SIX TRIO SONATAS
AND
MISCELLANEOUS TRIOS

VARIANTS

Please note: The letters a and b are used after several BWV numbers in the present edition to indicate an early version or a transcription of the designated work.

Trio in E♭ Major, BWV 525/1a (Early version of Movement 1, Sonata 1 in E♭ Major) 2

Trio in D Minor, BWV 527/1a (Early version of Movement 1, Sonata 3 in D Minor) 6

Trio in D Minor, BWV 528/2b (Early version of Movement 2, Sonata 4 in E Minor) 10

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Trio in A Minor, BWV 529/2a (Early version of Movement 2, Sonata 5 in C Major) 16

Trio in D Minor, BWV 583 (Heavily ornamented version of Trio in D Minor, BWV 583) 22

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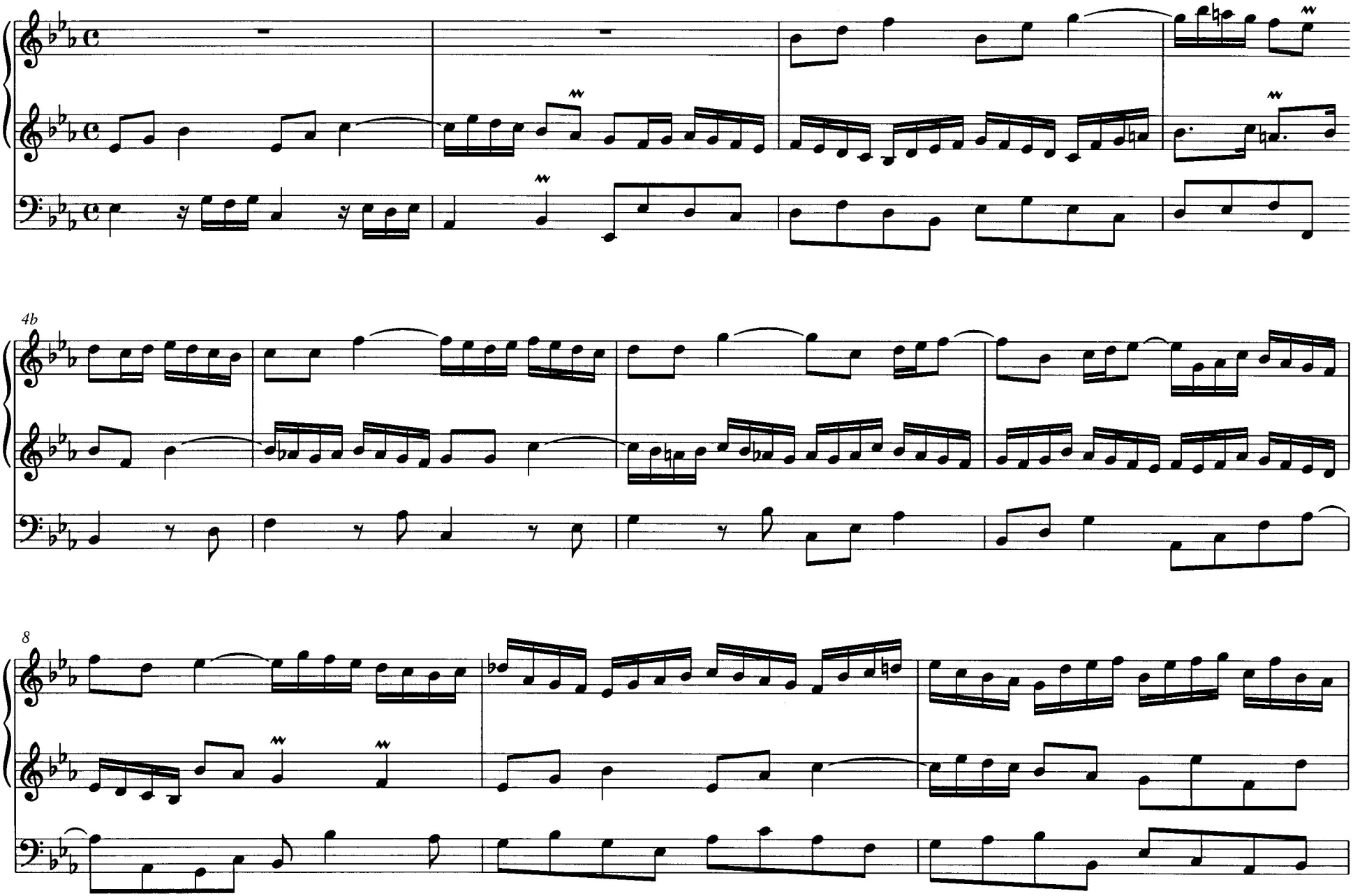
Trio in E♭ Major

à 2 Clavier et Pedal

BWV 525/1a

Early Version of Movement 1, Sonata 1 in E♭ Major

J.S. Bach



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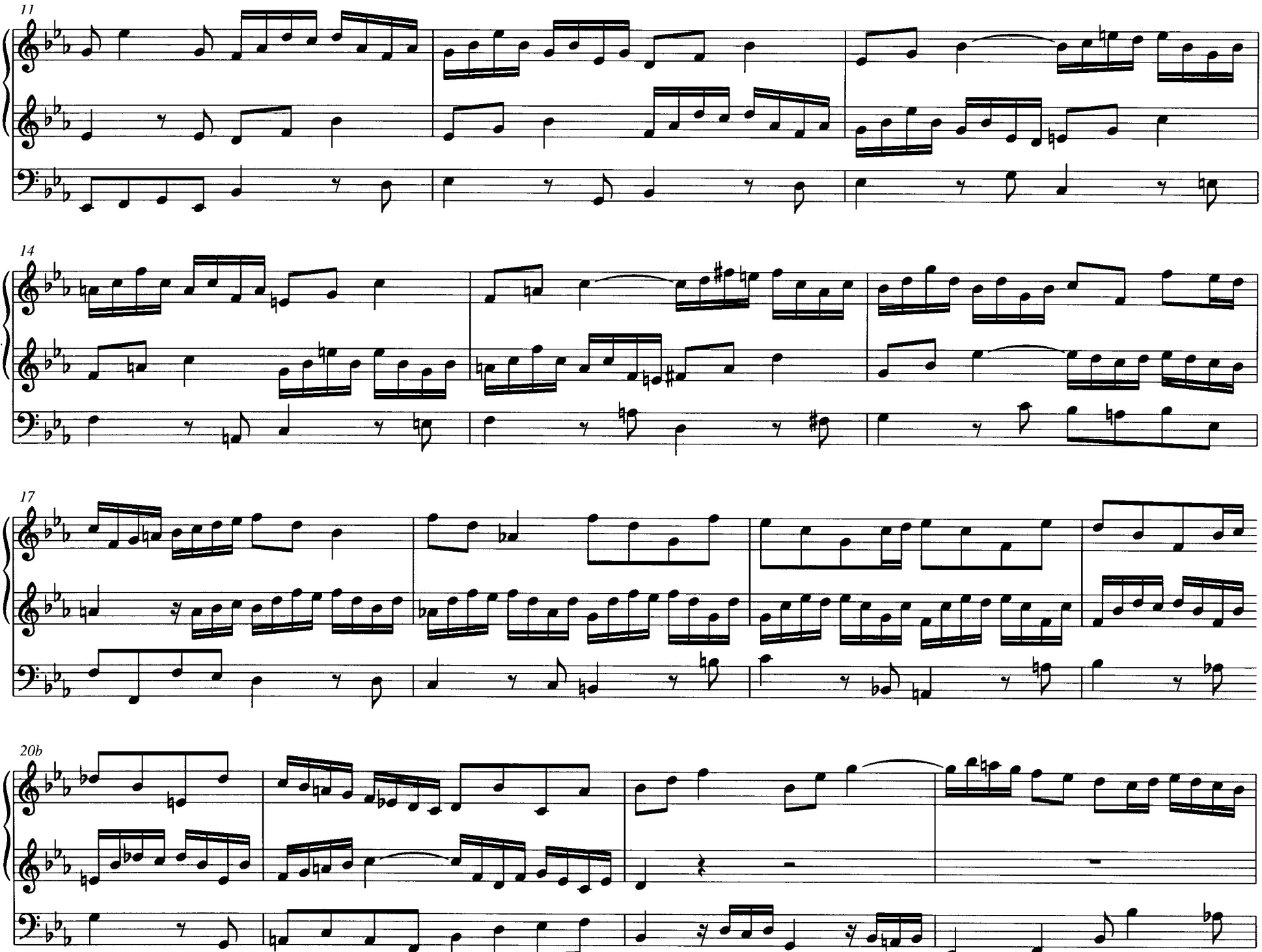
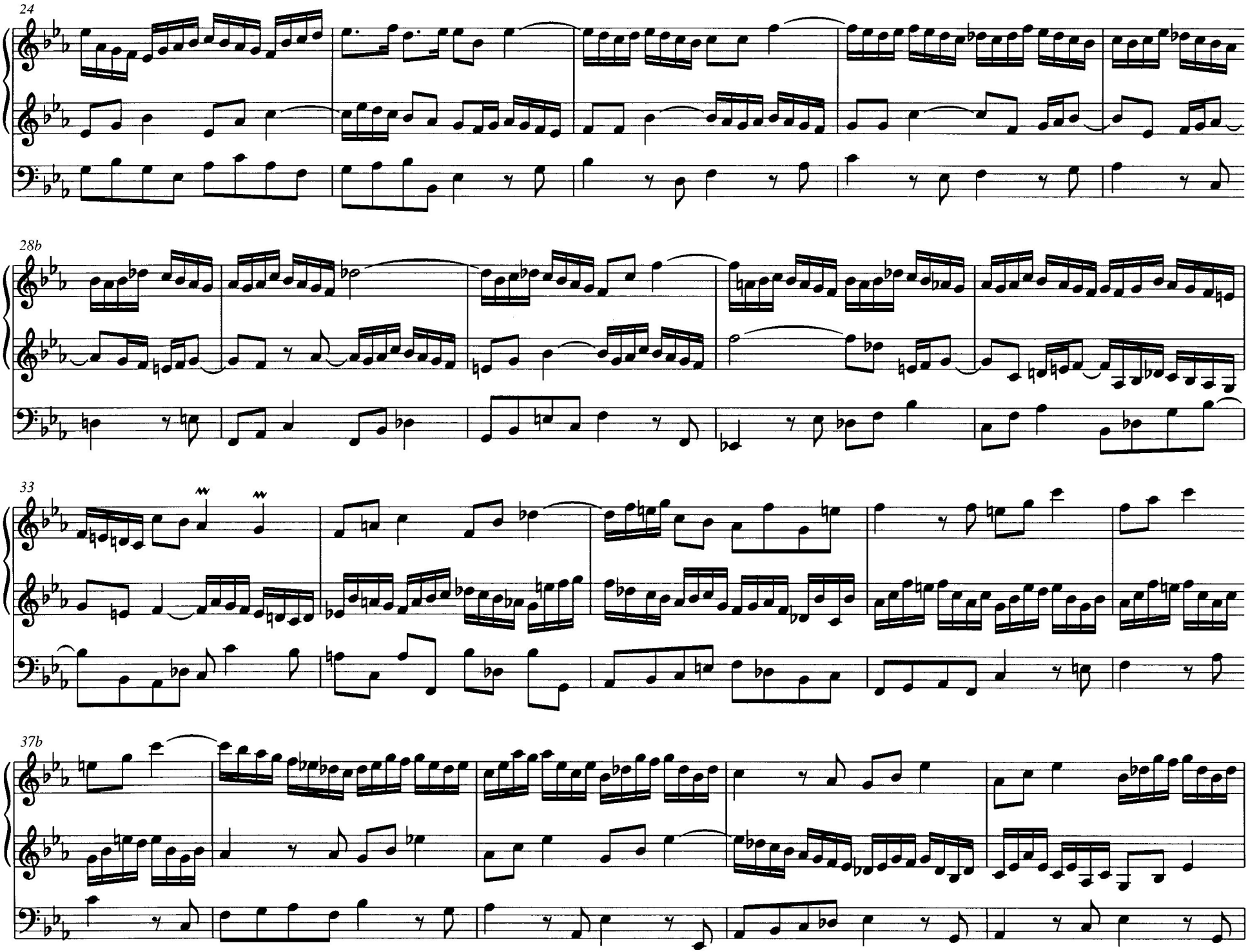
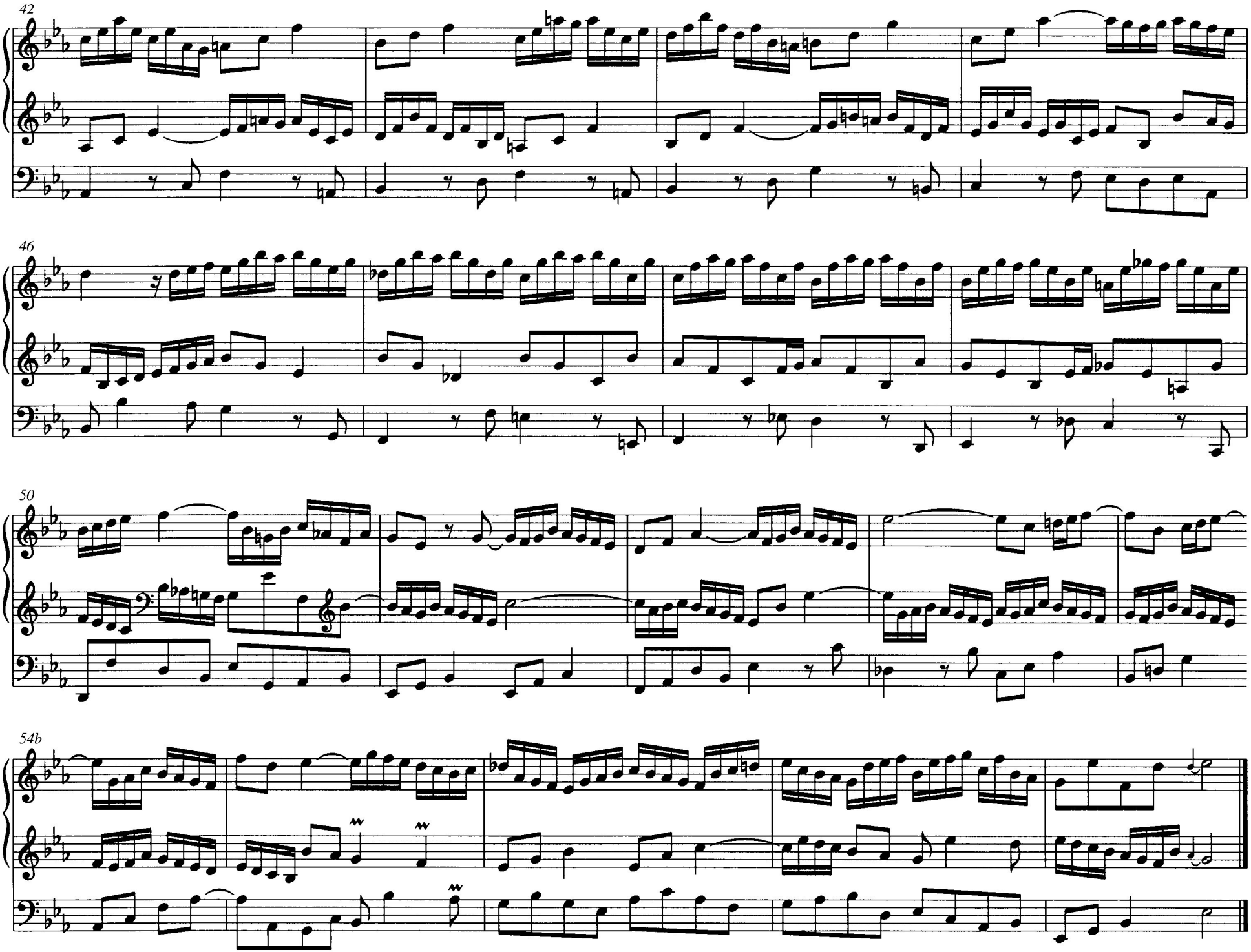
WL500022


