats. The other sources show the Passacaglia scored in "dorian" notation, with two flats. The present edition retains the dorian notation and is based on the texts of the two earliest copies of the work, Leipzig *III.8.4* and *Ms. R. 16*, both written by Bach's brother Johann Christoph. We also present the early version in the original two-staff notation.

COMMENTARY

Title in Leipzig *III.8.4*: "PASSACALJA. ex C♭ con Pedale di Giov. Bast. Bach"; title in Berlin *P 279*: "Passacalia ex C moll con Pedale di J.S. Bach"; title in Berlin *P 320* and Berlin *P 557*: "Passacalia. in C♭. per l'Organo. di J.S. Bach"; title in Berlin *Ms. 10813*: "Passacaglio, con Pedale per Organo pleno. di J.S. Bach"; title in Strasbourg *Ms. 2.961*: "Passacaglia in C minore con pedale dal Giov. Seb. Bach"; title in Vienna *Hs. 5014*: "Passacaglia con pedale in C♭ da Giov. Seb. BACH."

m. 77 – V1, beat 3, n. 1: e♭" in Leipzig *III.8.4* and Vienna *Hs. 5014*, which appears to be an error; f" in all other sources.

m. 101 – V1, beat 3: b♭' in Leipzig *III.8.4*, b♮' in other sources.

mm. 113-119 – ‡: The broken-flag notation indicates the distribution of notes between hands. Notes with downward stems should be taken by the L.H. and notes with upward stems by the R.H.

mm. 120-128 – ‡: Here, as in mm. 113-119, the broken-flag notation indicates the distribution of notes between the hands, sometimes resulting in cross-hand shifts on beats 2 and 3.

m. 142 – V1, n. 1: quarter note in Leipzig *III.8.4*, 8th note in later versions.

m. 144 – V2, n. 3: quarter note in Leipzig *III.8.4*, 8th note in later versions.

m. 157 – V1, beat 2: notes absent in Leipzig *III.8.4*, changed to dotted quarter note c" and 16 note e♭" in Berlin *Ms. 10813* and later versions, probably to avoid a parallel 5th moving to beat 3.

m. 169f – ‡: The 8th notes of the countersubject are beamed in two ways in the opening measures: as a single group of five notes (mm. 169-172), or as two groups, the first containing three notes and the second containing two (mm. 174-176). This may or may not have performance implications for the articulation of the countersubject.

m. 185 – V2, n. 2: a♭' in Berlin *Ms. 10813*, g' in Leipzig *III.8.4*.

m. 204 – V1, last note: a♭" in Berlin *Ms. 10813* and later versions, a♭' in Leipzig *III.8.4* and Berlin *P 320*.

m. 247 – Ped., beat 2: f g f g in Leipzig *III.8.4* and Leipzig *Ms. R 16*, e♭ f e♭ f in other sources and later versions.

m. 289 – V3, n. 2: f' corrected to e♮' in Leipzig *III.8.4* and Leipzig *Ms. R. 16*.

Passacaglia, BWV 582, revised version, heavily ornamented form

PRINCIPAL SOURCE

The revised version of the Passacaglia in C Minor, standing midway between the early version (see website) and the final revised version (see main text), is preserved in six early manuscript copies:

Berlin *P 274* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 274*, fascicle 5.

Berlin *P 277* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P277*.

Berlin *P 286* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 286*, fascile 9.

Berlin *P 290* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 290*.

Berlin *P 601* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 601*.

Berlin *P 803* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 803*, fascicle 16.

Berlin *P 274* (Plate 24) was written around 1760 by Carl August Hartung (1723-1800), organist in Cöthen from 1752-1760 and a close colleague of Bach-student Bernhard Christian Kayser (1795-1758).[4] Berlin *P 277* was written between 1758 and 1783 by an anonymous scribe (known as Anonymous 401)[5] working between 1758 and 1783 under Johann Philipp Kirnberger at the Amalian Library in Berlin. Berlin *P 279* was copied by an anonymous scribe in the first half of the 19th century. Berlin *P 286*, written by an anonymous copyist, dates from the second half of the 18th century. Berlin *P 290* (Plate 15 and Plate A) was written around 1750 by an anonymous scribe (known as Anonymous 303)[6] working under C.P.E. Bach in Berlin. Berlin *P 601* was written in the second half of the 18th century by an anonymous scribe. Finally, Berlin *P 803* (Plate 14) is in the hand of Johann Tobias Krebs, who studied with Bach in Weimar. It dates from c. 1714-1717.[7]

Of these manuscripts, three transmit the revised version of the Passacaglia in a heavily ornamented form: Berlin *P 277*, Berlin *P 290*, and Berlin *P 601*. The present edition is based on Berlin *P 290*, written by the anonymous scribe working under C.P.E. Bach's direction. Berlin *P 277* and Berlin *P 601* were used to confirm details of the text.

COMMENTARY

Title in Berlin *P 277* and Berlin *P 290*: "Passacalia"; title in Berlin *P 601*: "Passacalia in C♭ Con Pedale dell. Sigre Giovanni Sebastiano Bach."

m. 24 – The turn that appears in several measures is more vertical than the turn used in modern practice (see Plate 15), but it closely resembles that used by Bach (see Volume 9 of the present edition, Plate 20 [p. 5]).

mm. 113-119 – ‡: The broken-flag notation indicates the distribution of notes between hands. Notes with downward stems should be taken by the L.H. and notes with upward stems by the R.H.

mm. 120-128 – ‡: Here, as in mm. 113-119, the broken-flag notation indicates the distribution of notes between the hands, sometimes resulting in cross-hand shifts on beats 2 and 3.

mm. 168-169 – These measures are separated by a single bar in all three sources, suggesting there should be no break between the passacaglia and the fugue.

m. *209* – V3, beat 2, last note: g in Berlin *P 277*, Berlin *P 290*, and Berlin *P 601*; f in Berlin *P 274* and Berlin *P 803*.

m. 249 – Ped.: pedal part absent in Berlin *P 290*, present in Berlin *P 601*. Pedal part in Berlin *P 277*: dotted quarter note d, followed by three 8th notes d G g.

