

Johann Sebastian Bach

Complete Organ Works in 10 Volumes

Editorial Board

Werner Breig · Pieter Dirksen · Reinmar Emans

New Edition for Subscription

Johann Sebastian Bach Complete Organ Works



With repertoire works, musicians often have the choice between editions conceived for practical music-making and others that are more scholarly in concept. This also applies to the organ works of Johann Sebastian Bach, which are available today in various editions. Among them is that of Heinz Lohmann, which Breitkopf & Härtel began publishing in 1967 and whose concept strove for an amalgamation of practice and Urtext.

**Current Urtext status, historically informed,
edited with performers in mind:
the New Edition of the Bach Organ Works,
beginning in 2010...**

More than 40 years later, the demands made on a new Urtext edition of Bach's organ works are as stringent as ever before. Next to the results of scholarly research on Bach and the sources, aspects of a historically informed performance practice are increasingly claiming our attention today. Also important for study, teaching and concert performance are, in addition to the above-mentioned demands, such external criteria as format, paper, convenient page turns and an easily legible layout that helps the user quickly grasp the musical context.

**...also contains all "clavier" works
with pedal and the "dubious works" that are
hardly dubious anymore...**

The edition of Johann Sebastian Bach's organ works which Breitkopf & Härtel is beginning to publish in fall 2010 wants to do justice to these demands. Next to the core contents of the repertoire, it will also feature all of the master's "clavier" works which require an independent pedal. Moreover, it will include all authentic early versions as well as the fragmentarily transmitted works. As to the dubious works, it will contain those which can be attributed to Bach today with considerable certainty.

**...offers incerta, early, and alternative
versions on CD-ROM...**

In this work group, the new edition uses for the first time the modern forms of editorial technique with which the synoptical depiction of various versions is made possible on CD-ROM. Thanks to the collaboration with the EDIROM project, which is a leader in the field of digital scientific editorial technique, the edition offers new types of solutions. Incerta, early, and alternative versions that cannot be included in the printed volumes for reasons of size or problems of authenticity, are published on CD-ROM, supplied with comments, and depicted synoptically. Thus, after comparing the versions, the player can decide upon a different version than the one printed in the volume, and can make a high-quality print-out of it. The texts and comments customary to the "Breitkopf Urtext" editions – comprehensive introductions, extensive source descriptions and text-critical observations – can be found in the printed version of the volumes.

**...edited by a competent team:
Werner Breig, Pieter Dirksen,
Reinmar Emans a. o.**

With Werner Breig (Erlangen), Pieter Dirksen (Culemborg/Netherlands) and Reinmar Emans (Bochum), we have brought together a team that guarantees the highest expertise in various domains. Further Bach experts such as Sven Hiemke (Hamburg), Matthias Schneider (Greifswald), David Schulenberg (Boston) and Jean-Claude Zehnder (Basel) were also enlisted for the edition of single volumes.

Johann Sebastian Bach

Complete Organ Works in 10 Volumes

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Werner Breig · Pieter Dirksen · Reinmar Emans

- music text faithful to the sources and reflecting the current status of Bach research
- developed for musical practice through the cooperation of scholars and performers
- contains all of Bach's keyboard works that require an independent pedal
- contains all authentic early versions and fragmentarily transmitted or dubious works that can be attributed to Bach with a fair amount of certainty
- features comprehensive introductions, extensive source descriptions and text-critical notes
- features supplementary material illustrated synoptically on CD-ROM (in printable quality)
- brochure, in large format (32 x 25 cm) and compact music engraving, clear, easy to read, with convenient page turns