11
14
17
20b


24
28b
33
37b


42
46
50
54b

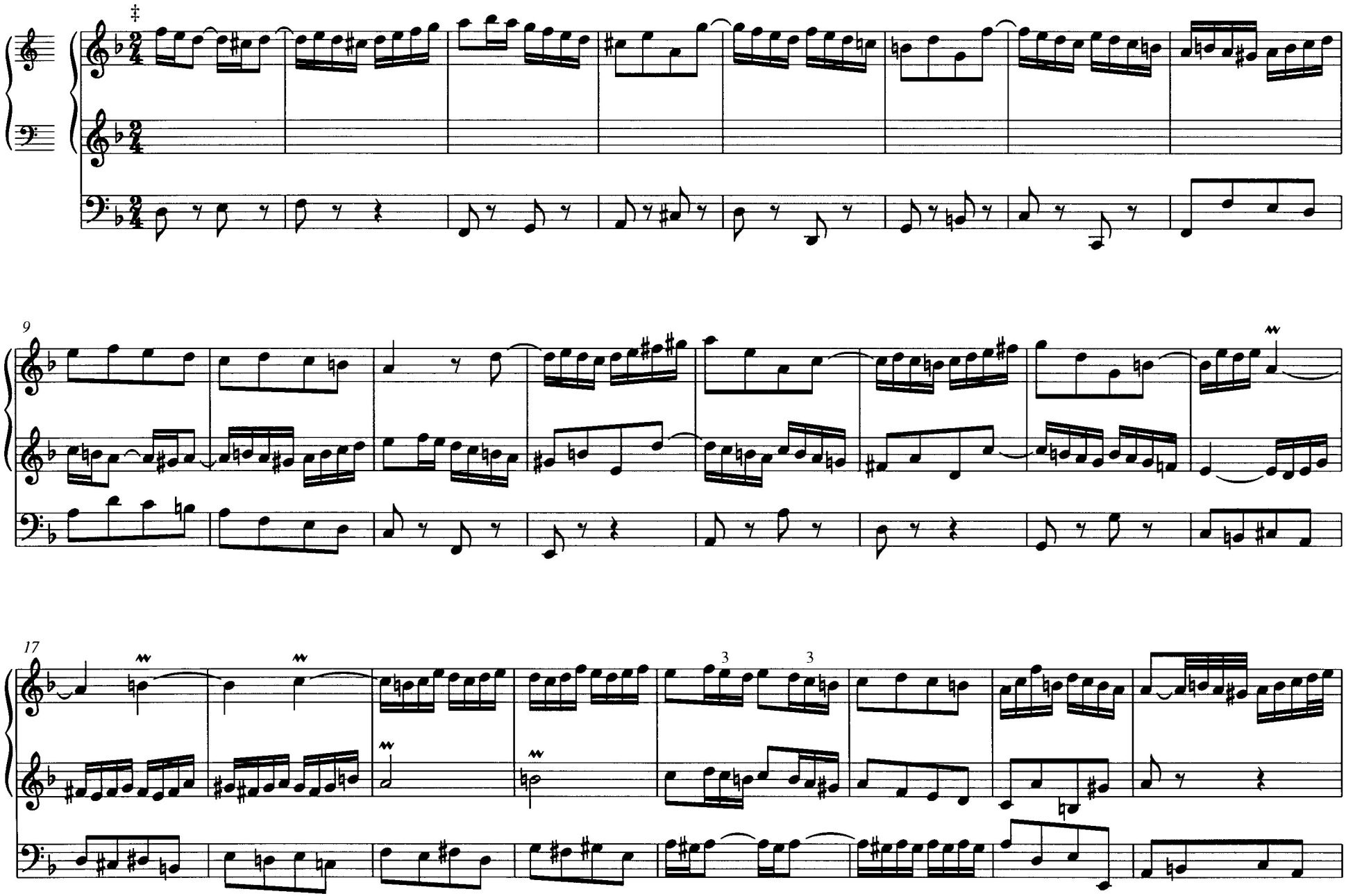
Trio in D Minor

à 2 Clavier et Pedal

Early Version of Movement 1, Sonata 3 in D Minor

BWV 527/1a

J.S. Bach



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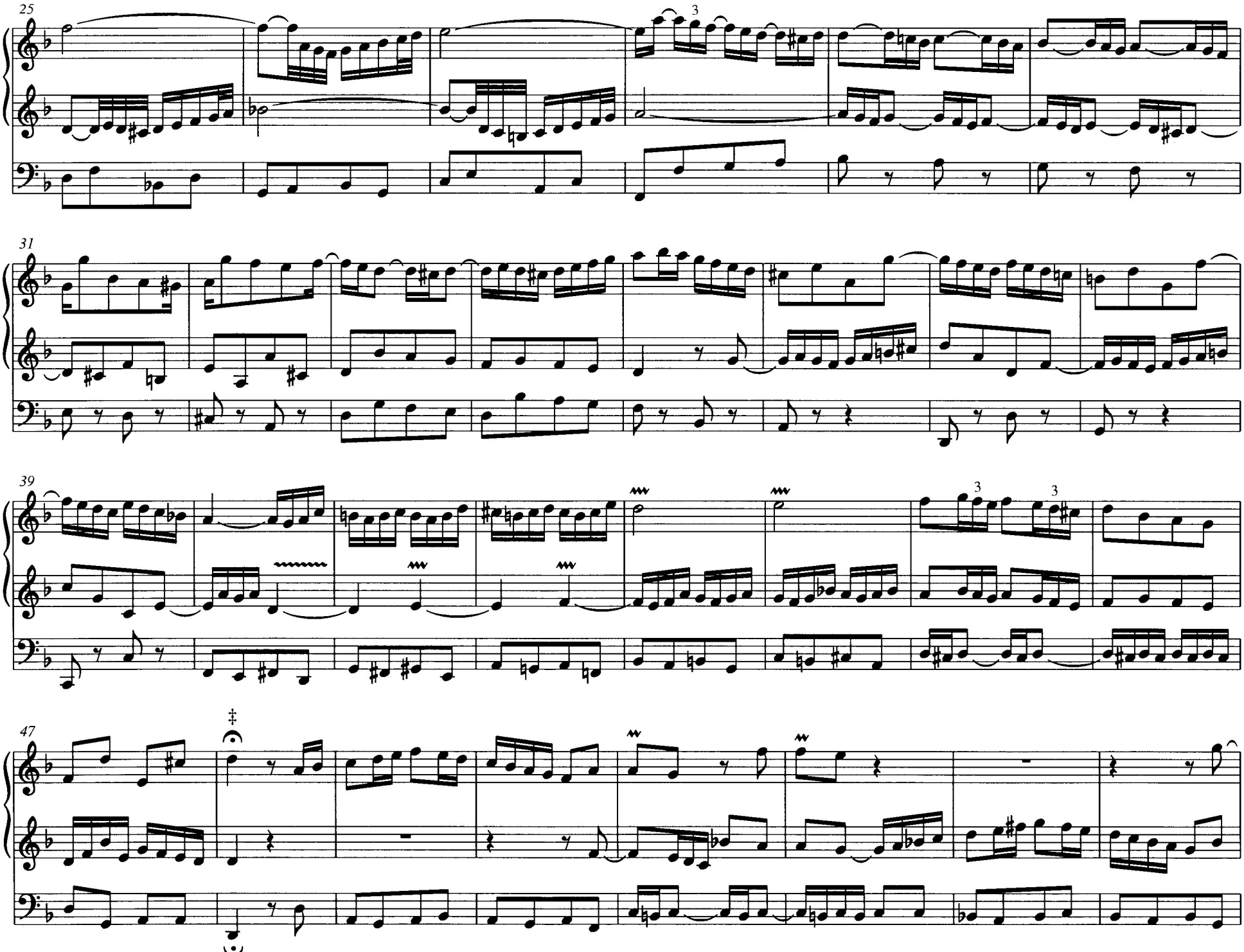
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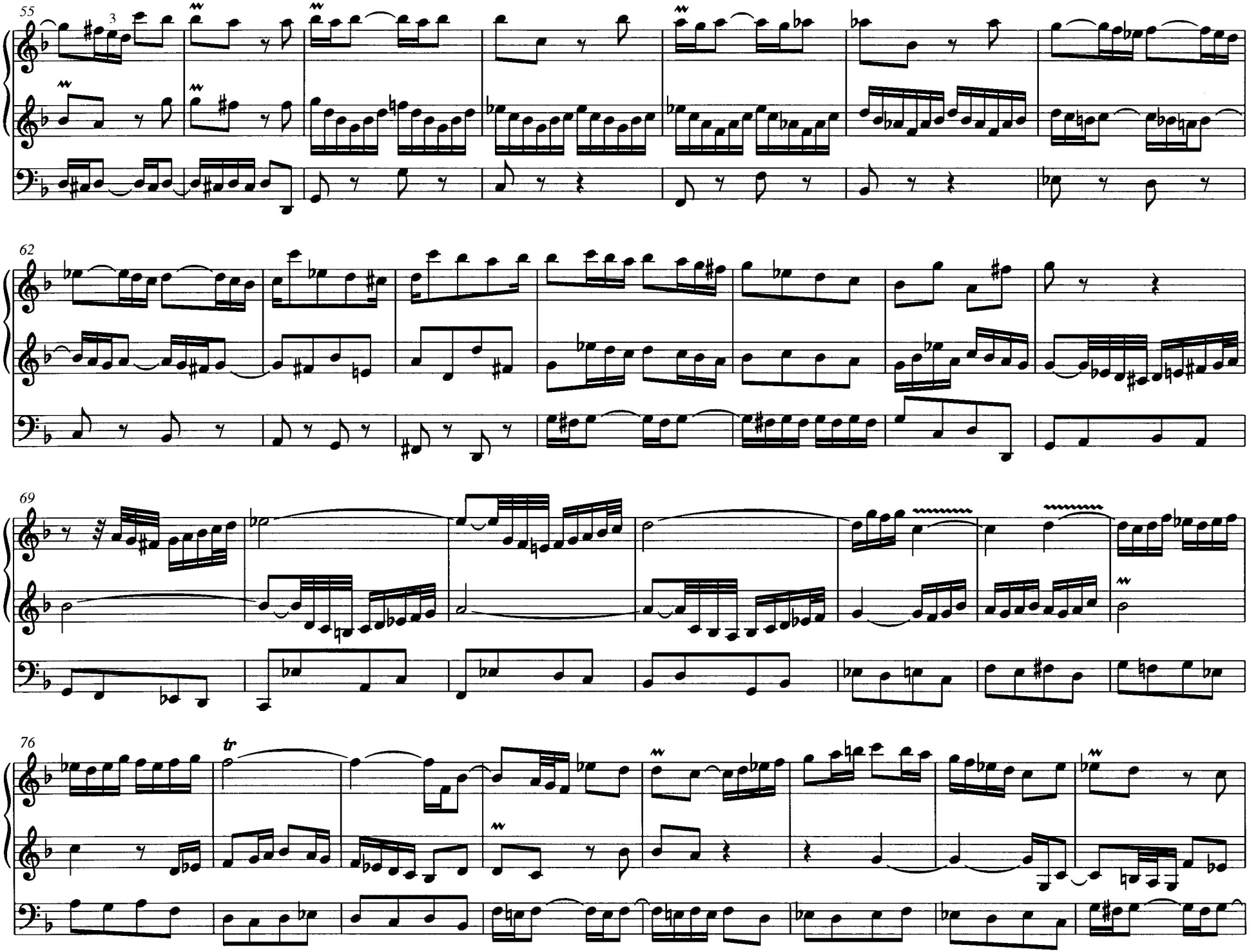
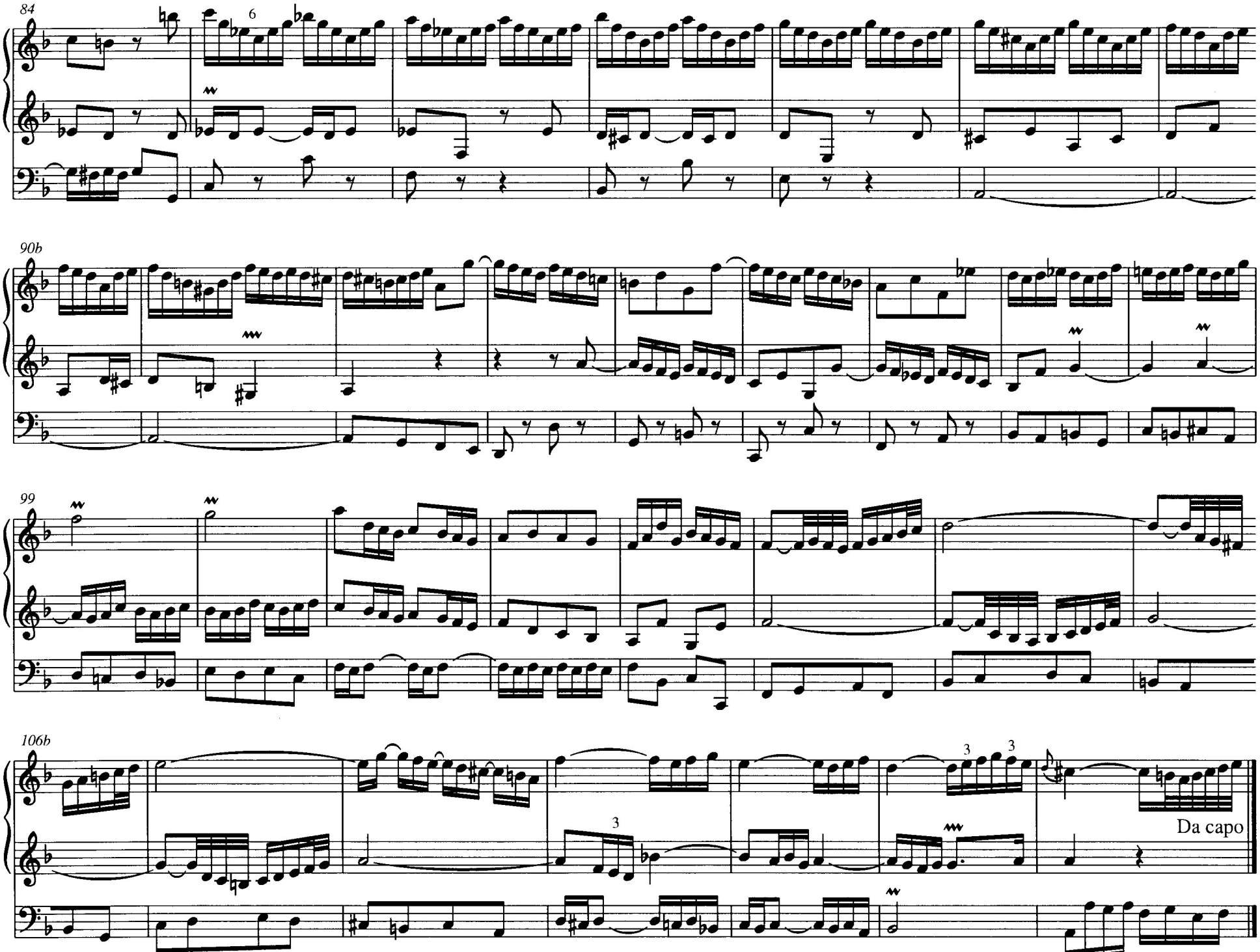
3
31
39
3
3
47


