A COLLECTION OF ORGAN MUSIC BY PUPILS OF
JOHANN SEBASTIAN BACH

Presented by
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To fulfill the thesis requirement for the degree of
Doctor of Musical Arts

Department of Performance and Pedagogy (Organ)
Thesis Director: Dr. Ernest Livingstone

Eastman School of Music
of the
University of Rochester

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Prelude and Fugue in C major

Johann Caspar Vogler

* Either pedal or l.h. can be used for this passage.*
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J.L. Krebs
No. 6

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"A mighty Fortress is our God"

Johann Christian Kittel
Zweites Vorspiel über vorhergehenden Choral.
(A Second Prelude on the same Chorale.)

J.C. Kittel
No. 11

Nun bitten wir den heil'gen Geist

"Now we Beseech the Holy Spirit"

J.C. Kittel
Preludium.

Müthel

Appendix A
SOURCES AND CRITICAL REVISIONS

No. 1 Praeludium con Fuga pro organo pleno pedaliter von Johann Caspar Vogler

Source: Berlin Bibliothek (BB Dahlem)¹ Mus. ms. 22438

Original clefs:

Prelude:

<table>
<thead>
<tr>
<th>Measure</th>
<th>Voice</th>
<th>Beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>bass</td>
<td>- not specified for either l.h. or pedal in original source</td>
</tr>
<tr>
<td>6</td>
<td>bass</td>
<td>1ff. C was a half-note in original source</td>
</tr>
</tbody>
</table>
| 11      | bass  | 1ff. G """""""""

Fugue:

<table>
<thead>
<tr>
<th>Measure</th>
<th>Voice</th>
<th>Beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>pedal</td>
<td>3 completion of pedal passage not indicated</td>
</tr>
<tr>
<td>30</td>
<td>pedal</td>
<td>3, 2nd ♩ original source read ♩</td>
</tr>
<tr>
<td>34</td>
<td>pedal</td>
<td>1 completion of pedal passage not indicated</td>
</tr>
<tr>
<td>37</td>
<td>-</td>
<td>&quot;Pedal&quot; crossed out in original—a further indication for use of manuals only throughout mm. 34-66</td>
</tr>
<tr>
<td>62</td>
<td>soprano</td>
<td>1 original source read f-natural¹</td>
</tr>
<tr>
<td>67</td>
<td>pedal</td>
<td>2,3,4 rests missing in original</td>
</tr>
</tbody>
</table>

¹Staatsbibliothek der Stiftung Preussischer Kulturbesitz/
Musikabteilung/Berlin (Dahlem)
No. 2 **Praelud: Con Fuga ex. C. dur.** di J. Tobias Krebs.

**Source:** BB (Dahlem) Mus. ms. 12034, pp. 4-5 (Owner and copyist; J. Chr. H. Rinck)

**Original clefs:**

\[ \text{Original clefs:} \]

**Prelude:**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Voice</th>
<th>Beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>soprano 2, 3rd (\frac{1}{2})</td>
<td>no # sign before (\frac{1}{4}) in original</td>
</tr>
</tbody>
</table>

**Fugue:**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Voice</th>
<th>Beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>soprano 4, 4th (\frac{1}{4})</td>
<td>no # &quot; &quot; (\frac{1}{4}) &quot;</td>
</tr>
<tr>
<td>21</td>
<td>1.h. 3</td>
<td>no # &quot; &quot; (\frac{3}{8}) &quot;</td>
</tr>
</tbody>
</table>

No. 3 **Concerto à 2 Clv. & Pedal** Heinrich Nicolaus Gerber

**Source:** BB (Dahlem) Mus. ms. 7364

**Original clefs:**

\[ \text{No numerical indication (3) for the triplets was given in Mm. 26 and 42} \]
No. 3, Gerber (cont.)

Measure | Staff | Beat | Note
---|---|---|---
5 | r.h. | 2, 2nd | the ♪ sign over f^2 is the addition of the present editor
13 | l.h. | 1, 2nd | unclear whether b^1 or a^1 was intended; by comparison with m. 50, b^1 should be correct
21 | l.h. | 1, 2nd | the ♪ sign over a^1 is the addition of the present editor
23 | pedal | 2 | beat 2 was not notated; by comparison with m. 34, it should consist of an eighth-note rest followed by A
62 | r.h. | 1 | the two eighths of beat 1 were erroneously notated as two sixteenths

No. 4 Allabreve

di J.C. Schneider

Source: Deutsche Staatsbibliothek Berlin (DBStB) Mus. ms. 30 377, pp. 46-47

BB (Dahlem) Mus. ms. 20089 was consulted for comparison

Original clefs:

