

# Passacaglia

BWV 582

Early Version

J.S. Bach

Pedal.

11

17

23

Measures 23-28 of a musical score in B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Measure 28 ends with a repeat sign.

29

Measures 29-34 of a musical score in B-flat major. The right hand continues the melodic development with various articulations, and the left hand maintains a steady accompaniment. Measure 34 ends with a repeat sign.

35

Measures 35-39 of a musical score in B-flat major. This section features more complex rhythmic patterns, including sixteenth-note runs in both hands. Measure 39 ends with a repeat sign.

40

Measures 40-44 of a musical score in B-flat major. The right hand includes a trill in measure 40 and continues with intricate melodic lines. Measure 44 ends with a repeat sign.

45

Measures 45-49 of a piano piece in B-flat major. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving lines. Measure 49 ends with a fermata over a whole note chord.

50

Measures 50-54 of the piano piece. The right hand continues with a melodic line, including some grace notes. The left hand has a more active role with eighth-note patterns. Measure 54 ends with a fermata over a whole note chord.

55

Measures 55-59 of the piano piece. The right hand has a more complex melodic line with many beamed sixteenth notes. The left hand continues with a steady accompaniment. Measure 59 ends with a fermata over a whole note chord.

60

Measures 60-64 of the piano piece. The right hand features a melodic line with a trill in measure 62. The left hand has a more active role with eighth-note patterns. Measure 64 ends with a fermata over a whole note chord.

65

69

74

79

84

89

95

100

105

110

115

120

126

Ped.

131

136

139

142

Measures 142-144 of a musical score in B-flat major. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with eighth and sixteenth notes. Measure 144 ends with a double bar line.

145

Measures 145-148 of a musical score in B-flat major. The treble staff continues the melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment. Measure 148 ends with a double bar line.

149

Measures 149-152 of a musical score in B-flat major. The treble staff continues the melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment. Measure 152 ends with a double bar line.

153

Measures 153-156 of a musical score in B-flat major. The treble staff continues the melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment. Measure 156 ends with a double bar line.

157

161

164

167

Fuga con subjectis.

172

177

Ped.

182

187

192

197

202

207

212

217

Ped:

222

227

232

237

242

247

252

257

262

267

272

277

282

287

Ped. Il fin



# Passacaglia

BWV 582

Revised Version, Heavily Ornamented Form

J.S. Bach

The musical score is presented in three systems, each with three staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first staff of the first system contains a series of rests, followed by a series of eighth notes with ornaments. The second staff of the first system contains a series of rests, followed by a series of eighth notes with ornaments. The third staff of the first system contains a series of eighth notes. The second system begins with a measure number of 11. The first staff of the second system contains a series of eighth notes with ornaments. The second staff of the second system contains a series of eighth notes with ornaments. The third staff of the second system contains a series of eighth notes. The third system begins with a measure number of 17. The first staff of the third system contains a series of eighth notes with ornaments. The second staff of the third system contains a series of eighth notes with ornaments. The third staff of the third system contains a series of eighth notes.

23

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat). The music features various notes, rests, and ornaments. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The music is written in a style that includes many ornaments and slurs, suggesting a folk or traditional setting. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The music is written in a style that includes many ornaments and slurs, suggesting a folk or traditional setting.

29

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The music features a melody in the treble staff, a bass line in the middle staff, and a simple accompaniment in the bottom staff. The melody includes a trill on the first measure of the first system. The score is marked with measure numbers 29 through 34. The bottom staff has a final measure with a double bar line and a repeat sign.

35

35

40

Musical score for 'The Rose Tree' (Meisterlied). The score is written for three parts: Treble, Bass, and a lower Bass line. The key signature is one flat (B-flat). The Treble part features a melody with various ornaments (wavy lines) and rests. The Bass part provides a harmonic accompaniment with chords and single notes. The lower Bass line consists of a simple, rhythmic pattern. The score is divided into four measures, with a repeat sign at the end of the first measure.

45

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84

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95

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105

110

115

120

126

131

136

139

142

Ped:

145

149

153

157

161

164

167

✠ Thema Fugatum

172

177

P.

182

187

192

Ped.

197

202

207

212

217

Ped:

222

Ped:

227

232

237

242

247

252

257

262

267

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)	Ped. = Ped.
V2 = voice 2 (from the top)	R.H. = right hand
V3 = voice 3 (from the top)	L.H. = left hand
V4 = voice 4 (from the top)	m., mm. = measure, measures
V5 = voice 5 (from the top)	n., nn. = note, notes
Man. 1 = manual 1	p., pp. = page, pages
Man. 2 = manual 2	‡ = 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 19<sup>th</sup> century by an anonymous scribe. Berlin *P 320* was written at the beginning of the 19<sup>th</sup> 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 18<sup>th</sup> century by Johann Christoph Oley (1738-1789), who had access to the manuscripts of Bach-student Bernhard Christian Kayser (1705-1758).<sup>1</sup> 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.<sup>2</sup> Strasbourg *Ms. 2.961* was written by an anonymous scribe at the beginning of the 19<sup>th</sup> century, and Vienna *Hs. 5014* was written at the beginning of the 19<sup>th</sup> century by Christian Friedrich Michaelis (1770-1834).<sup>3</sup>

Of the eight sources, only the two 19<sup>th</sup>-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<sup>b</sup> 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<sup>b</sup>. 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<sup>b</sup> da Giov. Seb. BACH."

m. 77 – V1, beat 3, n. 1: e<sup>b</sup>" 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<sup>b</sup>' in Leipzig *III.8.4*, b<sup>b</sup>' 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*, 8<sup>th</sup> note in later versions.

m. 144 – V2, n. 3: quarter note in Leipzig *III.8.4*, 8<sup>th</sup> 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<sup>b</sup>" in Berlin *Ms. 10813* and later versions, probably to avoid a parallel 5<sup>th</sup> moving to beat 3.

m. 169f – ‡: The 8<sup>th</sup> 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<sup>b</sup>' in Berlin *Ms. 10813*, g' in Leipzig *III.8.4*.

m. 204 – V1, last note: a<sup>b</sup>" in Berlin *Ms. 10813* and later versions, a<sup>b</sup>' 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<sup>b</sup> f e<sup>b</sup> f in other sources and later versions.

m. 289 – V3, n. 2: f' corrected to e<sup>b</sup>' 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 P 277*.

**Berlin P 286** – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 286*, fascicle 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).<sup>4</sup> Berlin P 277 was written between 1758 and 1783 by an anonymous scribe (known as Anonymous 401)<sup>5</sup> 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 19<sup>th</sup> century. Berlin P 286, written by an anonymous copyist, dates from the second half of the 18<sup>th</sup> century. Berlin P 290 (Plate 15 and Plate A) was written around 1750 by an anonymous scribe (known as Anonymous 303)<sup>6</sup> working under C.P.E. Bach in Berlin. Berlin P 601 was written in the second half of the 18<sup>th</sup> 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.<sup>7</sup>

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<sup>b</sup> Con Pedale dell. Sig<sup>re</sup> 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 8<sup>th</sup> notes d G g.

## NOTES

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

<sup>2</sup> 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.

<sup>3</sup> Bach digital, under BWV 582.

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

<sup>5</sup> Paul Kast, *Die Bach-Handschriften der Berliner Staatsbibliothek* (Trossingen: Hohner, 1958), x and 139.

<sup>6</sup> Kast, *Die Bach-Handschriften der Berliner Staatsbibliothek*, x and 139.

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

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P. 47, 2.

*Passacalia* 7.  
[B. 15, 181]

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).