55
62
69
76
tr


84
6
90b
99
106b
3
3
3
Da capo

Trio in D Minor

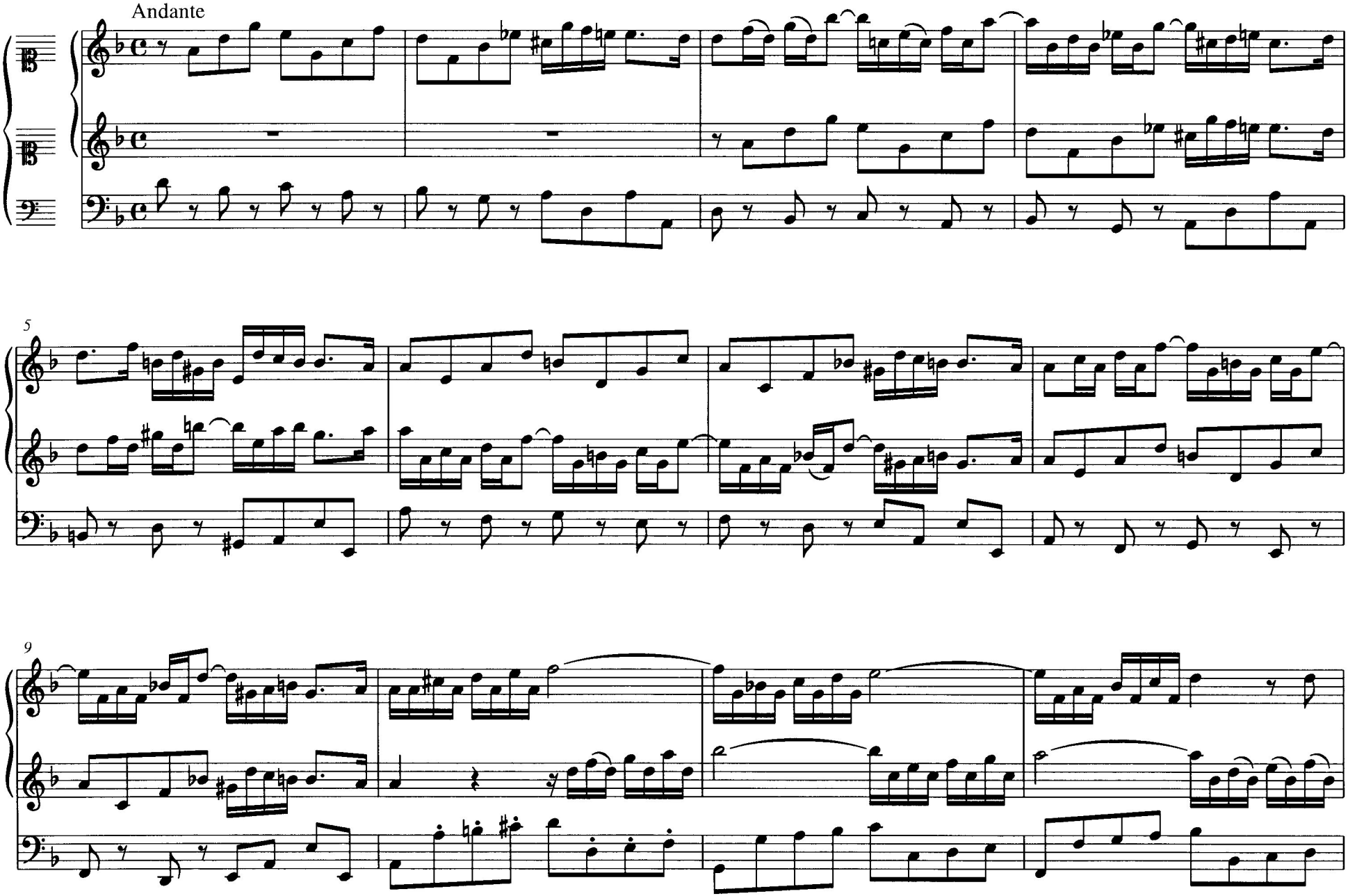
à 2 Clavier et Pedal

Early Version of Movement 2, Sonata 4 in E Minor

BWV 528/2b

J.S. Bach

Andante



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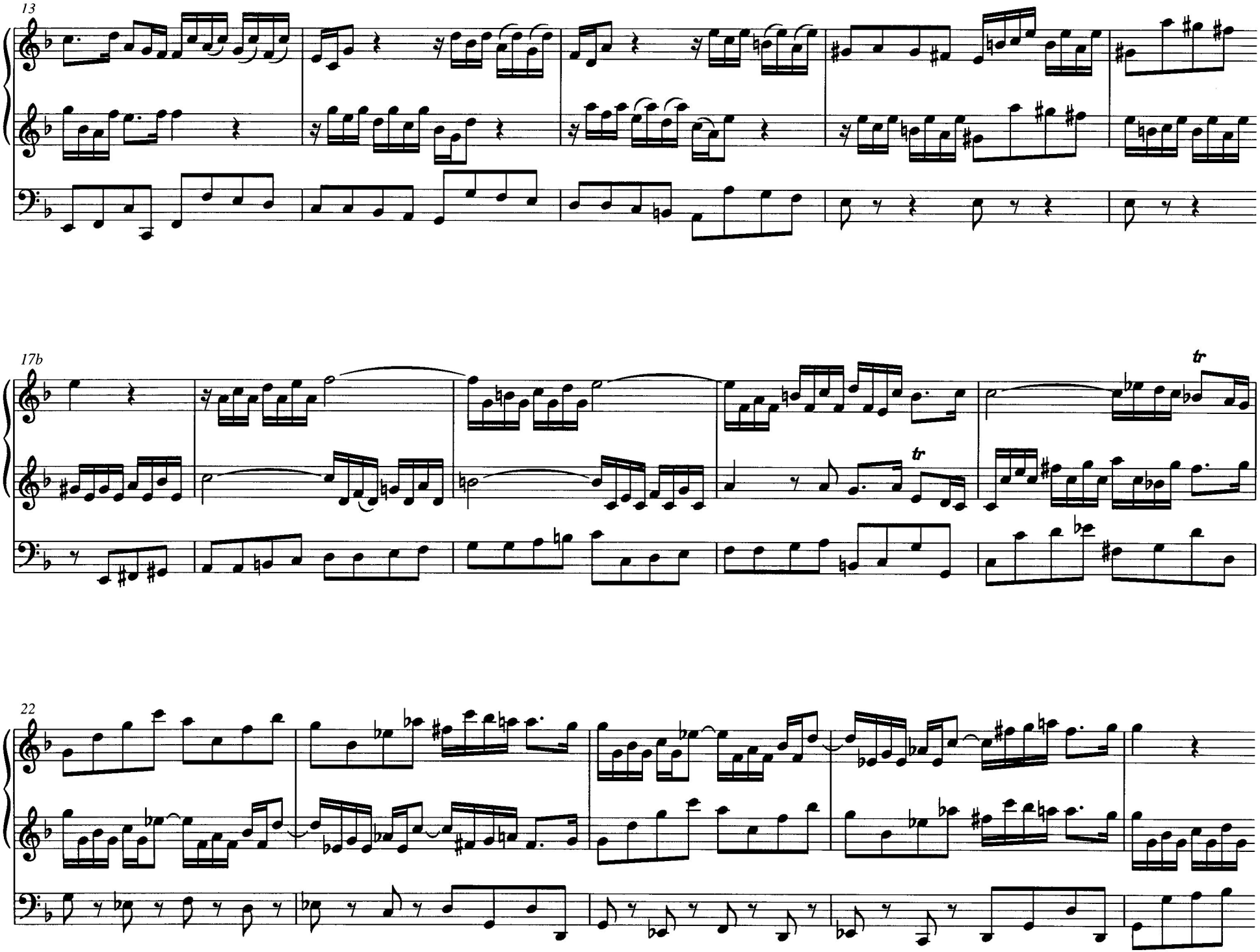
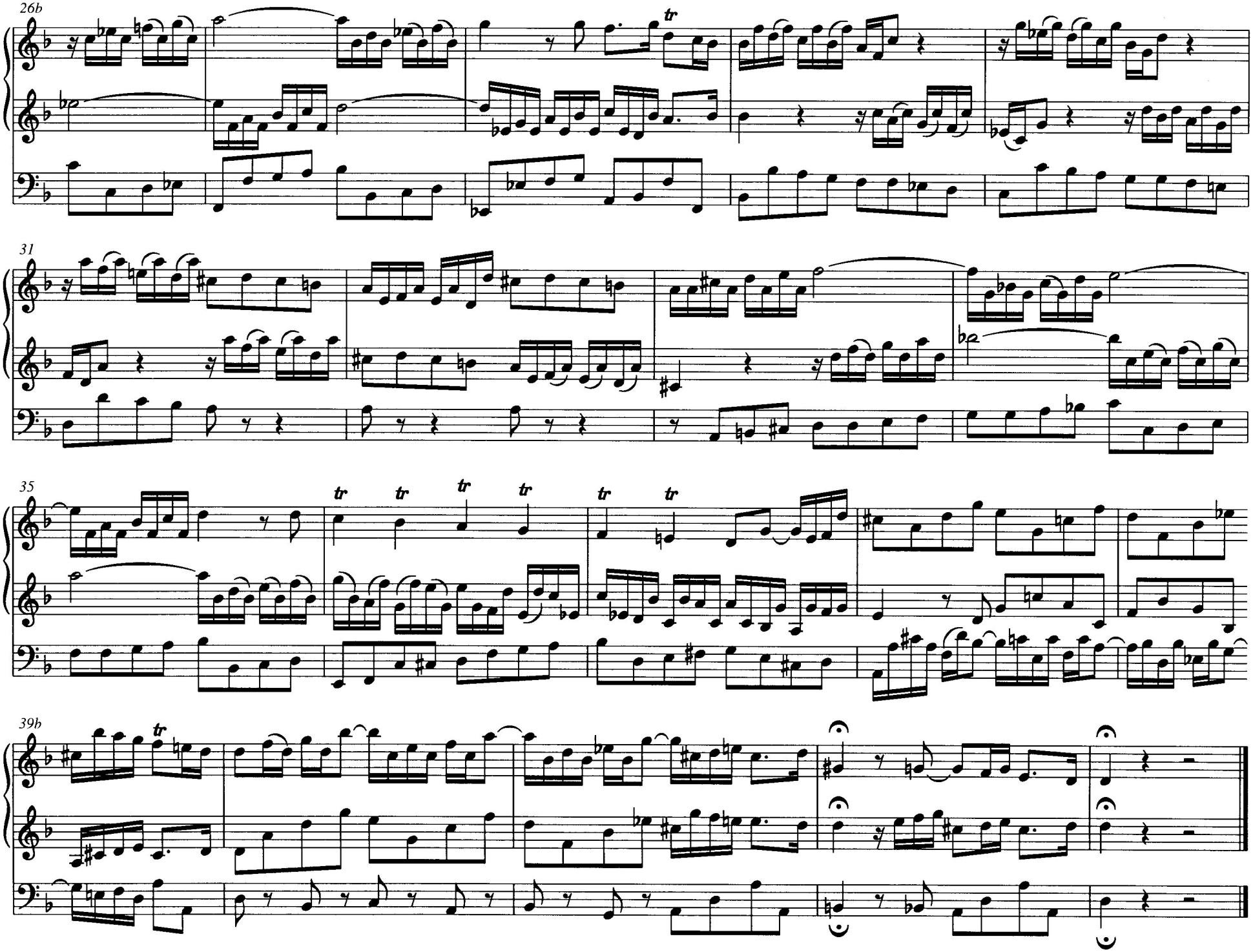
WL500022