1	Volume 1 Preludes and Fugues I (Ed. David Schulenberg) EB 8801
2	Volume 2 Preludes and Fugues II (Ed. David Schulenberg) EB 8802
3	Volume 3 Fantasias and Fugues · Single Fugues (Ed. Pieter Dirksen) EB 8803
4	Volume 4 Toccatas and Fugues · Individual Works (Ed. Jean-Claude Zehnder) EB 8804
5	Volume 5 Sonatas · Trios · Concertos (Ed. Pieter Dirksen) EB 8805 (Fall 2010) € 29,80
6	Volume 6 Clavierübung III · Schübler-Choräle · Canonische Veränderungen (Ed. Werner Breig) EB 8806 (Fall 2010) € 22,80
7	Volume 7 Orgelbüchlein (Ed. Sven Hiemke) EB 8807
8	Volume 8 Organ chorales of the Leipzig manuscript ("Great Eighteen Chorales") (Ed. Jean-Claude Zehnder) EB 8808
9	Volume 9 Chorale Partitas · Individually transmitted Organ Chorales I (Ed. Reinmar Emans, Matthias Schneider) EB 8809
10	Volume 10 Individually transmitted Organ Chorales II (Ed. Reinmar Emans, Matthias Schneider) EB 8810

Johann Sebastian Bach

Prelude in E flat major BWV 552/1 (Volume 6)

Compelling arguments (see the commentary by editor Werner Breig in Volume 6) support the view that the bass notes at measures 34, 36, 38 and 40 are to be played manualiter. The new Breitkopf edition diverges here from the previous editorial tradition of these disputed passages.

30

piano

forte

piano

39

forte

46

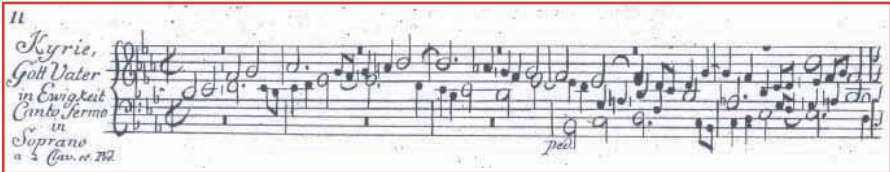
From the commentary:

- 34–40 II Aus der zweisystemigen Notierung der Quelle geht nicht eindeutig hervor, ob die Basstöne am Anfang der Takte 34, 36, 38 und 40 manualiter oder pedaliter gespielt werden sollen. Dass diese Töne – entgegen der bis zur NBA reichenden Editionstradition – manualiter zu spielen sind, dafür sprechen zwei Argumente: 1. Die Stelle gehört zu dem nach der fünfstimmigen Kadenz in T. 32 beginnenden neuen, in der Folge eindeutig manualiter gehaltenen Abschnitt. 2. Die *piano*-Vorschrift für die echoartigen Wiederholungen ist sinnvollerweise auch für die Basstöne anzuwenden, was bei Pedaliter-Ausführung schwer zu realisieren ist.²² – Möglich wäre es auch, die im *forte* stehenden Basstöne mit dem Pedal, die zu den *piano*-Abschnitten gehörigen *manualiter* zu spielen
- 64 II 1 5. Note mit Verlängerungspunkt.
- 104 I Vgl. Bemerkung zu T. 25.
- 110 I 1 Nach 3. Note überzählige Achtelpause.
- 112–119 I–II Vgl. die Bemerkung zu T. 33–40.
- 112–119 II Vgl. die Bemerkung zu T. 33–40.
- 124, 126 Vorschlagsnoten in Analogie zu T. 45 und 47 ergänzt.
- 134 III 1. Note *G*.
- 183 II Pausen der Unterstimme in Analogie zu T. 10 ergänzt.
- 198 II Vgl. die Bemerkung zu T. 25.

²² Der Herausgeber hat bereits 1999 für die Manualiter-Ausführung dieser Töne plädiert (Werner Breig, *Freie Orgelwerke*, in: *Bach-Handbuch*, hrsg. von Konrad Küster, Kassel [etc.] 1999, S. 613-712, speziell S. 698f.); der Herausgeber von *Clavierübung III* in der NBA (1969) hat 2009 seine damalige Entscheidung revidiert; s. Manfred Tessmer, *Pedaliter oder manualiter? Eine späte Korrektur zum Präludium Es-Dur BWV 551/1 in der Neuen Bach-Ausgabe, Serie IV, Band 4*, in: *MuK* 79 (2009), S. 32. – Eher vermittelnd ist die Beurteilung der Stelle bei Gerhard Weinberger, *Der Gebrauch der Manuale*, in: *Zur Interpretation der Orgelmusik Johann Sebastian Bachs*, Berlin und Kassel 1995, S. 189.