Measure | Voice | Beat | Note
---|---|---|---
18 | tenor | 1 | a^1 missing in original source, but tie was present
34 | alto | 2, 2nd | a^1 notated as a half-note
36 | tenor | 1, 2 | a and f were both whole-notes in original source
40 | alto | 2 | rest was missing
52 | soprano | 2 | beat was blank in original
No. 5 Chorale. Was Gott thut das ist (wohlgetan) di J. L. Krebs
"What'er my God ordains is right"

Source: DStB Mus. ms. autogr. J.L. Krebs 5 (formerly Mus. ms. 12010), no. 15

Two early printed editions were consulted for comparison:


Original clefs:

Measure  Voice  Beat
1       -       -  rests missing in original source
19-20   tenor

Krebs’ copy & present edition

Ritter & Geissler

This version of mm. 19-20 in Ritter and Geissler appears to be a later refinement which has much to recommend it. However, in the numerous other discrepancies between Krebs' own copy and these two early editions, the Krebs was found to be preferable.

23 alto  4  tie missing; present in Ritter, as well as in corresponding beat of next measure in Krebs' autograph
No. 5, J.L. Krebs (cont.)

Measure  Voice  Beat
36  tenor  3,4  a, d₁ missing; present in Ritter and Geissler
38  alto  1-3  tie missing; " " " , Geissler
43  bass  1  no F was notated, although a tie from the preceding F is clearly indicated

no. 6 Preludium con fuga pedaliter. par Jean Louis Krebs.

Source: DStB Mus. ms. 30 190 (autograph)

Original clefs:

\[ \begin{align*}
\text{C}\text{B} & \\
\text{C} & \\
\text{G} & \\
\end{align*} \]

Prelude:

Measure  Voice  Beat
11  1.h.  3  sign before f missing in original
14  1.h.  1, 2nd  g-natural₁ or g-sharp₁ not clear
14  soprano last 3  illegible
tenor last 2
bass last
42  bass  1, 4th  f-sharp in original appears to be an error; e seems correct
62  bass  4  unclear whether a should be † or ‡
70  1.h.  3  sign for c₁ was missing
No. 5, J.L. Krebs (cont.)

Prelude: C\textsuperscript{\textdagger}, clefs as in the Prelude

<table>
<thead>
<tr>
<th>Measure</th>
<th>Voice</th>
<th>Beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>tenor</td>
<td>4, 2nd \textdagger\textdagger</td>
</tr>
<tr>
<td>46</td>
<td>tenor</td>
<td>1</td>
</tr>
<tr>
<td>61</td>
<td>tenor</td>
<td>4, 2nd \textdagger\textdagger</td>
</tr>
<tr>
<td>99</td>
<td>r.h.</td>
<td>2, 2nd \textdagger\textdagger</td>
</tr>
</tbody>
</table>

No. 7 Ach Herr mich armen Sündner. Gottfried August Homilius
"O Lord, chastize me not, poor sinner"

Source: Sächsische Landesbibliothek, Dresden, Mus. ms. 3031/U/1
(formerly Mus. ms. c. Oh. 1653)--

32 Praeludia zu geistlichen Liedern vor zwey Claviere
& Pedal.--no. 25, p. 75

Original clefs: \[ \begin{array}{c}
\text{\textdagger}\textdagger
\text{\textdagger}\textdagger
\text{\textdagger}\textdagger
\end{array} \]

Measure | Voice | Beat |
---------|-------|------|
3        | bass  | 1-2 | tie missing; in subsequent cases where ties were either missing or had been added by a later hand, a dotted line has been inserted by the present editor |
5        | soprano | 4, 4th \textdagger\textdagger | The \textdagger sign was missing, here in (and in other instances) accordance with the practice of the copyist of this MS. This explains the frequent "extra" accidentals and/or omission of cancelling accidentals in the original. Because of the apparent clarity of the copyist's intention, these instances are not further listed here. |
No. 7, Homilius (cont.)

Measure  Voice  Beat

9  sop. & alto  -

original

present edition

However, the copyist was occasionally inconsistent. cf.:

The ♯ sign at * and ** has apparently been omitted in the original. Some undependability is present among copyists of Homilius' organ music. Comparative analysis has resolved occasional inconsistencies in this organ piece.