13
17b
tr
tr
22


26b
31
35
39b

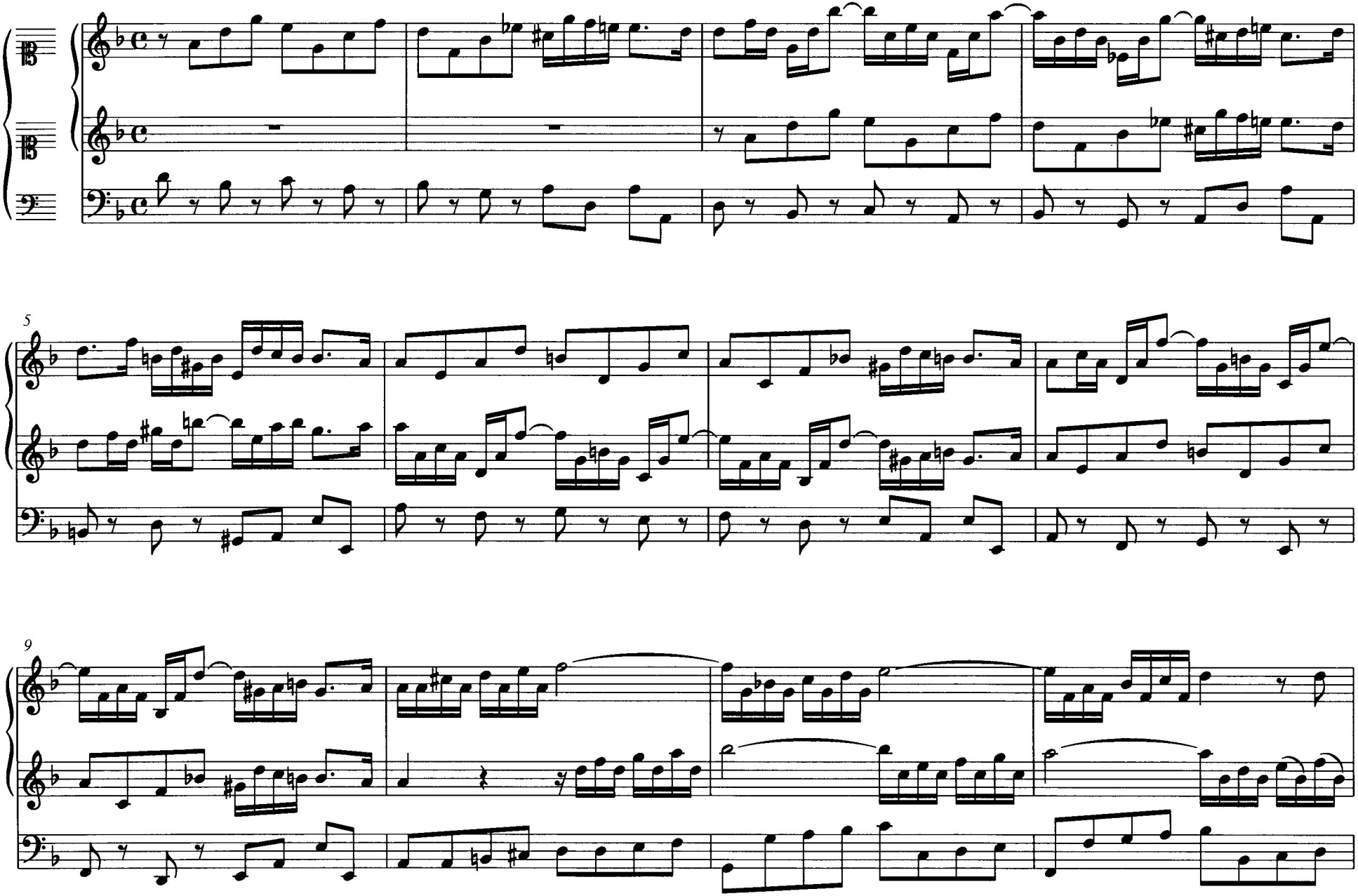
Trio in D Minor

à 2 Clavier et Pedal

Revised Early Version of Movement 2, Sonata 4 in E Minor

BWV 528/2a

J.S. Bach



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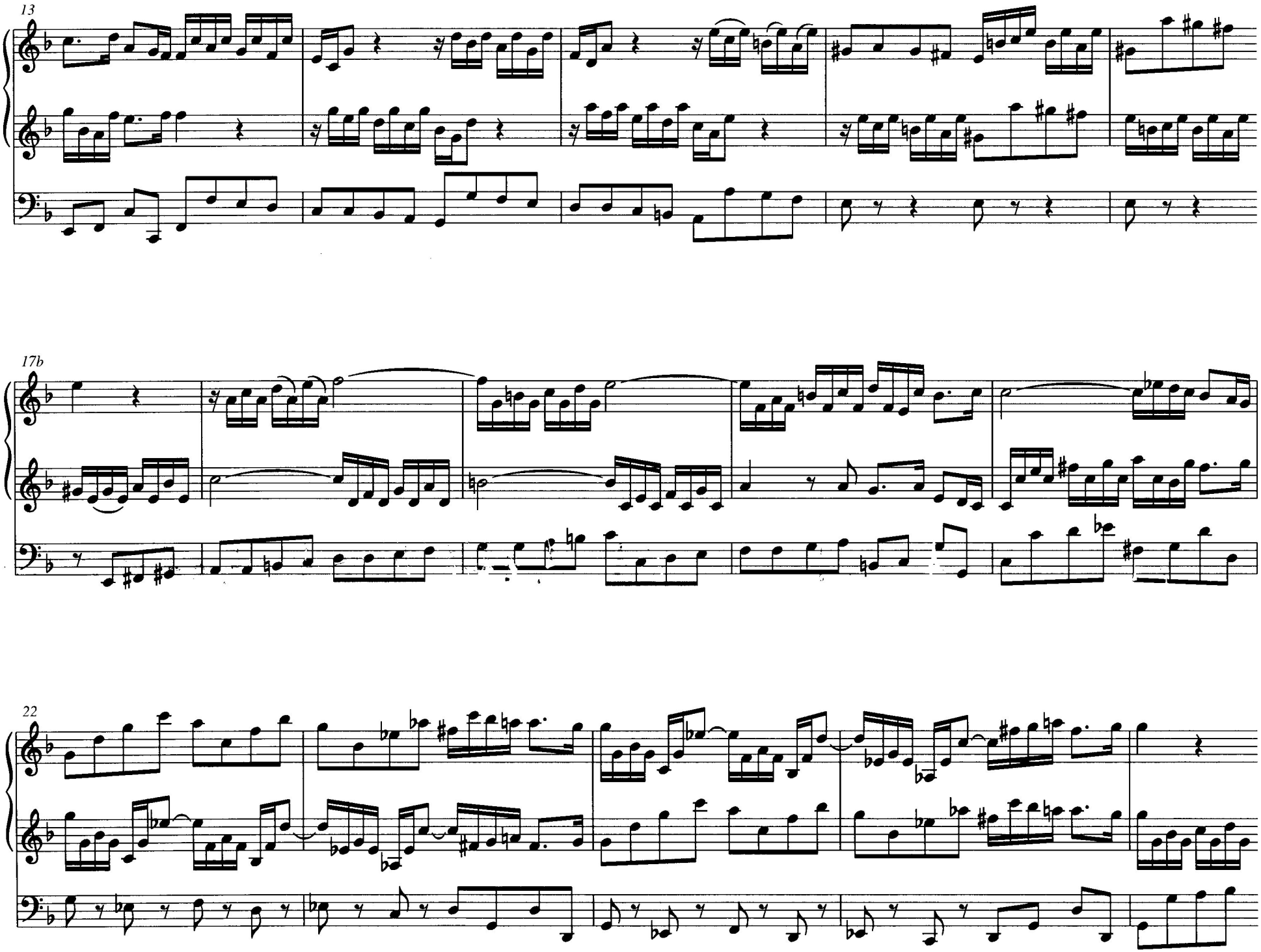
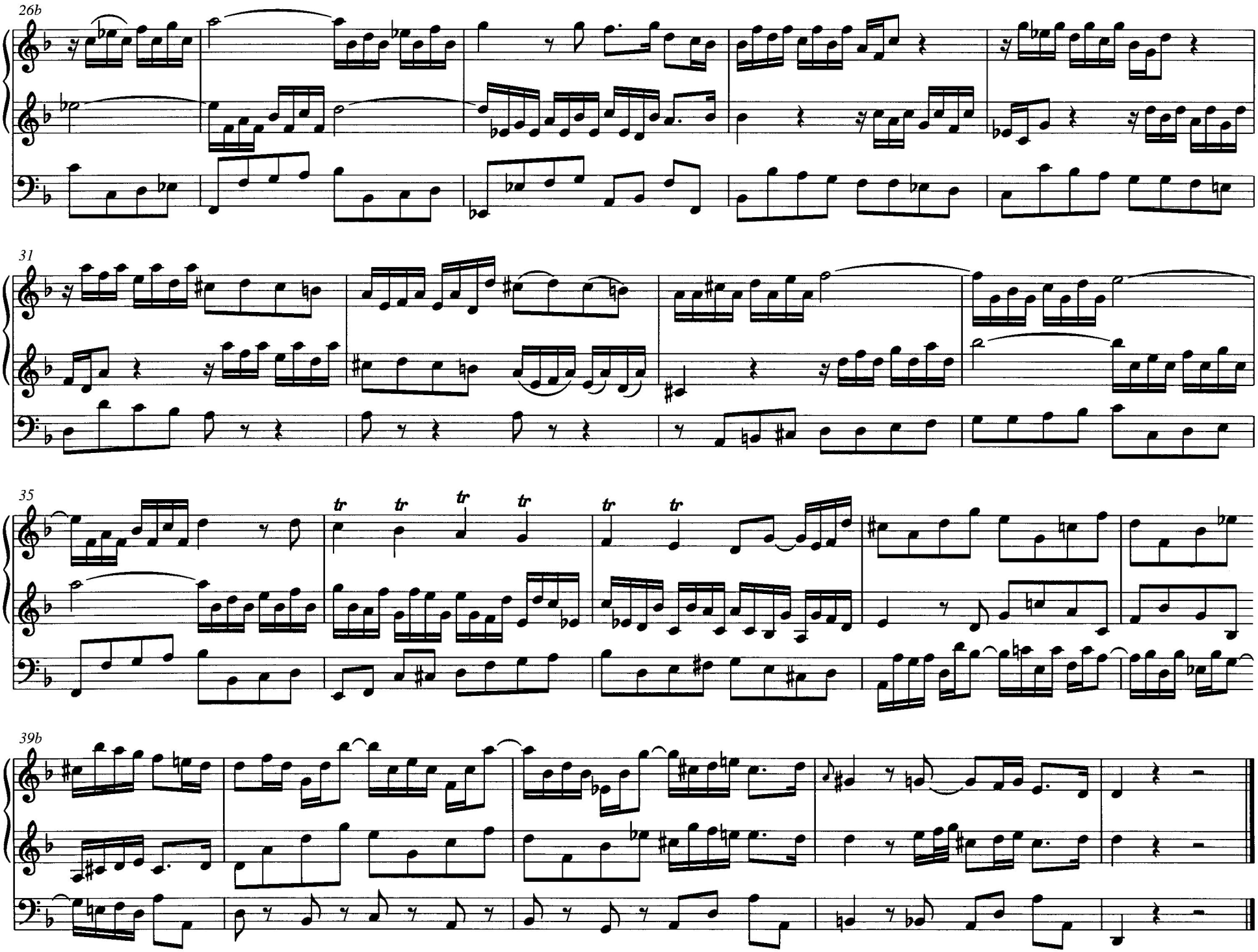