Little facsimile illustrations show the beginning of the pieces and thus give an optical impression of the principal source in Volume 6.

[2] Kyrie, Gott Vater in Ewigkeit BWV 669



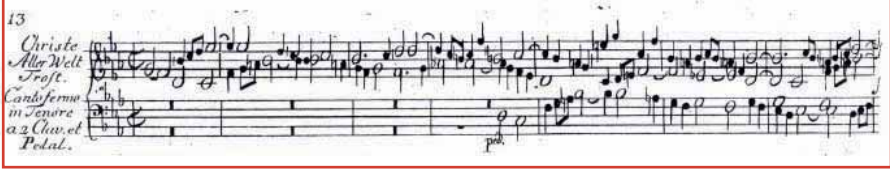
Einteilung²³: 11 1–21₂ / 12 21₃–42. Die Takte 11, 16, 21, 26, 31 und 36 sind durch Akkolladenwechsel in Halbtakte aufgeteilt.

Das Stück war möglicherweise zunächst zur Ausführung auf einem Manual (und Pedal) bestimmt. Anzeichen dafür sind die Notation ohne gesondertes System für die choralführende Stimme und der Abstand zwischen den Mittelstimmen in T. 7 und 37. Außerdem könnte man die großzügige Raumaufteilung bei „in Soprano“ als Hinweis darauf betrachten, dass die letzte Zeile des Titels (*a 2 Clav. et. Ped.*) zunächst nicht geplant war, weshalb sie dann in kleinerer Schrift ausgeführt wurde.

Zur Markierung der Taktmitte sind meist kleine senkrechte Striche in verschiedener Höhe des Systems gesetzt (s. das obige Faksimile). Sie sind in der vorliegenden Ausgabe stets durch die beiden mittleren Spatien gezogen.

Takt	Stimme	Bemerkung
5	I	Ex. Cortot: hs. Eintragung <i>Choral forte</i> , was die Bestimmung für zweimanualige Ausführung verdeutlicht.
7	II 2	Auf dem 6. Taktviertel ursprünglich Viertelnote <i>d</i> (in den korrigierten Exemplaren noch erkennbar).

[3] Christe, aller Welt Trost BWV 670



Einteilung²⁴: 13 1–29 / 14 30–58₂ / 15 58₃–61. Durch Akkolladenwechsel sind die Takte 15, 22, 37 und 58 in der Mitte geteilt, T. 51 nach der 3. Halben.

Taktmitte durch kleine Striche markiert (siehe BWV 669).
Ex. Cortot bezeichnet den Beginn des Cantus firmus in T. 7 mit dem Hinweis *Choral forte*.

Johann Sebastian Bach

Trio in G major after BWV 1027/1 resp. BWV 1039/1 (Volume 5)

CD-ROM: Flute Version "Vorlage" / Edition (Organ Version) "Trio" / Editionsbericht (Survey)

The screenshot displays the EdIROM software interface. The main window shows a musical score for a Trio in G major, BWV 1039/1, in Adagio. The score is for Flauto traverso I, Flauto traverso II, and Cembalo. The score is labeled "[3] Vorlage".

An "Editionsbericht" (Editions Report) window is open, titled "TRIO G-DUR NACH BWV 1027/1 BZW. BWV 1039/1". The report contains the following text:

Quelle: P. 804, S. 61-63 (= Faszikel 12): Trio in G-Dur / Adagio (Schreiber: Johann Peter Kellner, nach 1730).

Vorlagekomposition für Nr. [3]-[5]; wahrscheinlich eine verloren gegangene Sonate für zwei Violinen und Basso continuo G-dur (vgl. dazu Stinson 1989b). Sie ist ebenfalls Vorlage für die Sonate für zwei Flöten und Basso continuo G-dur, BWV 1039 - St 431 (Schreiber: wohl

Below the report, another musical score is visible, labeled "[3] Trio", which is the edition of the piece. It is also in Adagio and for Flauto traverso I, Flauto traverso II, and Cembalo. The score is labeled "nach BWV 1039/1 bzw. BWV 1027/1".