7  soprano  1  e-flat² is indistinct; it seems correct by comparison with m. 14 (alto, beat 2) and m. 18 (sopr., beat 1)

40  soprano  1  the ornaments are additions of the present editor

No. 8  Nun bitten wir den heiligen Geist  Johann Christoph Oley

2 Clav. und Pedal.

"Now we Beseech the Holy Spirit"

Original source: original edition—Variirte Chordale für die Orgel, 4 vols., vol. III (Quedlinburg: Ernst, 1791), pp. 106-108

Original clefs:

No. 8, Oley (cont.)

Measure  Voice  Beat
49  alto  1, 2nd  sign before d\textsuperscript{1} missing in original

No. 9  Ach Gott vom Himmel sich darein  Johann Gottfried Müthel
"O Lord, look down from Heaven"

Source: DSTB Mus. ms. autogr. J.G. Müthel I, p. 294
(No. 2 of three chorale-preludes, pp. 293-295)

Original clefs:

```
\textcolor{red}{\textbf{C}}
```

No. 10a Ein' veste Burg ist unser Gott  Johann Christian Kittel
"A mighty Fortress is our God"

Source: Der angehende praktische Organist (Erfurt: Beyer und
Maring, 3 vols., 1801-1808), vol. I, p. 34

Original clefs:

```
\textcolor{red}{\textbf{C}}
```
No. 10a, Kittel (cont.)

Measure | Voice | Beat |  
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>soprano</td>
<td>3</td>
</tr>
<tr>
<td>15</td>
<td>bass</td>
<td>1</td>
</tr>
</tbody>
</table>

No. 10b Zweites Vorspiel über vorhergehenden Choral. J.C. Kittel (A Second Prelude on the same Chorale)

Source: Same as no. 10a, vol. I, p. 36

Original clefs: Same as no. 10a

Measure | Voice | Beat  
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>upper staff</td>
<td>-</td>
</tr>
<tr>
<td>10</td>
<td>soprano</td>
<td>1, 2nd</td>
</tr>
<tr>
<td>10</td>
<td>tenor</td>
<td>2</td>
</tr>
<tr>
<td>12-13</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

![Musical notation diagram](image-url)
No. 11  Nun bitten wir den heil'gen Geist,  
"Now we Beseech the Holy Spirit"


Original clefs:

Measure | Voice | Beat |
---|---|---|
2 | tenor | 4, 2nd † according to corrections at the end of the volume, 4 should replace the originally printed 7 |
5 | soprano | 3, 2nd † staccato mark over f-sharp 1 missing |
5 | tenor | 3 the original phrasing over the two & is appears to be a printing error |
9 | tenor | 3 rest was missing |
10 | tenor | 1,2 rests |

Appendix A  Preludium  
Johann Gottfried Müthel  
(in C major, for Pedal Solo)

Source: DStB Mus. ms. autogr. J.G. Müthel I, on a loose page inside the cover of the collection VI Clavierconcerte

Measure | Beat |
---|---|
5 | 1 triplet sign (3) added by the present editor |
25 | 4 # sign before f missing in original |
31 | 2 sextuplet sign (6) added by the present editor here and in succeeding measures |
36 | 1 quintuplet sign(5) added by the present editor |
Accidental

The system of accidentals in effect in this edition follows generally accepted present-day usage: when an accidental not already present in the key signature is introduced, it carries validity throughout the whole measure. However, it is valid only on the staff upon which it is placed: thus, for example, an accidental introduced in the lowest staff should not be understood to be valid on an upper staff. Also, accidentals do not affect the same pitch should it occur on the same staff but in a different octave. Where multiple voices are notated on the same staff, an accidental affecting a note in one voice continues to be valid for repetitions of that note occurring in other voices on the same staff, except in cases of octave displacement of the same pitch.

A small number of cautionary accidentals has been added by the editor. These are placed in parenthesis in advance of the note affected.

Accidentals which, in the opinion of the editor, are required, but which must remain open to question, are placed in parenthesis above or below the note affected.

The composers and copyists whose manuscripts were used in preparation of this edition did not follow this procedure relative to accidentals, nor did they adhere to any consist-
ently uniform practice in this regard. In most cases, accidentals retained validity for only one beat, or at most, two beats when the harmony remained unchanged. Therefore, when comparing the original manuscripts with the music in this edition, one should not expect to find identical procedures governing the accidentals. Since, in modern usage, an accidental is valid for an entire measure, many of the old accidental signs, which had to be repeated within the measure, have been omitted as superfluous in this collection. Occasionally the opposite is also true: as a sharp or flat in the manuscripts held its validity for but one beat, the note in question automatically reverted to the key signature for succeeding beats of that measure, no cancelling accidental being required. In an instance such as this, a cancelling accidental has had to be added in the present edition.