13
17b
22


26b
31
35
tr
39b

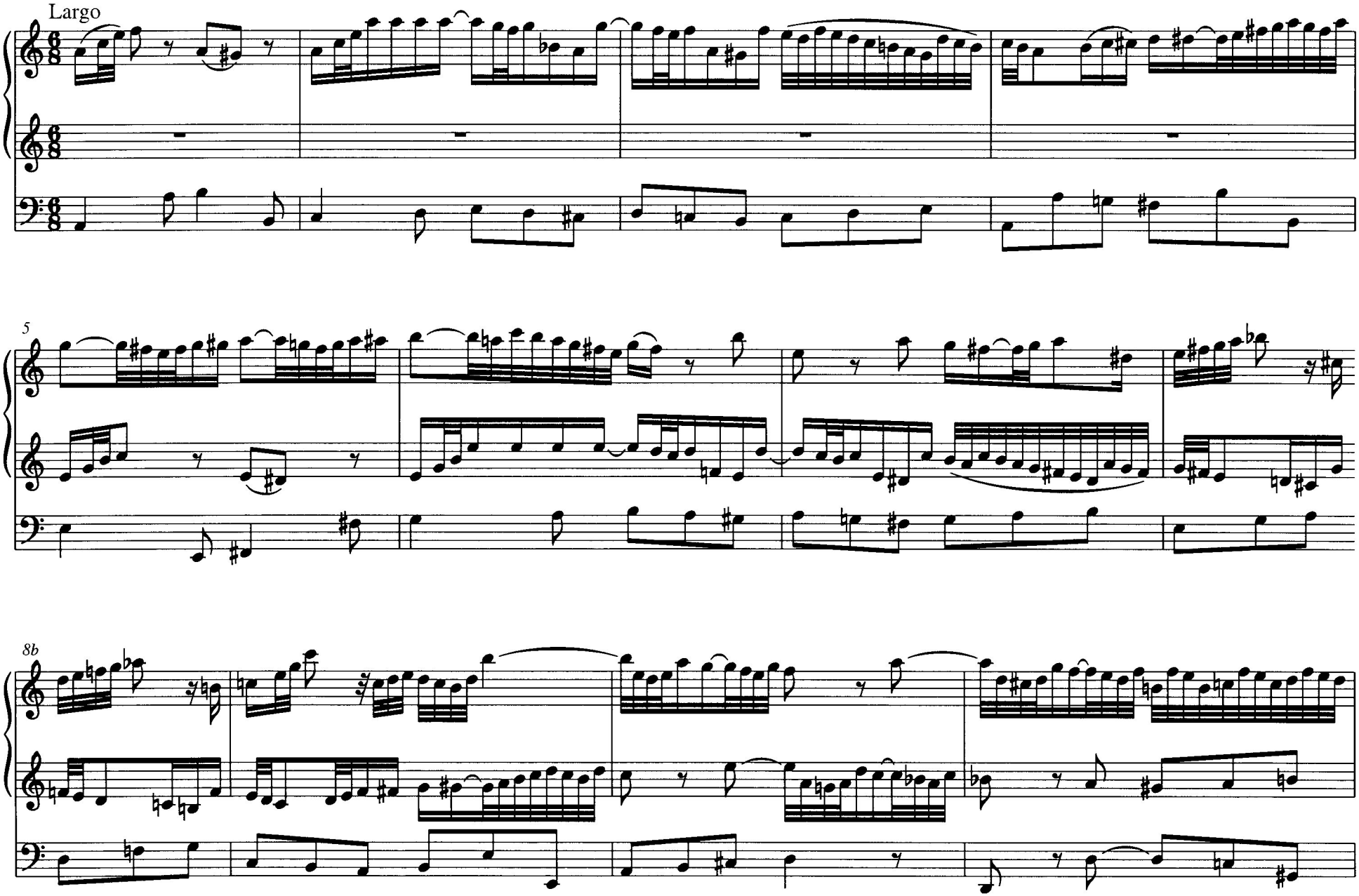
Trio in A Minor

à 2 Clavier et Pedal

Early Version of Movement 2, Sonata 5 in C Major

BWV 529/2a

J.S. Bach



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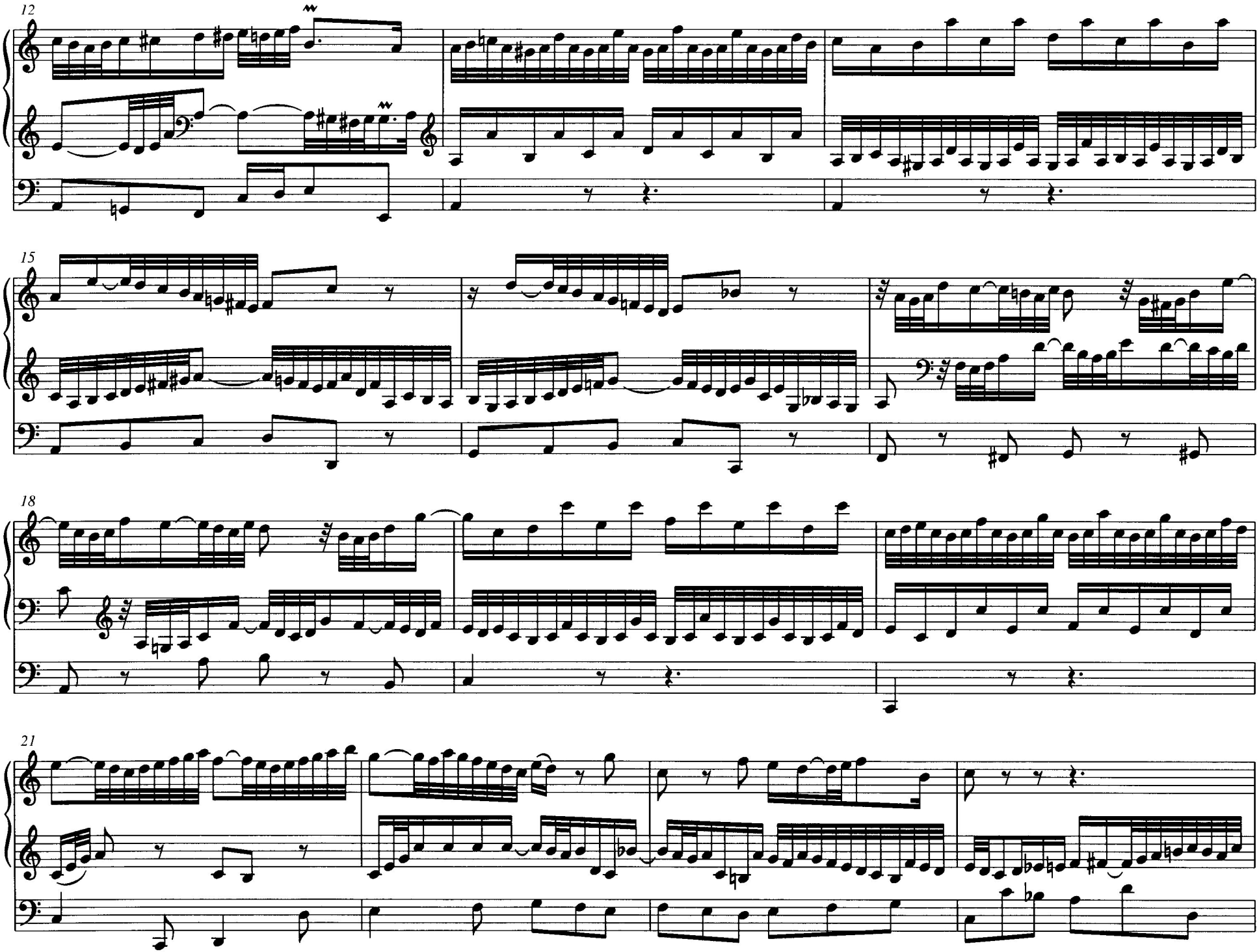
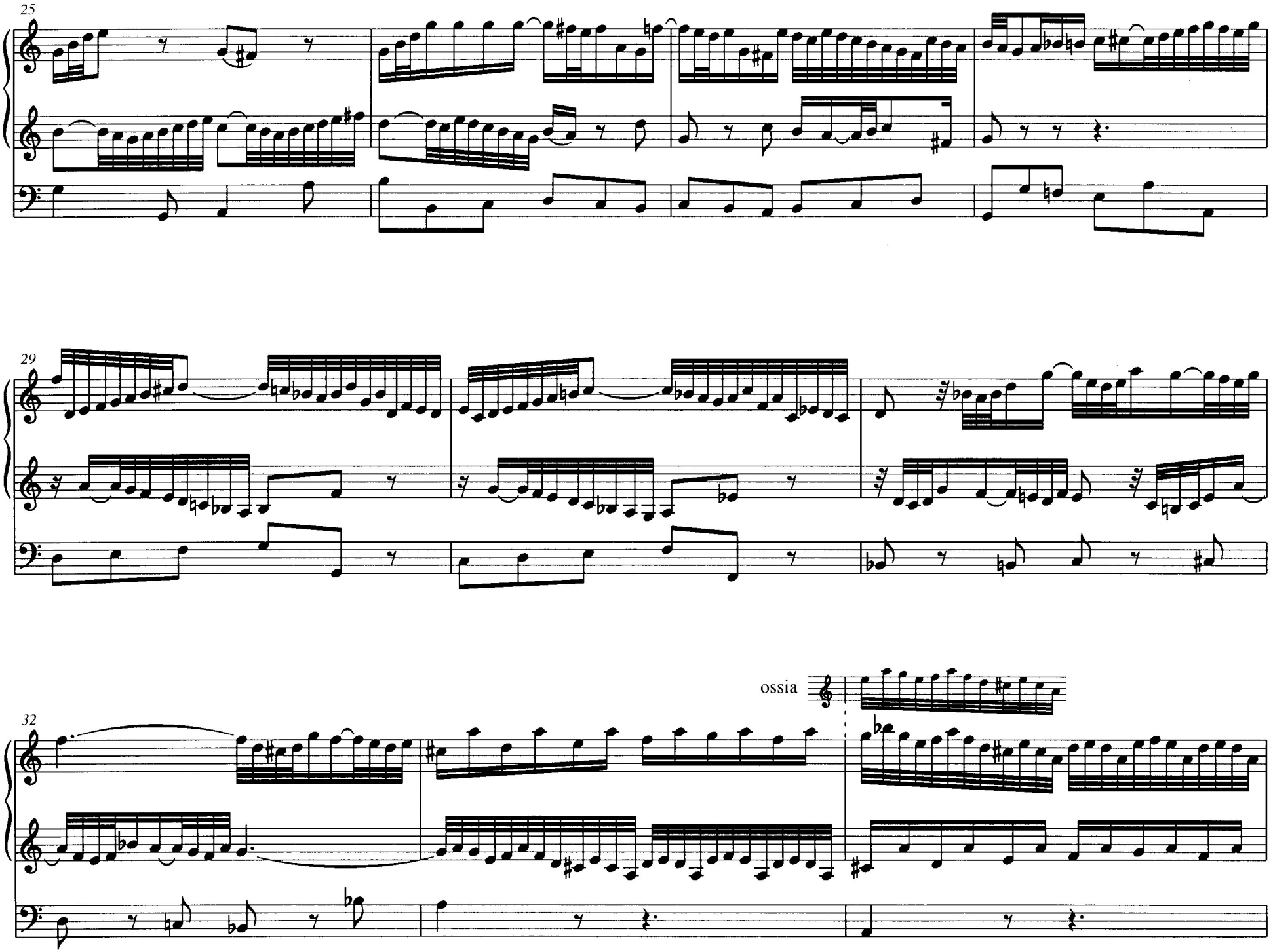
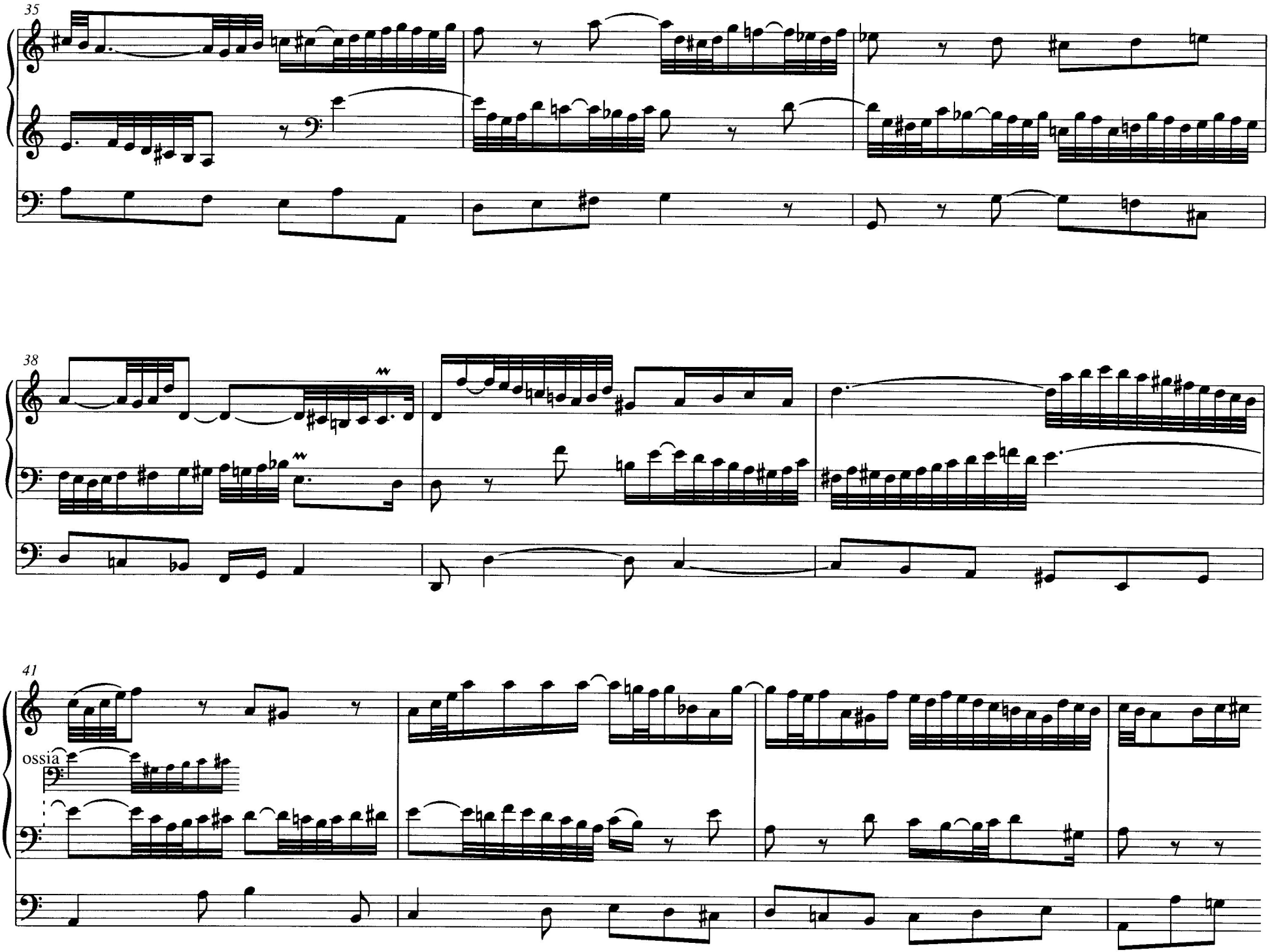
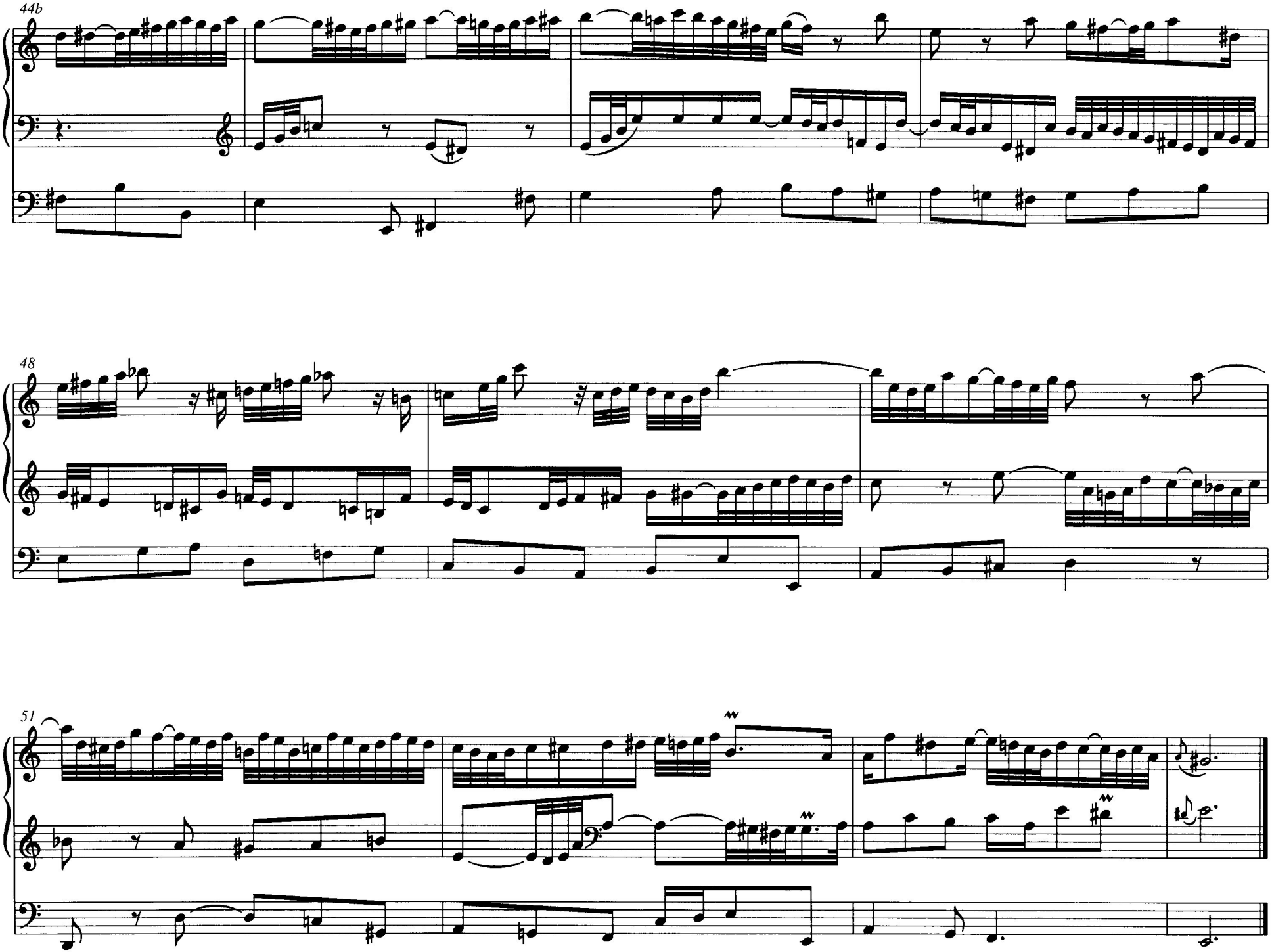
WL500022