The interface also shows a table of contents or index on the right side, listing various sections and their corresponding page numbers or locations.

Texte	Bearbeitungen Bach ...
Notentexte	Edition NE
Anmerkungen	Flötenfassung St 431 Im Suchfenster öffnen

In nine of the ten volumes, the new edition uses for the first time the modern forms of editorial technique with which the synoptical depiction of various versions is made possible on CD-ROM.

Thanks to the collaboration with the EDIROM project, which is a leader in the field of digital scientific editorial technique, the edition offers new types of solutions. Incerta, early, and alternative versions that cannot be included in the printed volumes for reasons of size or problems of authenticity, are published on CD-ROM, supplied with comments, and depicted synoptically.

Thus, after comparing the versions, the player can decide upon a different version than the one printed in the volume, and can make a high-quality print-out of it.

EdIrom

Johann Sebastian Bach

Trio in C minor after BWV 21/1 (Volume 5)
CD-ROM: Edition / Vorlage (Cantata Version)

Whenever necessary, colored markings refer to a commentary which points out the divergences between the edition and the source.

A comfortable measure-wise navigation allows the effortless finding of a specific passage.

The screenshot displays the Edrom software interface for the Trio in C minor. The main window shows musical notation for measures 4 through 7. A yellow callout box highlights a rhythmic detail: "Rhythmus 2. Zz letzte zwei Noten 32stel in Körner (trotz Punktierung)". The interface includes a sidebar on the right with menu options: "Notenliste", "Edition", "Vorlage", "Texte", and "Editionsbericht". At the bottom, there is a "Taktnavigation" panel with sliders for "Takte" (set to 4-6) and "Intervall" (set to 3 Takte), and an "Anzeigen" button. The Edrom logo is visible in the bottom right corner.

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Werner Breig (* 1932) studied church music in Berlin as well as musicology in Erlangen and Hamburg. He obtained his doctorate in 1962 and completed his habilitation (postdoctoral lecturing qualification) in 1973. He then devoted himself to musicology at the Universities of Freiburg i. Br., Karlsruhe, Wuppertal and Bochum. Since his retirement in 1997 he has been living in Erlangen. Between 1997 and 2007 Breig was appointed General Editor of the complete edition of Richard Wagner's letters. He is author of many publications and editions, particularly of early clavier and organ music by Heinrich Schütz and Johann Sebastian Bach, but also of Arnold Schönberg. Furthermore he is the author of the Bach article in the dictionary „Die Musik in Geschichte und Gegenwart“ (MGG, 2nd edition).



Pieter Dirksen (* 1961) studied organ, harpsichord and musicology. His 1996 doctoral thesis on Sweelinck's keyboard music was awarded the Praemium Erasmianum. Dirksen has since published many studies on, and editions of, several masters of the 17th century (Sweelinck, Bull, Cornet, Scheidt, Scheidemann, Buxtehude, Luebeck, Johann Christoph Bach) as well as Johann Sebastian Bach. In collaboration with Harald Vogel, he edited Sweelinck's Complete Works for Keyboard Instrument (Breitkopf & Härtel). Dirksen is a member of the academic board of the Bach-Jahrbuch as well as a sought-after harpsichordist, organist and continuo player in international ensembles. Dirksen issued a number of much-acclaimed solo recordings (Sweelinck, Scheidemann, Boehm, Louis Couperin, Bach-Vivaldi, Bach's Art of Fugue and Goldberg Variations). Edison Winner 2003.



Reinmar Emans (* 1953) studied musicology in Bonn and wrote his doctoral thesis on the cantatas and canzonettas of Giovanni Legrenzi. From 1983 to 2008 he was an academic staff member of the Johann-Sebastian-Bach-Institut Göttingen, and temporarily deputy of the managing director. He has taught in Bochum, Marburg, Detmold, Cologne and Hamburg, and has been a freelance contributor to various music periodicals. In 2000 he was responsible for the conception and direction of the Thuringian state exhibition "Der junge Bach: Weil er nicht aufzuhalten..." in Erfurt. He has conducted research and produced publications on opera and the cantata in 17th-century Italy, on stylistic development in the music of Bach, and on editorial philology.

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