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.

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Trio in E♭ Major
à 2 Clavier et Pedal
Early Version of Movement 1, Sonata 1 in E♭ Major
J.S. Bach

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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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Trio in D Minor

à 2 Clavier et Pedal
Early Version of Movement 2, Sonata 4 in E Minor

BWV 528/2b
Andante

J.S. Bach
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
Trio in A Minor
à 2 Clavier et Pedal
Early Version of Movement 2, Sonata 5 in C Major

J.S. Bach

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Trio in D Minor

à 2 Clavier et Pedal

Heavily Ornamented Version

J.S. Bach

BWV 583

(Adagio)
EDITORIAL REPORT
EDITORIAL REPORT

Abbreviations

V1 = voice 1 (top voice)       Ped. = pedal
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., n. = note, notes
Man. 1 = manual 1              p., pp. = page, pages
Man. 2 = manual 2              ‡ = performance issue

KB = Kritischer Bericht (Critical Report) of the Neue Bach-Ausgabe

Trio 1 in Eb Major, BWV 525/1a (p. 2)

PRINCIPAL SOURCE

The Trio in Eb Major, an early version of the first movement of Sonata 1 in Eb Major, BWV 525, with ped al 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).


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, 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 BWV 525 and contains the same Sonata variants.

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.


COMMENTARY


m. 1 – meter signature in BWV 525/1: 3.

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: Bb 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. 32 – V1, last n.: e in Copenhagen.

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

m. 34 – Ped.: a c’ a f b’ b c’ in BWV 525/1.

m. 35 – Ped: beats 1 and 2: a 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.
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:


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. I, BWV 527/1a is transmitted with movements 2 and 3 of the D-Minor Trio Sonata in its normal form.

COMMENTARY

Title in Berlin P 1089: “Trio à 2 Clav: et Pedal”; title in Leipzig Ms. 7: “Trio. ex Ds.”

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

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)

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: b⁸ in Leipzig Ms. 7 (and Leipzig Ms. 1); b⁹ 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 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: B⁸ 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 (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 c⁸, d⁸, and e⁹, 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.

**COMMENTARY**

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

- mm. 11 – V1, n. 3: b♭ in Leipzig Go. S. 311/2, b♭ in Peters.
- mm. 16 – V2, last beat, n. 1: trill absent in Leipzig Go. S. 311/2, present in Peters.
- mm. 31 – Ped., n. 5: g in Leipzig. g in Peters.
- mm. 42 – V2, n. 1: e♭ in Leipzig Go. S. 311/2; d♭ 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:**

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


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


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 Sämtliche Orgel-Compositionen von Joh. Sebastian Bach, an important source for the Six Sonata variants and the miscellaneous trios. 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**


  - 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 (corrected to b♭); 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:


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

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

Stockholm – Stockholm, Stiftelsen Musikkulturens främjande.


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, Sammlung Scheibner, Ms. I, Fascicle IV (pp. 17–28).

The most important sources are Leipzig Go. S. 306 (Volume 7, Plate 8), a manuscript copy of c. 1725–1726 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); and Berlin P 286, a manuscript copy written by Bach’s colleague Johann Peter Kellner (1705–1772) after 1727. The present edition reflects the texts of these three sources, which agree in almost all regards. Discrepancies are noted below.

**COMMENTARY**


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. 1 – 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, pp. 85–88.

9. NBA IV/7, KB, p. 53.


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 Griepenkerl’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.