12
15
18
21


25
29
32
ossia


35
38
41
ossia


44b
48
51

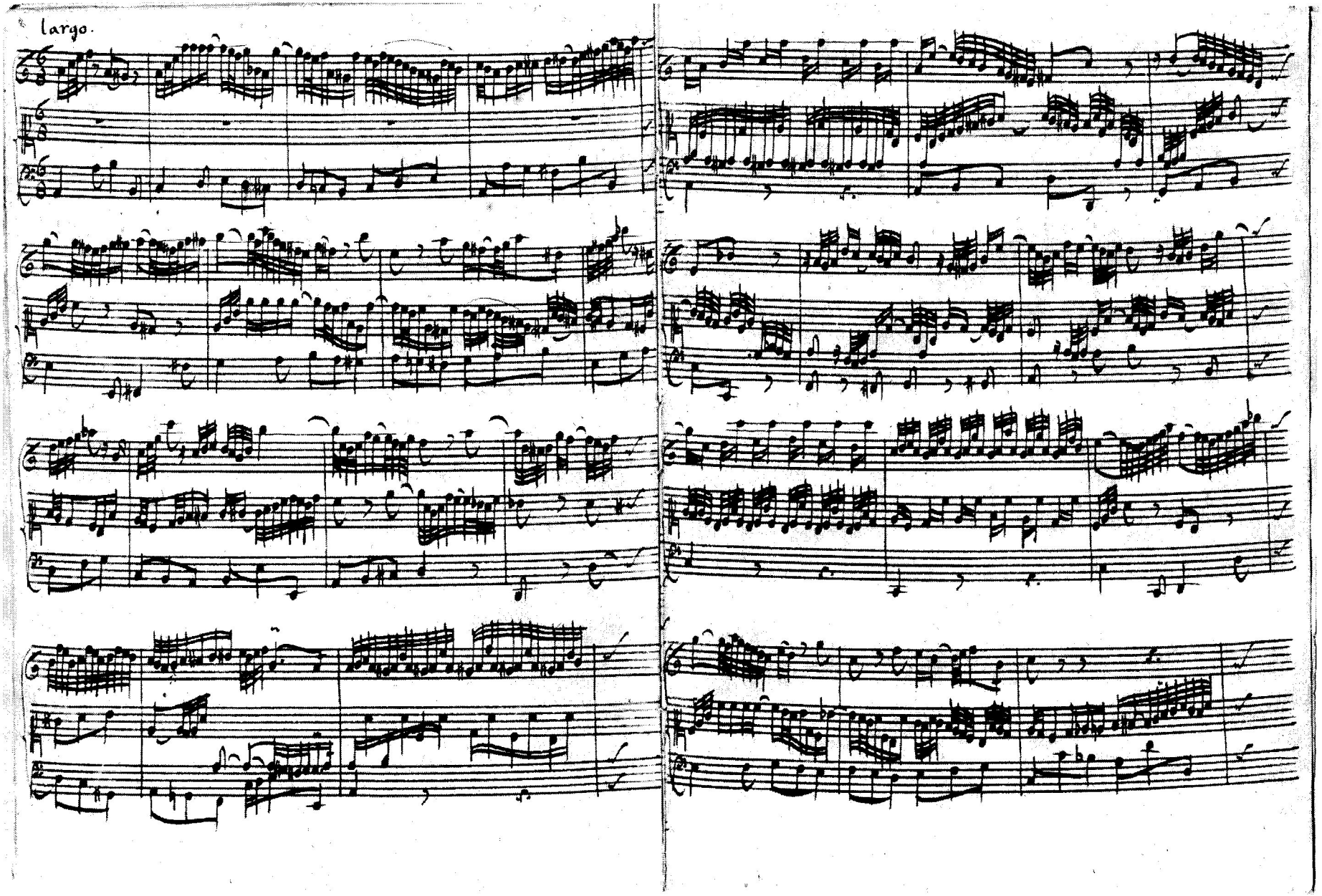


Plate A – Trio in A Minor, BWV 529/2a. Manuscript copy, Johann Gottfried Walther, after c. 1729 (New Haven, Connecticut, Yale University, Irving S. Gilmore Music Library, *LM 4718*).

Trio in D Minor

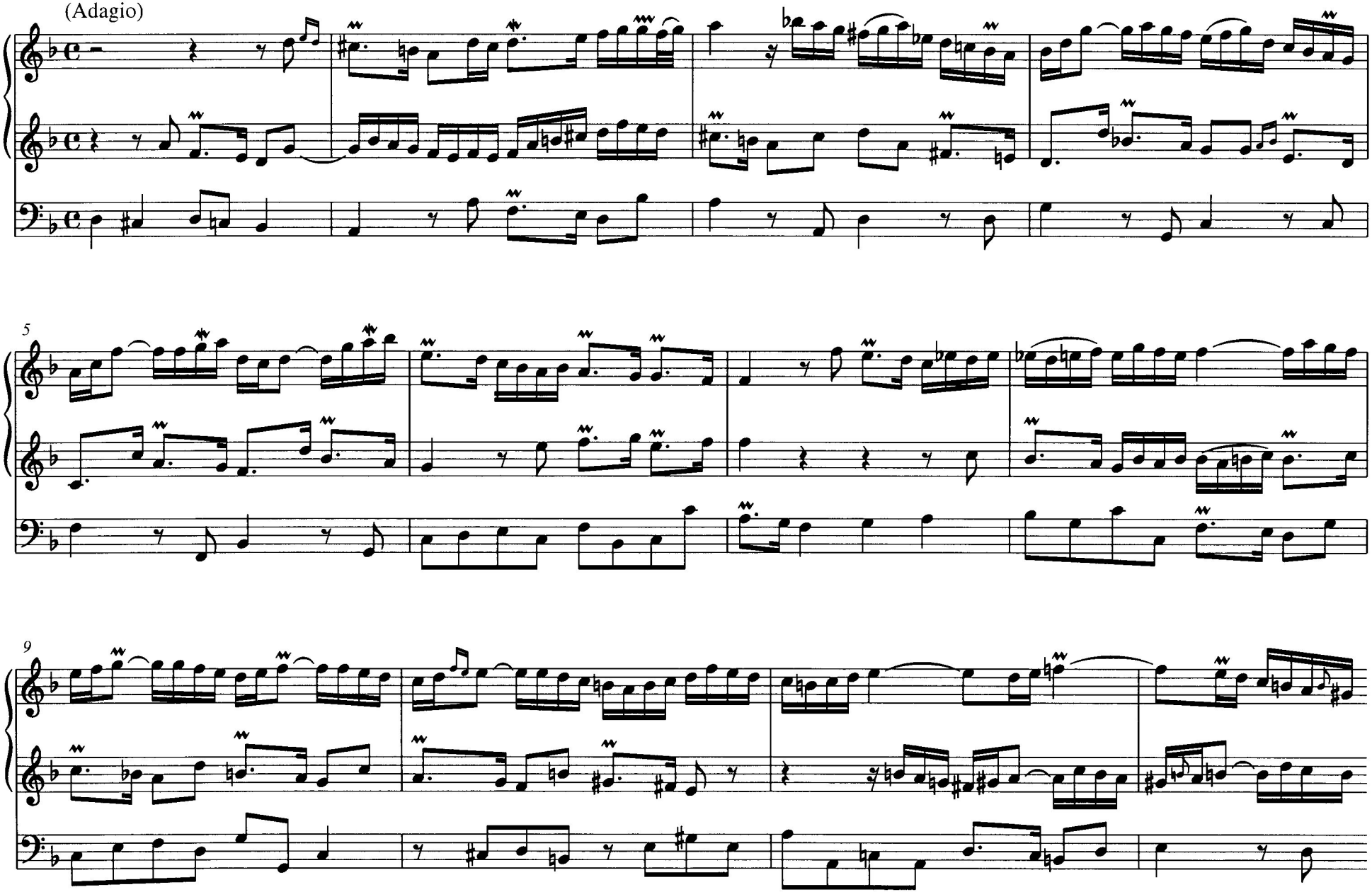
à 2 Clavier et Pedal

Heavily Ornamented Version

BWV 583

J.S. Bach

(Adagio)



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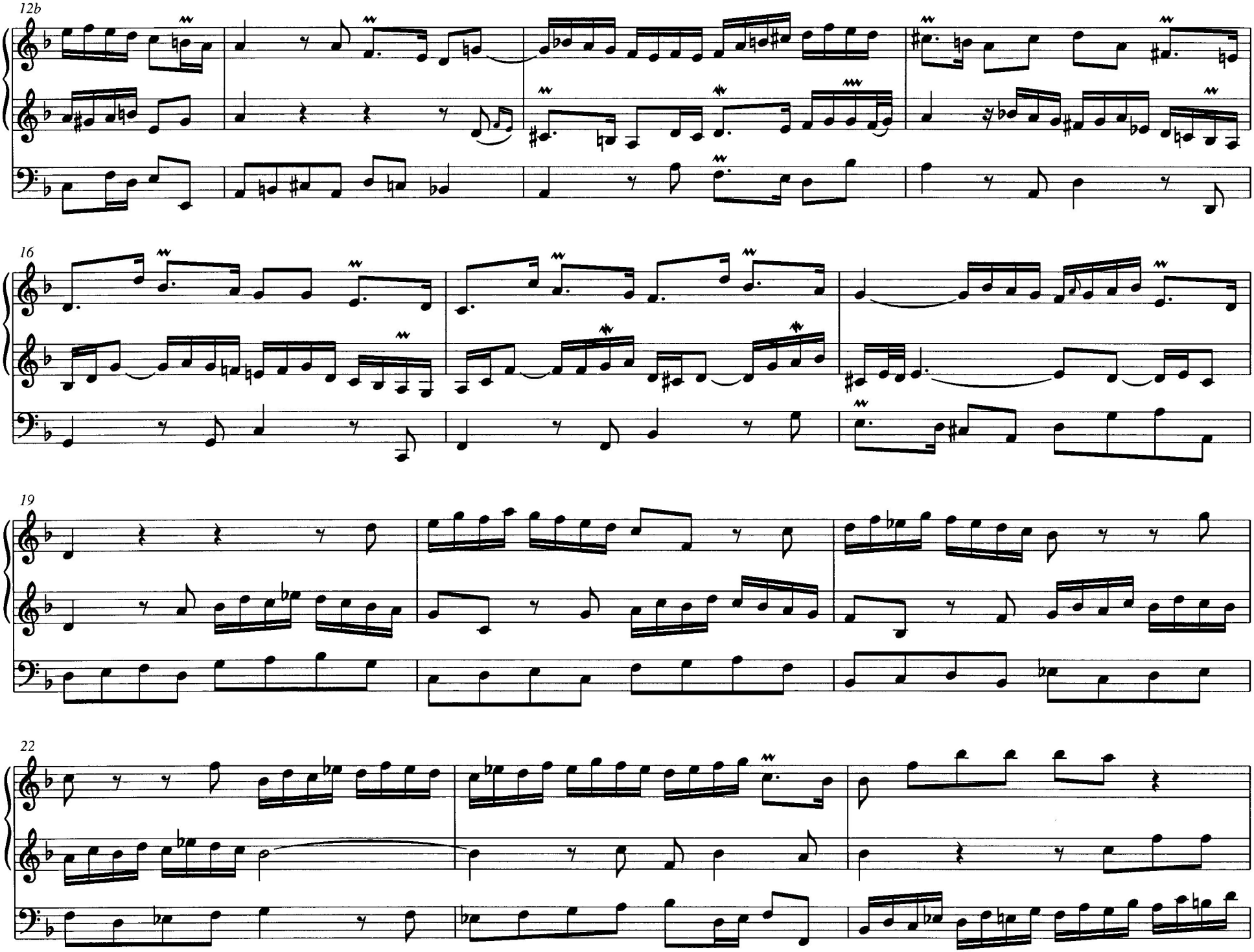
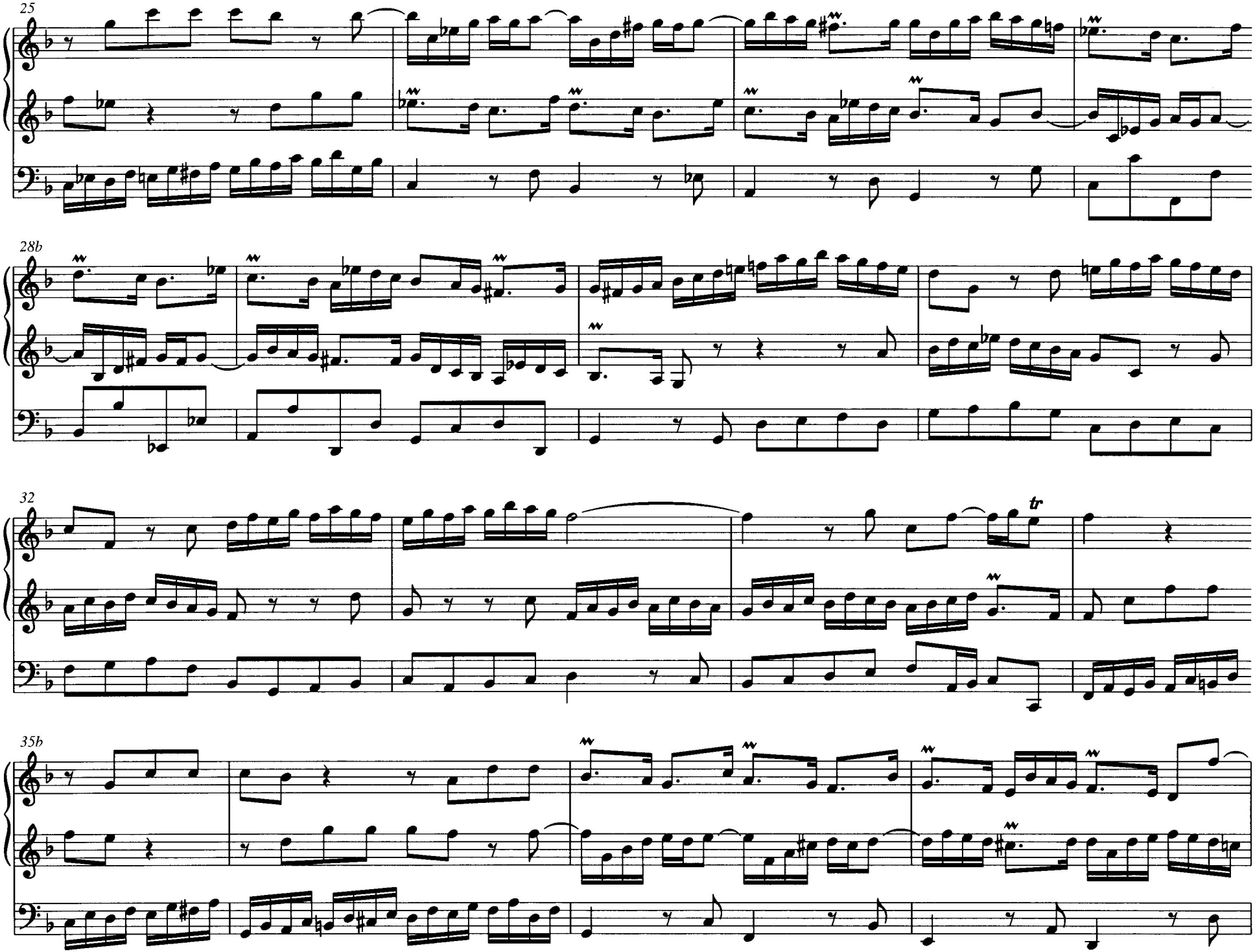
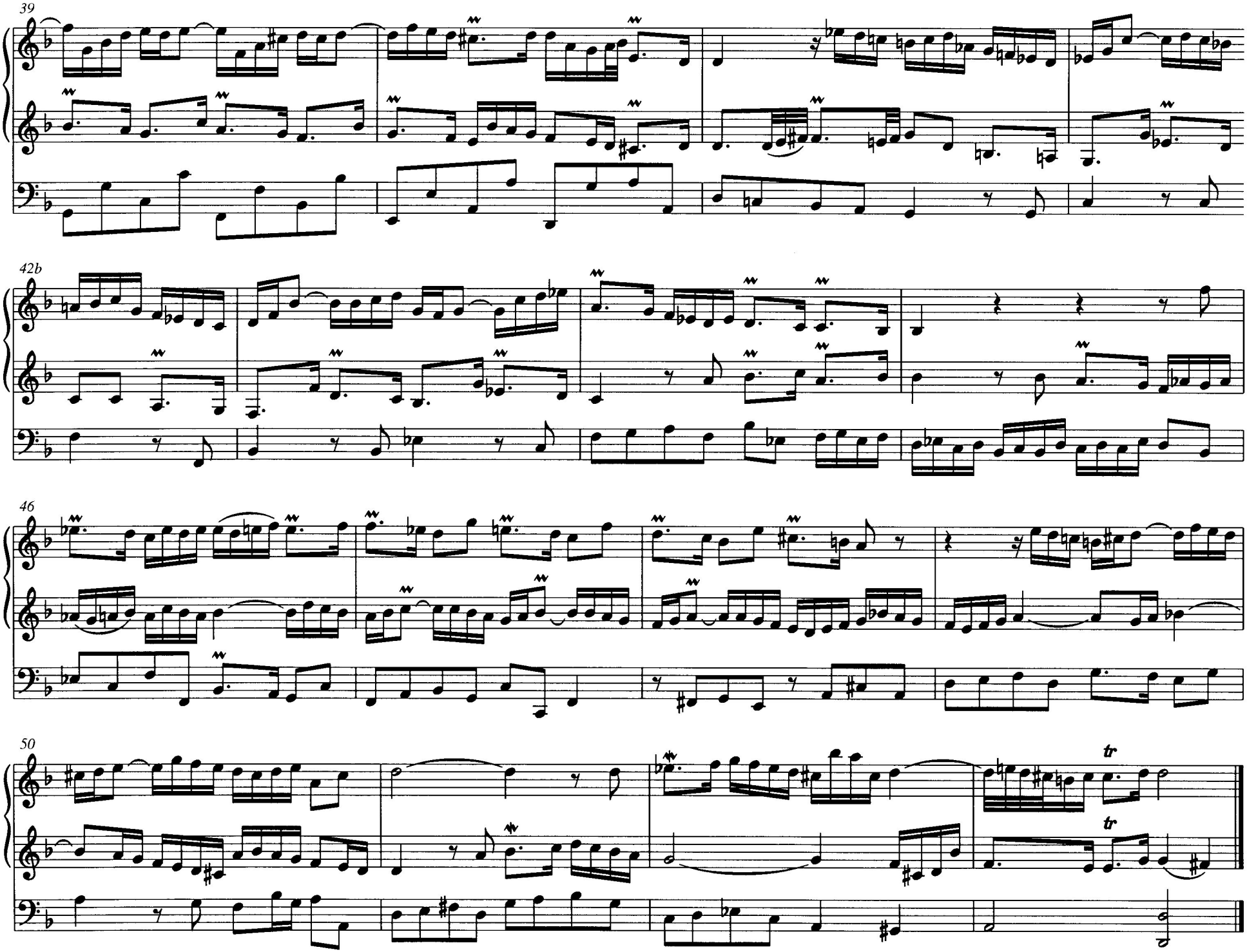