NOTES

[1] Andrew Talle, "Nürnberg, Darmstadt, Köthen: Neuerkenntnisse zur Bach-Überlieferung des 18. Jahrhunderts," *Bach-Jahrbuch* 89 (2003), 156-166.

[2] Robert Hill, *The Möller Manuscript and the Andreas Bach Book. Two Keyboard Anthologies from the Circle of the Young Johann Sebastian Bach* (diss., Harvard University, 1987, 105.

[3] Bach digital, under BWV 582.

[4] Peter Wollny, "Carl August Hartung als Kopist und Sammler Bachscher Werke," *Bach-Jahrbuch* 97 (2011), 91, and Bach digital, under BWV 582.

[5] Paul Kast, *Die Bach-Handschriften der Berliner Staatsbibliothek* (Trossingen: Hohner, 1958), x and 139.

[6] Kast, *Die Bach-Handschriften der Berliner Staatsbibliothek*, x and 139.

[7] Hermann Zietz, *Quellenkritische Untersuchungen an den Bach-Handschriften P 801, P 802, und P 803* (Hamburg: Karl Dieter Wagner: 1969), 15.

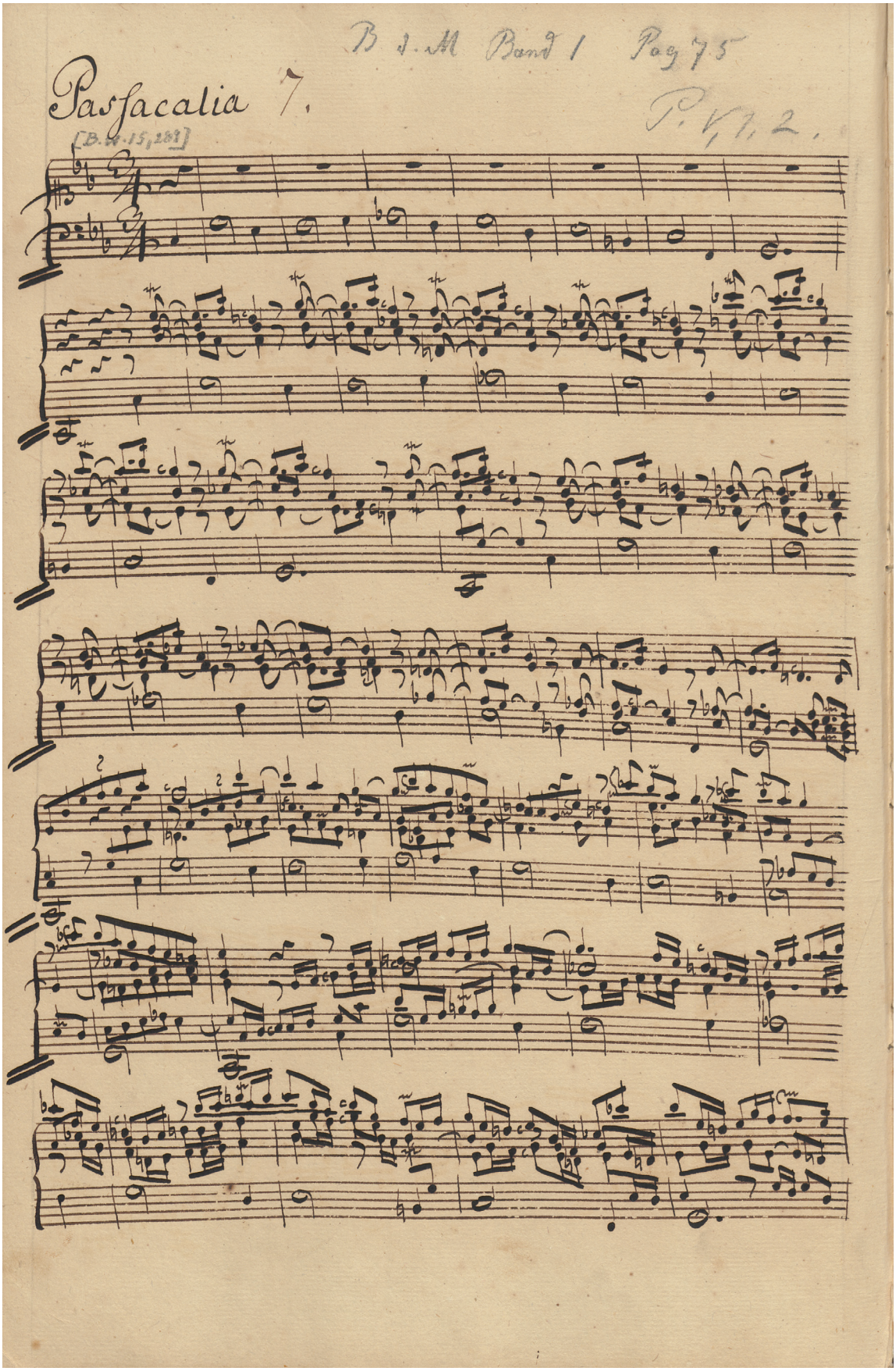

Plate A – Passacaglia, BWV 582, opening page. Manuscript copy, Anonymous 303 (a scribe working under Carl Philipp Emanuel Bach in Berlin), c. 1750, with profuse ornamentation (Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 290*).