12b
16
19
22


25
28b
32
tr
35b


39
42b
46
50
tr
tr

EDITORIAL REPORT

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

NBA = Johann Sebastian Bach, *Neue Ausgabe Sämtlicher Werke* [*Neue Bach-Ausgabe*] (Leipzig and Kassel, 1954–2010)
KB = *Kritischer Bericht* (Critical Report) of the *Neue Bach-Ausgabe*

Trio 1 in E♭ Major, BWV 525/1a (p. 2)

PRINCIPAL SOURCE

The Trio in E♭ Major, an early version of the first movement of Sonata 1 in E♭ Major, BWV 525, with pedal range adjusted to C–c' (from C–d'), is transmitted in three early manuscripts. In each case it appears as an independent piece:

Berlin *P 597* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 597*, Fascicle II (pp. 9–12).

Berlin *P 1115* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 1115*, pp. 24–28.

Copenhagen – Copenhagen, Det Kongelige Bibliothek, Weyse Samling, *mu. 9210.2685*.

Berlin *P 597*, a manuscript in the hand of "Anonymous 303," a Berlin copyist working for Carl Philipp Emanuel Bach,[1] dates from before 1768. Berlin *P 1115*, in the hand of Ambrosius Kühnel (1770–1813), co-owner of the Leipzig music-publishing firm Hoffmeister & Kühnel, dates from c. 1800. It is derived from the early collection "35 Organ Trios of Sebastian Bach" (see Preface to Volume 7), which also contains early variants from Trio Sonatas 4 and 5. Copenhagen was written by the Copenhagen Justice Councillor Peter Grønland (1761–1825) and bears the date April 23, 1795. It appears to stem from the same source as *P 1115* and contains the same Sonata variants.[2]

The texts of Berlin *P 597*, Berlin *P 1115*, and Copenhagen agree in most details. The present edition uses Berlin *P 597*, the earliest of the three manuscripts, as the principal source, and draws on Berlin *P 1115* and Copenhagen for comparison.

1. Paul Kast, *Die Bach-Handschriften der Berliner Staatsbibliothek* (Trossingen: Hohner Verlag, 1958), 38.

2. NBA IV/7, KB (Dietrich Kilian, ed., 1988), 54, 58, and I/20 (Klaus Hofmann, ed., 1985), 13.

COMMENTARY

Cover-page title in Berlin *P 597*: "Trio â Due Clavier et Pedal dell Sign: J.S. Bach"; Title in Berlin *P 597*: "Trio a 2 Clavier et Pedal"; Title in Berlin *P 1115* and Copenhagen: "Trio a 2 Clav. et Pedal."

m. 1 – meter signature in BWV 525/1: ¢.

m. 2 – Ped., n. 2: trill present in Berlin *P 597*, absent in Berlin *P 1115*, Copenhagen, and BWV 525/1.

m. 4 – V2, n. 3: trill present in Berlin *P 1115* and Copenhagen, absent in Berlin *P 597* and BWV 525/1.

m. 5 – Ped., n. 1: e♭ in Berlin *P 597*, Berlin *P 1115*, and Copenhagen; corrected from BWV 525/1.

m. 8 – V2, beat 3: trill present but crossed out in Berlin *P 597*.

m. 10 – Ped., n. 4: d in BWV 525/1.

m. 11 – V1, beats 1 and 2: quarter note g', 8th-note rest, 8th note g' in BWV 525/1.

m. 14 – V2, beat 3, n. 4: d" in BWV 525/1.

m. 17 – Ped., last note: d' in BWV 525/1.

m. 18 – Ped., first note: c' in BWV 525/1.

m. 20 – V1, penultimate n.: e♭' in Berlin *P 597*, Berlin *P 1115*, and Copenhagen; corrected from BWV 525/1.

m. 20 – Ped., n. 2: a ♮ in Copenhagen.

m. 22 – Ped., penultimate n.: ♮ absent in Berlin *P 597*, Berlin *P 1115*, Copenhagen, and BWV 525/1.

m. 24 – V1, beat 3: c" a♭' g' f' in Berlin *P 597* and Berlin *P 1115*; corrected from BWV 525/1. Copenhagen corrected from BWV 525/1.

m. 26 – Ped., n. 2: B♭ in Copenhagen.

m. 29 – V2, beats 2 and 3: tie missing in Berlin *P 597* and Berlin *P 1115*, present in Copenhagen and BWV 525/1.

m. 33 – V1, beat 3: trill present but crossed out in Berlin *P 597*.

m. 34 – Ped.: a♮ c' a♮ f b♭ d♭' b♭ g in BWV 525/1.

m. 35 – Ped: beats 1 and 2: a♭ b♭ c' e♮ in BWV 525/1.

m. 35 – V2, beat 3, n. 4: e♭' in BWV 525/1.

m. 35 – V2, beat 4, n. 2: g' in BWV 525/1.

m. 36 – V2, n. 4: e♭' in Berlin *P 597*, Berlin *P 1115*, and Copenhagen; corrected from BWV 525/1.

m. 44 – V2, beats 2 and 3: tie missing in Berlin *P 597* and Berlin *P 1115*, present in Copenhagen and BWV 525/1.

m. 50 – V2, beat 4, n. 1: a in Berlin *P 597*, Berlin *P 1115*, and Copenhagen; corrected from BWV 525/1.

m. 51 – V1, nn. 3–4: tie missing in Copenhagen.

m. 54 – Ped., n. 6: g in Berlin *P 597*, Berlin *P 1115*, and Copenhagen; corrected from BWV 525/1.

m. 55 – Ped., last n.: trill present in Berlin *P 597*, absent in Copenhagen.

m. 58 – V1, V2: 8th-note appoggiaturas in Berlin *P 1115* and BWV 525/1, absent in Copenhagen.

m. 58 – Ped., last note: e♭ in Berlin *P 597*, Berlin *P 1115*, and Copenhagen; E♭ in BWV 525/1.

Trio in D Minor, BWV 527/1a (p. 6)

PRINCIPAL SOURCE

The Trio in D Minor, an early version of the first movement of Sonata 3 in D Minor, BWV 527, is transmitted in three manuscripts dating from Bach's lifetime. In each case it appears as an independent piece:

Berlin *P 1089* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 1089*, pp. 14–16.

Bethlehem – Bethlehem, PA, Lehigh University, University Library, Special Collections.

Leipzig *Ms. 7* – Leipzig, Städtische Bibliotheken – Musikbibliothek, Sammlung Mempell-Preller, *Ms. 7*, Fascicle XIV (pp. 59–62).

Berlin *P 1089* (Volume 7, Plate 6), written by Bach's student Johann Caspar Vogler (1696–1763), dates from 1727 to 1731 and contains corrections that may be in Bach's hand.[3] Bethlehem, a fragment (mm. 91–112 only) hastily written in an impromptu manner without a rastral (music ruler), also stems from Vogler. It appears to date from the same time as Berlin *P 1089*. Leipzig *Ms. 7*, in the hand of Johann Nicolaus Mempell (1713–1747),[4] who assembled a large and important collection of Bach keyboard works (the Mempell-Preller Collection in the Leipzig Town Library). It can be dated c. 1730–1740.[5] In all three copies, the Trio is notated on two staves, with the manual voices sharing a single staff in treble clef and the pedal written on second staff in bass clef. Of the three copies, Berlin *P 1089* is the most accurate and detailed (especially in terms of ornamentation); it is used as the principal source for the present edition.

It is also interesting to note that in two additional early manuscripts, Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 1096*, and Leipzig, Städtische Bibliotheken – Musikbibliothek, Sammlung Mempell-Preller, *Ms. 1*, BWV 527/1a is transmitted with movements 2 and 3 of the D-Minor Trio Sonata in their normal form.

COMMENTARY

Title in Berlin *P 1089*: "Trio à 2 Clav: et Pedal"; title in Leipzig *Ms. 7*: "Trio. ex D♭."

m. 1 - 𝄇: Tempo in BWV 527/1: Andante.

m. 16 – Ped., n. 3: ♯ absent in Berlin *P 1089*, present in Leipzig *Ms. 7*.

m. 17 – V1, n. 2: trill absent in Leipzig *Ms. 7*, present in Berlin *P 1089*.

m. 18 – V1, n. 2: trill absent in Leipzig *Ms. 7*, present in Berlin *P 1089*.

m. 39 – V1, last note: b♮' in Leipzig *Ms. 7* (and Leipzig *Ms. 1*); b♭' in Berlin *P 1089*.

m. 48 – 𝄇: the fermata is used here, as in BWV 527/1, to mark the end of the A section of a da capo form (A, B, A da capo). It should be observed the second time through only.

m. 51 – V1, n. 1: trill absent in Leipzig *Ms. 7*, present in Berlin *P 1089*.

m. 52 – V1, n. 1: trill absent in Leipzig *Ms. 7*, present in Berlin *P 1089*.

m. 59 – V1, n. 1: trill absent in Leipzig *Ms. 7*, present in Berlin *P 1089*.

m. 77 – V1: trill and tie missing in Leipzig *Ms. 7*, present in Berlin *P 1089*.

m. 83 – V1, n. 1: trill absent in Leipzig *Ms. 7*, present in Berlin *P 1089*.

m. 85 – V2, n. 1: trill absent in Leipzig *Ms. 7*, present in Berlin *P 1089*.

m. 87 – V2, n. 5: ♯ missing in Berlin, *P 1089*, present in Leipzig *Ms. 7*.

m. 100 – V1, n. 1: trill absent in Leipzig *Ms. 7*, present in Berlin *P 1089* and Bethlehem.

m. 105 – Ped., n. 4: B♭ in Leipzig *Ms. 7*; c in Berlin *P 1089* and Bethlehem.

m. 111 – V2, n. 5: trill absent in Leipzig *Ms. 7*, present in Berlin *P 1089* and Bethlehem.

m. 112 – V1, n. 1: slur absent in Berlin *P 1089* and Bethlehem, present in Leipzig *Ms. 7*.

Trio in D Minor, BWV 528/2b (p. 10)

PRINCIPAL SOURCE

The Trio in D Minor, BWV 528/2b, is the earliest version of the second movement of Sonata 4 in E Minor, BWV 528. It is handed down in two early sources, in both cases as an independent piece:

Leipzig *Go. S. 311/2* – Leipzig, Bach-Archiv, Sammlung Gorke, *Go. S. 311/2.*

Peters – *Johann Sebastian Bach's Kompositionen für die Orgel*, Friedrich Conrad Griepenkerl and Ferdinand Roitzsch, eds. (Leipzig: C.F. Peters, 1844–1852), Volume 1, pp. 94–95.

Leipzig *Go. S. 311/2* (Volume 7, Plate 7), written by an anonymous scribe, dates from c. 1750.[6] Peters, the first printed edition of the variant, appeared in 1844. The editor, Friedrich Conrad Griepenkerl, did not cite the source of his text. Peters displays a number of octave displacements in the manuals and pedals. Some of the pedal displacements appear to have been carried out to avoid the notes c♯, d', and e♭', which were not commonly available on organ pedalboards in Bach's time. The impetus for the manual displacements is less clear.

The text presented here is that of Leipzig *Go. S. 311/2*. Divergent readings from the Peters text are noted in the commentary.

3. NBA IV/7, KB, 51 and 75.

4. Andrew Talle, *J.S. Bach's Keyboard Partitas and Their Early Audience* (Harvard University, diss. 2003), 173–175.

5. Hans-Joachim Schulze, *Studien zur Bach Überlieferung im 18. Jahrhundert* (Leipzig: Edition Peters, 1984), 87.

6. Hans-Joachim Schulze, *Sammlung Manfred Gorke* (Leipzig: Bibliographische Veröffentlichungen der Musikbibliothek der Stadt Leipzig, 1977), 77.

COMMENTARY

Title in Leipzig *Go. S. 311/2*: "Trio a doi Clavier et Pedal"; title in Peters: "Trio."

m. 11 – V1, n. 3: b♮' in Leipzig *Go. S. 311/2*, b♭' in Peters.

m. 11 – Ped., n. 4: b♮ in Leipzig *Go. S. 311/2*, b♭ in Peters.

m. 20 – V2, last beat, n. 1: trill absent in Leipzig *Go. S. 311/2*, present in Peters.

m. 21 – V1, last beat, n. 1: trill absent in Leipzig *Go. S. 311/2*, present in Peters.

mm. 21–23 – Ped., from n. 2 of m. 21 to n. 3 of m. 23: one octave lower in Peters.

mm. 22–24 – V1, from n. 2 of m. 22 to n. 1 of mm. 24: one octave lower in Peters.

mm. 23–24 – V2, from n. 9 of m. 23 to n. 1 of m. 24: one octave higher in Peters.

mm. 24–26 – V2, from n. 2 of m. 24 to n. 1 of m. 26: one octave lower in Peters.

m. 28 – V1, last beat, n. 1: trill absent in Leipzig *Go. S. 311/2*, present in Peters.

m. 31 – Ped., n. 5: g in Leipzig *Go. S. 311/2*, a in Peters.

m. 36 – V2, last note: e♮' in Leipzig *Go. S. 311/2* and Peters; e♭' in BWV 528/2a and BWV 528/2 (transposed).

m. 37 – V1, nn. 1–2: trills absent in Leipzig *Go. S. 311/2*, present in Peters.

m. 39 – V1, last beat, n. 1: trill absent in Leipzig *Go. S. 311/2*, present in Peters.

m. 42 – V2, n. 1: e♭" in Leipzig *Go. S. 311/2*; d" in Peters.

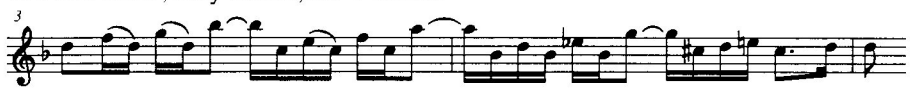
m. 43 – Ped.: one octave lower in Peters.

Trio in D Minor, BWV 528/2a (p. 13)

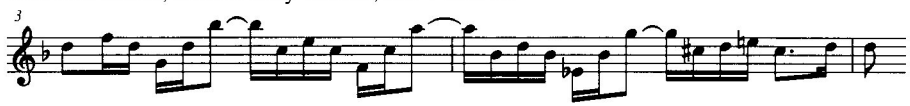
PRINCIPAL SOURCE

The Trio in D Minor, BWV 528/2a, represents a revision of the early version (BWV 528/2b) of the second movement of Sonata 4 in E Minor, BWV 528. The chief differences are: 1) the text lacks the slurs that appear in the early version, and 2) the countersubject to the main theme displays the wide leaps that appear in the movement 2 of Sonata 4:

Trio in D Minor, early version, BWV 528/2b:



Trio in D Minor, revised early version, BWV 528/2a:



The revised early version is handed down in three early sources, in all cases as an independent piece:

Berlin *P 1115* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 1115*, pp. 48–50.

Copenhagen – Copenhagen, Det Kongelige Bibliotek, Weyse Samling, *mu. 9210.2685.*

Körner – *Orgel-Trios von J.S. Bach*, Heft 2, Georg Wilhelm Körner, ed. (Erfurt and Leipzig, 1850), pp. 4–5.

Berlin *P 1115*, a manuscript written by Ambrosius Kühnel, dates from c. 1800. Copenhagen, a manuscript in the hand of Peter Grønland, is dated April 23, 1795. Körner is drawn from the early printed series *Sämmtliche Orgel-Compositionen von Joh. Sebastian Bach*, an important source for the Six Sonata variants and the miscellaneous trios.[7] Of the three sources of the D-Minor Trio, BWV 528/2a, Copenhagen displays the most error-free text and hence was used as the principal source here. Berlin *P 1115* and Körner were used for comparison of details.

COMMENTARY

Title in Berlin *P 1115*: "Trio a 2 Clav: et Pedale"; title in Copenhagen: "Trio a 2 Clav: et Pedal"; title in Körner: "Trio."

Tempo in Berlin *P 1115* and Copenhagen: none; tempo in BWV 528/2b: Andante.

m. 10 – Ped., nn. 2–5: one octave lower in Copenhagen.

m. 11 – V1, n. 3: b♮' in Berlin *P 1115* and Copenhagen (corrected to b♭'); b♭' in BWV 528/2b (Peters).

m. 11 – Ped., n. 4: b♮ in Berlin *P 1115* and Copenhagen; b♭ in BWV 528/2b (Peters).

m. 12 – V2, beat 4: slurs absent in Copenhagen, present in Berlin *P 1115*.

m. 15 – V1, beats 3 and 4: slurs absent in Copenhagen, present in Berlin *P 1115*.

m. 17 – V2, beat 3: slur absent in Copenhagen, present in Berlin *P 1115*.

m. 18 – V1, beat 2: slurs absent in Copenhagen, present in Berlin *P 1115*.

m. 26 – V1, beat 3: slur absent in Copenhagen, present in Berlin *P 1115*.

m. 32 – V1, V2, beats 3 and 4: slurs absent in Copenhagen, present in Berlin *P 1115*.

m. 38 – Ped., n. 5: f in Copenhagen, d in Berlin *P 1115*.

m. 38 – Ped., n. 10: g in Berlin *P 1115* and Copenhagen; e in BWV 528/2b and BWV 528/2 (transposed).

m. 42 – V1, n. 1: appoggiatura absent in Berlin *P 1115*, present in Copenhagen.

Trio in A Minor, BWV 529/2a (p. 16)

The Trio in A Minor, an early version of the second movement of Sonata 5 in C Major, BWV 529, is handed down in early sources in three guises. In three manuscripts it appears as an independent trio:

Leipzig *Go. S. 306* – Leipzig, Bach-Archiv, Sammlung Gorke, *Go. S. 306*.

Copenhagen – Copenhagen, Det Kongelige Bibliotek, Weyse Samling, *mu. 9210.2685.*

7. See George B. Stauffer, "Miscellaneous Organ Trios from Bach's Leipzig Workshop," in *Bach Perspectives 10: Bach and the Organ*, Matthew Dirst, ed. (Urbana, Illinois: University of Illinois Press, in preparation).

Berlin *P 1115* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 1115*, pp. 16–20.

In four manuscripts it appears as the middle movement to the Prelude and Fugue in C Major, BWV 545a:

Stockholm – Stockholm, Stiftelsen Musikkulturens främjande.

Yale *LM 4718* – New Haven, Connecticut, Yale University, Irving S. Gilmore Music Library, *LM 4718*.

Berlin *P 286* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 286*, Fascicle I (pp. 4–7).

Berlin *P 282* – Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. ms. Bach P 282*, pp. 18–21.

An in one manuscript it appears as the middle movement of Sonata 5 in C Major (here termed "Sonata 4"):

Leipzig *Ms. 1* – Leipzig, Städtische Bibliotheken – Musikbibliothek, Sammluung Scheibner, *Ms. 1*, Fascicle IV (pp. 17–28).

The most important sources[8] are Leipzig *Go. S. 306* (Volume 7, Plate 8), a manuscript copy of c. 1725–1726[9] written by Bach's Weimar student Johann Tobias Krebs (1690–1762); Stockholm, a manuscript copy written by Johann Caspar Vogler and dating from 1727 to 1731 (possibly Christmas 1729, when Vogler was in Leipzig);[10] and Berlin *P 286*, a manuscript copy written by Bach's colleague Johann Peter Kellner (1705–1772) after 1727.[11] The present edition reflects the texts of these three sources, which agree in almost all regards. Discrepancies are noted below.

COMMENTARY

Title in Leipzig *Go. S. 306*: "Trio à due Clav: è Pedale"; title in Stockholm: "Trio à due Clav. et Pedal"; title in Berlin *P 286*: "Largo."

Tempo indication in Leipzig *Go. S. 306*: none; tempo indication in Stockholm and Berlin *P 286*: Largo.

m. 1 – V1, nn. 1–4: flagged as a single group, without slur, in Leipzig *Go. S. 306* and Stockholm.

m. 1 – V1, nn. 5–6: slur absent in Leipzig *Go. S. 306*.

m. 5 – V2, nn. 5–6: slur absent in Leipzig *Go. S. 306* and Stockholm.

8. A detailed description of the above sources not discussed here can be found in NBA IV/7, KB, 85–88.

9. NBA IV/7, KB, 53.

10. Hans-Joachim Schulze, "'Das Stück in Goldpapier' – Ermittlungen zu einigen Bach-Abschriften des frühen 18. Jahrhunderts," *Bach-Jahrbuch* 64 (1978), 23–33. Yale *LM 4718* (Plate A), written by Johann Gottfried Walther and once thought to date from Weimar (NBA IV//5–6, KB [Dietrich Kilian, ed., 1979], 302), is instead a copy of Stockholm and thus dates from after c. 1729 (see Kirsten Beißwenger, "Zur Chronologie der Notenhandschriften Johann Gottfried Walthers," in *Acht kleine Präludien und Studien über BACH* [Wiesbaden: Breifkopf & Härtel, 1992], 29 and 38, n. 47).

11. Russell Stinson, *The Bach Manuscripts of Johann Peter Kellner and His Circle: A Case Study in Reception History* (Durham, North Carolina: Duke University Press, 1990), 24.

m. 7 – V2, second half of m.: slur absent in Leipzig *Go. S. 306* and Berlin *P 286*.

m. 12 – V1, V2: trills absent in Leipzig *Go S. 306*.

m. 21 – V1, last n.: b♭" in all sources, b♮" in BWV 529/2.

m. 21 – V2, nn. 1–4: flagged as a single group in Leipzig *Go. S. 306* and Stockholm.

m. 25 – V1, nn. 5–6: slur absent in Leipzig *Go. S. 306* and Stockholm.

m. 34 – V1, nn. 1–2: g" b♭" in Leipzig *Go. S. 306* (main text), e" a" in Stockholm (ossia), g" b" in Berlin *P 286*.

m. 38 – V1, penultimate note: trill absent in Berlin *P 286*.

m. 38 – V2, penultimate note: trill absent in Leipzig *Go. S. 306*.

m. 41 – V1, nn. 1–5: slur absent in Leipzig *Go. S. 306* and Stockholm.

m. 41 – V2, n. 3: c' in Leipzig *Go. S. 306* and Stockholm (main text), g♯ in Berlin *P 286* (ossia).

m. 45 – V2, nn. 5–6: slur absent in Leipzig *Go. S. 306*, present in Stockholm and Berlin *P 286*.

m. 46 – V2, nn. 1–4: slur absent in Leipzig *Go S. 306* and Stockholm, present in Berlin *P 286*.

m. 52 – V1, penultimate note: trill absent in Leipzig *Go. S. 306*.

m. 53 – V2, last note: trill absent in Leipzig *Go. S. 306*.

m. 54 – V1, appoggiatura absent in Leipzig *Go. S. 306*.

Trio in D Minor, BWV 583 – Heavily Ornamented Version (p. 22)

PRINCIPAL SOURCE

This variant, a heavily ornamented version of the Trio in D Minor, is passed down in the Peters Edition, Volume IV (1845). The editor, Friedrich Conrad Griepenkerl, based the text on two now-lost sources, a manuscript owned by Carl August Reichardt (1802–1859), Court Organist in Altenburg, and a manuscript from Greipenkerl's own collection.[12] While the additional ornaments appear to reflect the text of Griepenkerl's manuscripts, the additional ties (compare the text with that of the main version, Volume 7, pp. 122–125) may have been added to bring the piece into line with the legato practices of the nineteenth century. They should be evaluated on a case-by-case basis against the main version.

COMMENTARY

m. 10 – V2, n. 3: f♯' in the main version, f♮ in Peters IV.

12. *Johann Sebastian Bach's Kompositionen für die Orgel*, Friedrich Conrad Griepenkerl, ed. (Leipzig: C.F. Peters, 1845), Volume IV, iv.